

**FALL 2002**



**COURSE SUPPLEMENT #3**

TO THE

**HAMPSHIRE COLLEGE**

2002/2003 CATALOG & COURSE GUIDE

August 26, 2002

**\*\*REVISED ACADEMIC CALENDAR TO THE 2002/2003 COURSE CATALOG\*\***

**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 27
New Student Course Registration Begins.....	Mon Jan 27
Continuing Student Course Registration Begins.....	Tue Jan 28
Classes Begin.....	Wed Jan 29
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.

## TIME SCHEDULING GRID

Use the time grid below to plot the times of your courses. Be sure to include labs, screening and discussions.

Monday	Tuesday	Wednesday	Thursday	Friday
9:00-10:20	9:00-10:20	9:00-10:20	9:00-10:20	9:00-10:20
10:30-11:50	10:30-11:50	10:30-11:50	10:30-11:50	10:30-11:50
12:00-12:50	12:00-12:50	12:00-12:50	12:00-12:50	12:00-12:50
1:00-2:20	12:30-1:50	1:00-2:20	12:30-1:50	1:00-2:20
2:30-3:50	2:00-3:20	2:30-3:50	2:00-3:20	2:30-3:50
4:00-5:20	3:30-5:00	4:00-5:20	3:30-5:00	4:00-5:20
		Evening Screenings/Lectures		

# FALL 2002 COURSE DESCRIPTION SUPPLEMENT #3

## COGNITIVE SCIENCE

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 Cognitive Science. 100- and 200-level cross-listed courses in two schools may serve as one of the two courses for completing a Division I in only ONE of the schools.

*New Course*

CS 110

### CHILDREN AND TELEVISION

Marie Evans

Children spend more time watching TV than in any other activity except sleeping. What is the impact of television viewing on children's development? This course will begin with a review of the history of mass media and children. Students will read research articles on television and the following topic areas: sex and violence, prosocial content, gender and stereotyping, health, cognitive development, imagination, and education. Research on the cognitive aspects of processing information on TV (including recent studies in neuroscience) will be discussed, with an emphasis on how children's attention to and comprehension of television develops. In the last part of the course, students will learn how knowledge of children's TV viewing is applied to the design and production of quality curriculum-based programming for children.

*New Course*

CS 112

### IS BIG BROTHER WATCHING?: PRIVACY AND SECURITY ON THE INTERNET

Richard Weiss

Privacy and security are fundamental issues in our age of information. This course explores some of the cryptographic techniques that can be used to provide privacy of information exchange as well as authentication (how a bank can be sure that the real account holder is the one transferring funds). This will involve using a set of software tools, as well as writing simple programs. There will be some discussion of the social and political implications of this technology as well. One of the goals of this course is to provide an understanding of how crypto systems work and what is possible, so that these discussions can be more meaningful.

*Time Added*

CS 116

### PHILOSOPHY OF EDUCATION TBA

Class will meet Tuesdays and Thursdays from 10:30-11:50 am.

*New Course*

CS 138

### THE ETHICS OF REPRODUCTION AND TECHNOLOGY

Falguni Sheth

The rapid advances in technological means of reproduction over the last fifty years have raised a new range of ethical dilemmas about the power and ability to create and reproduce new forms of life in "non-natural" ways. Does the use of technological processes and equipment legitimately allow human beings to toy with reproduction and creation of life, or does it merely allow us to hide behind machines in the name of science? In this course we will grapple with the momentous implications of the ethics of life and reproductive technology by exploring several key ethical frameworks such as utilitarianism and deontology, as well as some feminist ethical theory. We will explore some of the following issues, among others: abortion, cloning, in-vitro fertilization, surrogacy, stem cell research.

*Description and Title Change and Instructor Added*

CS 140

### CHILDREN AND ANIMALS AT PLAY

Marie Evans and Raymond Coppinger

Play is ubiquitous in mammals. But have you ever stopped to consider why? When children and animals play are they doing the same thing? Do adults and children play for the same reasons? This course examines the nature and significance of play in children and animals. Students will read research articles about how exploratory and play behaviors change with age and consider the ways in which play both reflects and facilitates cognitive development throughout the life span. This course will be taught in conjunction with CS 340. Additional work will be required of students registered for CS 340.

*New Course*

CS 147

### TURTLES, TERMITES AND TRAFFIC JAMS: COMPUTER MODELING AND SIMULATION

Jon Klein

How can a group of termites collect food without communicating with each other? Why does the lane you're in on the highway always seem to move the slowest? A complex phenomenon like a group of insects or a traffic jam can be

difficult to study in the real world but surprisingly simple using computer simulations. From social interactions to the physical sciences, computer simulations allow us to test hypotheses and discover patterns which are difficult to see in the real world. Existing software allows people without previous programming experience to construct many such simulations easily, using simple programming constructs in combination with intuitive graphical user interfaces. This course will explore the design and implementation of computer models and simulations using the StarLogo programming language. The course will also examine the importance of simulation techniques in other fields such as artificial intelligence and computer generated art.

*Description Change and Instructor Added*

CS 205

**INTRODUCTION TO COMPUTER SCIENCE**

Richard Weiss

This is an introduction to computer science and computer programming. The goal is to understand how computers work and how to use them to extend our own intellectual capabilities. The following topics will be covered: I/O, representation of numbers, control flow, arrays, data abstraction, and procedural abstraction.

*New Course*

CS 211

**MORAL EDUCATION AND DEVELOPMENT**

Theo Linda Dawson

Scholars and educators not only disagree about the design of moral education programs, they disagree about (1) what morality is, (2) how morality develops, and (3) where moral education should take place. In this course we will examine three psychological theories of moral development and explore their implications for moral education. We will not only read about these theories, we will also have the opportunity to work with some of the interview data employed in their development. Through a series of assignments, students will conduct their own moral judgment interviews, examine them from the three developmental perspectives explored in the course, and discuss the implications of their findings for moral education programs

*Course Canceled*

CS 220

**TOPICS IN COGNITIVE DEVELOPMENT**

TBA

*Course Canceled*

CS 243

**COMPUTER GAME THEORY AND DESIGN**

Ryan Moore

*New Course*

CS 340

**CHILDREN AND ANIMALS AT PLAY**

Marie Evans and Raymond

Coppinger

Play is ubiquitous in mammals. But have you ever stopped to consider why? When children and animals play are they doing the same thing? Do adults and children play for the same reasons? This course examines the nature and significance of play in children and animals. Students will read research articles about how exploratory and play behaviors change with age and consider the ways in which play both reflects and facilitates cognitive development throughout the life span. This course will be taught in conjunction with CS 140.

*Course Canceled*

CS 363

**ADVANCED ANIMAL BEHAVIOR SEMINAR**

Raymond Coppinger

**HUMANITIES, ARTS AND CULTURAL 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 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.

*New Course*

HACU 103

**THE ART OF TRANSFORMATION: ALCHEMY AND THE ARTIST BOOK**

Daniel E. Kelm

The alchemists of 500 years ago called themselves artists. They were story tellers as well—physicalizing 1<sup>st</sup> century Roman myths as they worked the alchemical furnace and labored to understand the relationships among Earth, Water, Air, and Fire (the Four Elements), and Spirit, Soul, and Body (the Philosophical Principles). The scientific revolution of 350 years ago (which shapes our world today) adopted mathematics as the universal language, and expounded values such as precise measurement, control of laboratory conditions, and the attainment of reproducible results. You will be challenged to think syncretically, to examine the models of alchemy and science in order to inform the telling of your personal story. Inspired by historical cabinets of curiosity and Joseph Cornell boxes, you will create book sculpture surrounded by an environment of supporting material.

Readings will range from alchemical essays through the history of science to art as personal expression. We will also visit a local rare book room to view historical examples. Class time will balance conceptual work with the practice of creating art.

*New Course*

HACU 105

**ART AND THE LAND**

Gary Orlinsky

This multi-disciplinary course in cultural history and design will study the complex relationship between art, architecture, and the landscape. From the earliest civilizations to the present, we have always manipulated the land for utilitarian, aesthetic, and spiritual purposes. This course will cover a broad spectrum of topics—from Stonehenge to Andy Goldsworthy, from contemporary issues in landscape design and Green Architecture to the design of objects and structures for land-use (tools and barns). Questions of ritual, memory, social practices, ecology, and land reclamation and the often contradictory connections between the built environment and the natural world will be examined through design projects (tool making at the Lemelson Center and explorations of alternative building materials), readings (art historical, theoretical, and fictional), discussions, short writing projects, and field trips.

*New Course and Time Change*

HACU 107

**ARCHITECTURAL DESIGN FUNDAMENTALS**

Brent Stringfellow

This is a beginning studio course aimed at developing basic student skills in the creation of architectural designs. We will consider approaches to assessing the needs of a building's users, ways of studying design alternatives, and how to move from analysis and conceptual ideas to an actual design. The course will include basic issues of environmental sustainability, building structure, and construction techniques. It will also include considerations of the historic and cultural context of the architectural setting and of the building's users. Although students will develop ideas using drawings and models, the course is appropriate for those with little or no prior design experience, technical knowledge, or drawing skills.

*Time Change*

HACU 108

**INTRODUCTION TO MEDIA PRODUCTION**

Matthew Soar

Class will meet Thursdays from 12-3:20 pm.

*Screening Time Added*

HACU 110

**FILM/VIDEO WORKSHOP I**

Baba Hillman

A screening time is scheduled for Thursday evenings 6:30- 9:30 PM in the Film/Photo Classroom.

*New Course and Time Added*

HACU 112

**VIDEO I**

Jack Waters

Video I is an introductory video production course. Over the course of the semester students will gain experience in pre-production, production, and post-production techniques as well as learn to think and look critically about the making of the moving image. Projects are designed to develop basic technical proficiency in the video medium as well as the necessary working skills and mental discipline so important to a successful working process. Final production projects will experiment with established media genres. In-class critiques and discussion will focus on media analysis and image/sound relationships. There is a lab fee charged for the course.

*Instructor and Time Added*

HACU 0113♦

**MODERN DANCE I**

Fritha Pengelly

Class will meet Tuesdays and Thursdays from 3:30-5 pm.

*New Course*

HACU 116

**INTRODUCTION TO DIGITAL PHOTOGRAPHY AND MEDIA ARTS**

Michele Turre

This course explores the intersections of digital and traditional photographic imaging in terms of technique, critical theory, history and aesthetics. Experimentation with photo-electronic imaging will be practiced and discussed within the context of contemporary art and

digital culture. The theoretical backdrop will include issues of representation, mechanization, and authenticity. Historical influences such as 20th century photomontage, documentary photography, layered narrative constructions with image and text, and scientific imaging practices, will be covered in readings and slide talks in order to provide context for assignments, and to further discussions in our regular in-class critiques of student work. This course will interest students with a desire to learn photography primarily from a computer orientation. Project-oriented studio assignments will allow plenty of time to develop personal content while advancing Photoshop skills. Students will produce printed hard copy, as well as on-screen presentations of images in electronic books or Web projects. Enrollment is limited to 12 students and preference will be given to entering students.

*Course Canceled*

HACU 122t

**LOS ANGELES IN FACT, FILM AND FICTION**

Norman Holland and Jeffrey Wallen

*New Course*

HACU 156

**PHANTASTIC 19<sup>th</sup>-CENTURY FICTION**

Sarah Willburn

This course will examine the modes of mystery and romance in 19<sup>th</sup>-century British and American literature. We will think about the fictional self and what that self desires in terms of love, community, and property. Through reading

several novels, we will encounter the genres of romance, *bildungsroman*, sensation, vampire, new woman, and decadence. We will consider how these novels imagine femininity, masculinity, spirituality, commodity, crime, society, and adulthood. Works by Charlotte Bronte, Elizabeth Gaskell, Sheridan Le Fanu, Wilkie Collins, Marie Corelli, Oscar Wilde, Kate Chopin, Nathaniel Hawthorne, and Theodore Drieser will be covered as well as brief non-fiction essays by Karl Marx, Walter Pater, and John Ruskin. Attendance, active class participation, and three to four moderate-length essays will be required.

*New Course*  
HACU 163  
**THE LITERATURE OF TRAVEL: A GUIDE TO GETTING LOST**  
Robert Ullian

This course surveys the traditions of travel writing from ancient times to the present. In the past 3,000 years, the literature of travel has progressed from the simple compiling and reporting of exotic information to a genre that often tells us more of the culture of the writer than of the destination. Originally meant for the very few who could read or were mobile, in recent centuries important travel literature has progressively become more personal and inward looking as its potential readership has expanded. Some of the most compelling travel writing details clashes of culture and identity, as well as inner journeys of self-exploration. Elements of travel literature—creation of a sense of time

and place, of displacement and alienation—have become the building blocks of many landmark works of fiction. We will explore writing that is transcendent, writing that is terrible, and ways in which these works have changed the world. Readings will include works by a wide range of authors, including Pliny the Elder; Chaucer; Marco Polo; Mark Twain; Isabella Bird; Graham Greene; Paul Bowles; Saul Bellow; Jan Morris; Tobias Schneebaum; and Maxine Hong Kingston, as well as less famous writers. A number of short exercises and two medium length papers are required.

*New Course*  
HACU 166  
**WAR STORIES**  
James Hicks

An inquiry into the representation of war in the late 20<sup>th</sup> century, this course will focus primarily on two armed conflicts, the *guerra sucia* in Argentina and the recent war in Bosnia and Herzegovina. We will examine a variety of media: photography, cinema, theater, poetry, drama, and narrative, as well as testimonials and documentaries. Our discussions will also respond to readings grounded in theory rather than context. Our focus throughout the semester will be relentlessly literary and critical: rather than ask questions such as "what happened?" and "why?" we will treat historical representation, even history itself, as a text, asking questions such as "who is speaking?," "who is the audience?," and "what are the rules for such discourse?"

*New Course*  
HACU 179  
**READING AND WRITING NARRATIVE**  
Eric Sanders

How do narratives work? What are the elements that combine to create that most elusive of forms, a "good story"? This course will address these and other questions in an effort to provide students interested in the humanities and arts (including fiction and non-fiction writing, theater and film) with the fundamental skills necessary for creating successful narratives. By analyzing effective story-telling techniques from modern and contemporary short stories, plays, and film, among other sources, students will distill the basic elements of narrative, and as in a master's studio, replicate those techniques in their own writing. Topics will include (though are not limited to) the following: effective narrative structure, dialogue, visual story-telling, creating subtext, and building "realistic" characters. In addition, readings will expose students to the history and theory of narrative, beginning with the work of Plato and Aristotle, and ending with contemporary trends, always with an eye towards their own writing. Classes will combine in-class writing instruction with peer review sessions to aid students in the process of developing and revising their work.

*New Course*  
HACU 183  
**INTRODUCTION TO ASIAN RELIGIONS**  
Mario D'Amato

The religious traditions of Asia present a rich variety of discourses and practices which place humanity in its broadest context. In this course we will introduce ourselves to a number of these discourses and practices, through the approach of historical-critical scholarship. We will consider religious traditions of India (Hinduism and Buddhism), China (ancient and folk Chinese religion, Confucianism, Daoism, and Chinese forms of Buddhism), and Japan (Shinto and Japanese forms of Buddhism). Our goals will be to acquire an introductory level of familiarity with these Asian religious traditions from a historical-critical perspective, and to cultivate reflection on what we learn in the course.

*New Course*  
HACU 187  
**"HEREBY I PROMISE ...": AN INTRODUCTION TO PHILOSOPHY THROUGH THE CONCEPT OF THE PROMISE**  
Monique Roelofs

This course studies central conceptions in philosophy through the notion of the promise, and examines the notion of the promise from a philosophical perspective. What kinds of promises do philosophers such as Plato and Descartes attach to the practice and the achievements of philosophy? How have these promises been taken

up by contemporary philosophers who think about ethics, knowledge, sexual difference, art, identity, and culture? Are promises things that have to be kept? More than that, might the ability to make promises be partially formative of our subjectivity, our moral agency, and our ability to interact with one another in communities, bonds, and alliances? Do body images convey promises? Do our various racialized and gendered identities hold out promises to ourselves and other people? Could it be the case, as several philosophers have argued, that some things in life, such as certain forms of communication, art, and love, mobilize promises that one could never really make true? What is it to hold a person to her promise, to make a promise you are going to break, or to rewrite a promise that you or somebody else made earlier? What follows from this for the beings we are, the stories we live by, and the alliances and differences that obtain between us? Readings are selected from Plato, Descartes, Kant, Nietzsche, Kierkegaard, Austen, Arendt, Fanon, Derrida, Searle, Kristeva, Irigaray, Nancy, Butler, and others.

*New Course*  
HACU 188

**FRACTURED VISION AND  
CONSTRUCTED REALITIES:  
THE HISTORY OF MONTAGE  
IN PHOTOGRAPHY AND FILM**  
Melissa Johnson

Montage, in both its photographic and filmic formats, has had an enormous impact on how we perceive and respond to the world

around us. In this course we will explore the history of montage, tracking how vision has become progressively fractured as society has become increasingly modernized, and how artists have constructed their own visual/virtual realities. By looking at late 19<sup>th</sup>-century origins of montage; 20<sup>th</sup>-century strategies of Dadaist, Surrealist and Constructivist photomontage; and American, western, and eastern European filmic montage, we will explore how artists, filmmakers, and graphic designers have used montage to "hit the spectator like a bullet," provoking an active response on the part of the observer. Discussion will focus on both the practice and theory of montage, and explore issues of sexuality, identity, politics, and consumerism and mass culture.

*New Course*  
HACU 192

**HISTORY OF BUDDHISM**  
Mario D'Amato

In this course we will introduce ourselves to the history of Buddhism, its thought, and its practices. Topics we will examine include early Buddhism, its doctrines, and theories of meditation; the vinaya, or monastic code; Theravada thought and practice; the development of the Mahayana and its basic themes; a brief introduction to tantra; forms of East Asian Buddhism; an overview of Tibetan Buddhism; and Buddhism in western culture. We will read a selection of Buddhist sutras—both from the Pali canon and from the Mahayana—as well as secondary sources. Our approach will be historical-critical,

and we will try to cultivate reflection on the ways in which Buddhism has been studied from a scholarly perspective.

*New Course and Instructor Added*  
HACU 194

**BOPLICITY: AN  
INTRODUCTION TO THEORY  
AND IMPROVISATION**  
Michael Dessen

This course will offer a hands-on introduction to music theory and basic improvisation. We will learn the fundamentals of harmonic progression, melodic construction, and improvising over chord changes in the context of various genres, including jazz, blues, and popular music. Emphasis will be placed on the direct application of music theory to performance practice in the context of a supportive class ensemble. This course is open to students who have no prior experience with jazz or improvisation. Students, however, must have a basic knowledge of their instrument.

*New Course*  
HACU 196

**GLOBALIZATION AND  
CULTURAL STUDIES**  
Lara Nielsen

In this introductory course we read foundational texts theorizing globalization and in cultural studies to develop tools for criticism in the globalization of the culture industries. To begin, we study competing definitions of globalization, including works by Cedric Robinson, Immanuel Wallerstein, Masao Miyoshi, Thomas

Friedman, and Noam Chomsky. Then we study several different approaches in cultural studies to the issues of globalization and cultural production, including Raymond Williams, Theodor Adorno and Max Horkheimer, Thomas Frank, and Stuart Hall. Our goal is to link theorizations of globalization and cultural production. Students will write several response papers addressing issues and methods in studying globalization and cultural studies. There will be extensive class discussion and reading assignments.

*New Course*  
HACU 204

**SEX/RACE/SPACE: RE-  
IMAGINING LOS ANGELES**  
Norman Holland and Jeffrey Wallen

"Unreal city, full of dreams" wrote Baudelaire about Paris. So might Los Angeles be described today. For Paris the dream was to be, as Walter Benjamin put it, the "Capital of the Nineteenth Century," the place where power, wealth, and culture met. Los Angeles has imagined itself as a different kind of capital: the anti-Paris, or more precisely, the anti-New York; the capital of the Good Life, the Edenic garden open for movement and enjoyment; the capital of the Third World; and most recently, the postmodern metropolis. In analyzing histories, films, and fictions about Los Angeles (as well as architecture, urban geography and other forms of cultural production) the course will address the myths, interpret the images and define the truths of the city. From the hardboiled detective of Raymond Chandler, the underside



of Hollywood described by Nathaniel West, the racial tension distilled by Chester Himes, and the film noir of the '40s, we will move to later explorations of L.A. in texts by writers such as Didion, Viramontes, Mosley, Ellroy, and Rodriguez and in films by Polanski, Altman, and Scott. We will use writings by urban anthropologists such as Marc Augé, Michel de Certeau, Jane Jacobs, and Mike Davis to guide our exploration of space and the city. Periodic film screenings on Wednesday evenings will enrich students' understanding of the cultural contexts of the course.

*Course Canceled*  
HACU 207♦  
**DANCE REPERTORY**  
TBA

*Instructor Added*  
HACU 208  
**INTRODUCTION TO PAINTING**  
Mariangeles Soto-Diaz

*Time Change*  
HACU 212  
**VIDEO II**  
Baba Hillman  
Class will meet Tuesdays  
from 12:30-3:20 pm.

*New Course*  
HACU/SS 214  
**SOCIOLOGY OF  
FILMMAKING: PALESTINIAN  
AND LEBANESE WOMEN  
FILMMAKERS DURING WAR**  
Alia Arasgouly

The issue of gender seriously complicates the engagement of independent Palestinian and Lebanese women filmmakers

covering situations of conflict and war that are affecting their own communities. In addition to being members of target populations, clandestine independent film crews that include women are regarded as particularly unsafe. In this course we will ask how these women filmmakers represent war and their personal experience of it. Do they hide behind the stories of others, afraid to expose their own trauma? What visual and narrative strategies do they use to represent themselves in their films? Do they represent the other, the enemy, and what does this enemy mean to their consciousness? How do they represent the impact of militarism on civilian life? Do the representational strategies of these women filmmakers impart different perspectives and possibilities of peace beyond geopolitical agendas? How do these women filmmakers see their filmmaking activity? What insight do they give us on the impulse to create in the midst of destruction?

*Instructor Added*  
HACU 215♦  
**MODERN DANCE III**  
Fritha Pengelly

*New Course*  
HACU 239  
**JAZZ ENSEMBLE SEMINAR**  
Mark Dresser

The Jazz Ensemble Seminar will examine how a group identity is forged from the balance of individual strengths of its players in relationship to the compositional and improvisational demands of the leader/composer. Essentially this is a performance seminar and we will

examine the music and recordings of six composer/bandleaders of different eras per semester. A transcription project of selected composers will be required and a final performance of the required repertoire by memory. In addition a concurrent emphasis will be on creating our own musics, identification of personal language, a means for expressing that language (varieties of notations and aural traditions), and musicianship training for the improviser. Prerequisite: Tonal Theory I and Tonal Theory II or equivalent Five College music courses. Enrollment limited to 25. The class will meet on Tuesday evenings, 6:30-9:30 PM in the Music Recital Hall.

*New Course*  
HACU 293  
**AESTHETIC  
PLEASURES/AESTHETIC  
DANGERS: PHILOSOPHY AND  
THE CHALLENGE OF ART**  
Monique Roelofs

From antiquity to the postmodern era, the aesthetic has been invested with the highest philosophical and psychological ambitions. Philosophers, psychologists, artists, and cultural scholars appeal to art and beauty as civilizing forces, capable of making us more adequate, healthy, mature, autonomous, moral, political, and intellectual agents. Celebrating art and beauty for their maternal and paternal potentialities, theorists have also deprecated the aesthetic as messy handiwork, emotional surplus, femininity, directionless patterning, luxury, a decay of vital powers, a sphere of moral corruptibility and

bodily threat, or an aside, something that comes afterwards when the things that really matter in life have been taken care of. Thus one may find oneself inclined to defer the aesthetic until there is no escape, perhaps when the body fails, in jouissance, in melancholy, bodily discipline, ritual, violation, or mourning. These fearful, ambivalent fascinations have come to structure our relations with the aesthetic. And since the aesthetic is so profoundly implicated in our relations with one another and ourselves, this dialectic also enfolds our personal and cultural existences, and the possibilities we entertain for alternative forms of life. Can we envision ways of seeing and thinking beyond this dialectic? Or is this dialectic of the essence of the aesthetic? Does the aesthetic perhaps have a unique power to lend center stage to excess, to turn horror into beauty, to weave the uncanny into home, the abject into pleasure? This course explores the ambivalent nature of the aesthetic through historical and contemporary readings in philosophical aesthetics as well as artworks in various media and traditions. Additional screening hours may be assigned.

*Time Change*  
HACU/IA 294  
**EMBODIED IMAGINATION**  
Daphne Lowell

This class will meet TTH  
10:30-12:20.

*New Course*  
HACU/SS 296  
**BOOK PUBLISHING**  
Thomas Radko

Designed to benefit both traditional and non-traditional students, the course will be of interest to anyone who wants to understand the book industry. It will be especially beneficial to undergraduate or graduate students who wish to consider or pursue careers in the publishing industry, as well as creative writing students, students planning academic careers, or anyone who hopes to have a book published. Among the topics to be covered in the course are the editorial/acquisition process; book design and production; book marketing; publishing operations and finance; legal issues in publishing; the relationships among libraries, booksellers, universities, and publishers; careers in book publishing; and the future of the book. Students will have an opportunity to engage in a wide variety of publishing activities such as manuscript copyediting and proofreading; copywriting for marketing materials; book and jacket design; and book pricing and contract review. This course is sponsored by the Center for the Book.

*New Course and Description Change*  
HACU 298  
**ADVANCED DRAWING**  
K. Levni Sinanoglu

This course will investigate perceptual and systematic approaches to drawing with emphasis on developing personal language and extending studio practice. While

engaging materials and methods, students will explore the role of intuition and process, memory and imagination, mapping and coding. Class time will include working sessions, slide lectures and group critiques. Students will be expected to generate a substantial amount of work outside of class, involve individual studio concerns with class projects and be responsible for a short reading list. The course is intended for Div. II and Div. III art concentrators. Enrollment is limited to 15. Prerequisites: A filed Division II contract, Drawing I or IA's "Foundation in Drawing and Visual Media" or HACU's Landscape: Words and Pictures and 8 courses in studio/art history.

*Instructor added*  
HACU 305  
**ADVANCED PAINTING**  
Judith Mann and Mariangeles Soto-Diaz

### **HAMPSHIRE COLLEGE CHORUS**

The Chorus meets from 6:30-8:30 pm on Mondays and Wednesdays in the Recital Hall of the Music and Dance Building. The varied repertory includes a cappella and accompanied music, medieval through 20<sup>th</sup> century, ethnic and folk. Several performances are given throughout the year, both on campus and off, including the Family and Friends weekend in October. The group is conducted by Dr. Elaine Broad, and often performs with professional instrumental ensembles and soloists. There will be a new student rehearsal on Wednesday, September 4<sup>th</sup> from

4:30-5:00 pm; regular rehearsals begin Monday, September 9<sup>th</sup> at 6:30 pm.

### **INTERDISCIPLINARY ARTS**

**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 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 Canceled*  
IA 112  
**WRITING ABOUT HOME**  
Robin Lewis

*Course Canceled*  
IA 114  
**IDEAS IN MOTION: PUTTING  
YOUR IDEAS INTO ACTION  
COURSE IN PRACTICAL  
DESIGN AND INNOVATION**  
John Fabel

*New Course*  
IA 116  
**READING AND WRITING  
ANALYSES OF POPULAR  
CULTURE**  
Viveca Greene

This course will cover a broad range of media texts (daytime talk shows, late night comedy, advertising, etc.) that fill our cultural environment, encouraging students to analyze these texts critically: examining how they reflect and function in their larger political, social and economic context. In addition to thinking about mass

media texts, students will read and write about other forms of popular culture pertaining to language, identity, community and democracy. Students will draw from the course readings to write a series of short critical essays and ultimately to prepare a longer analysis of a popular culture issue of their own choosing. Approaches drawn from cultural studies, history, queer theory, feminist criticism, mass communication and media studies will inform our analyses, as we read, discuss and write extensively in an attempt to better understand popular culture.

*New Course*  
IA 122  
**AFRICAN-AMERICAN WOMEN  
PLAYWRIGHTS IN THE U.S.**  
Priscilla Page

Students in this course will interrogate the theatre texts of African-American women writers in the United States from a dramaturgical point of view. This course will examine plays written in the U.S. from 1855 to the present, paying special attention to the specific historical, political and social conditions of each play and playwright. The work in this course will also critically examine the dramatic forms as used by each of the playwrights in their time periods. We will examine how their unique voices were received in their time and how their work is perceived in our time. Assignments will include weekly readings, assigned research topics, class presentations and journal writing responses to the texts.

*New Course*

IA 129

**RACE, GENDER, & PERFORMANCE-REWRITING THE CLASSICS**

Priscilla Page

Let's re-write the classics! As we read plays and attend theater productions together this semester, we will look at classic literature and how that literature has been shaped and changed by playwrights to speak to different audiences. We will pay particular attention to the ideas of race and gender in these texts. Additionally, you will select a piece of literature for your own adaptation project this semester. You will write a short one-act play to be shared at the end of the semester as a staged reading. The goal of this course is to give you a well-rounded understanding of what theater is and how it is created. You will experience theater by reading and writing about plays, attending productions, conducting dramaturgical research, discussing the various roles in professional theater, participating in acting exercises and games, and writing your own plays which we will also read in class.

*New Course*

IA 154

**READING AND WRITING FICTION: THE BASICS**

Kirsten Bakis

This course will lay the groundwork for the study and practice of reading and writing fiction. In the first half of the semester, students will work on very short exercises to establish a foundation in grammar, punctuation

and precision. In the second half, students will begin to explore plot, voice and character in slightly longer pieces. Throughout the semester the class will read and discuss students' work and published fiction, including writing by Denis Johnson, Jane Bowles, Deborah Eisenberg and Nathanael West

*Course Canceled*

IA 182

**FICTION STUDIO**

TBA

*Course Number and Enrollment Change*

IA 185

**WEST AFRICAN LITERATURE**

Robert Coles

Enrollment change from first-year tutorial to open enrollment.

*Instructor Added*

IA 191

**PRINCIPLES OF ACTING**

Davor Dicklich

*Instructor Added*

IA 196

**PRINCIPLES OF DIRECTING**

Davor Dicklich

*New Course*

IA 247

**INTERMEDIATE FICTION WRITING: CHARACTER**

Kirsten Bakis

This course is open to students who have a good grasp of the principles of grammar, punctuation, and precise use of language. In the early weeks of the semester we will refine those skills, working on the sentence and

paragraph levels. Then we will move on to the study of character, in our own work and in published fiction. In order to understand the subject we will examine such things as voice, external and internal conflict, and the interplay of desire and intent. We will also study the ways in which elements of fiction that may not seem directly related to character -- theme, landscape, plot, imagery -- in fact play crucial roles in its development. Each student will spend the semester developing three characters of his or her own invention. The final project will be one or more substantial stories that grow out of those characters' lives. Readings will include work by John Barthes, Felisberto Hernandez, Dashiell Hammett and Pat Barker. Prerequisite: At least one college-level writing course. Instructor permission required.

*Course Canceled*

IA 279

**MULTICULTURAL APPROACHES TO MAKING ART**

Robin Lewis

*Course Canceled*

IA 302

**REWRITING MYTH**

TBA

**NATURAL SCIENCE**

FOR STUDENTS ENTERING PRIOR TO FALL 2002

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

*Course Canceled*

NS 122

**HOW PEOPLE MOVE**

Ann McNeal

*New Course*

NS 131

**DRUGS IN THE NERVOUS SYSTEM**

Ann McNeal

Drugs clearly can affect behavior and mood. From the cup of coffee in the morning to anti-depressant and anti-psychotic drugs, substances that affect the nervous system are around us everywhere. There has been an enormous amount of scientific research into the affects of drugs on the nervous system, both long-term and short-term. We will look into some of this research, using several specific drugs as examples. In order to understand drug actions we will also study how nerve cells work. It is especially useful to know how nerves communicate with one another through synapses, since many mood-altering drugs act at synapses. No scientific background is required. Readings will consist both of introductory materials and scientific papers. Each student will complete a research paper on a topic of her/his choice.

*Description, Enrollment and Time Change*

NS 181t

**SUSTAINABLE TECHNOLOGY**

Fred 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. New construction on campus will give us an opportunity to 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. In particular, we will measure and analyze the amplification of wind velocities by campus structures in hope of identifying potential "urban" wind sites using portable anemometers and a wind tunnel, and we will design and construct a passive solar water heater for the new CSA barn. Students will work problem sets, write several papers, read and present original literature to the class, and have the opportunity to develop original projects in fields of interest. Enrollment is open and class will meet Tuesdays and Thursdays from 10:30-11:50 am.

*Description and Title Change*

NS 199

**PROJECT COURSE**

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. That project is the student's own: it by no means needs to be in physics, or even in the physical sciences. It may even be a project you previously started in some other learning activity, whether in the physical or natural sciences, in modeling, in biophysics or in the sciences and humanities that study sciences. [Sociology, History, Philosophy of science for example. The course covers the five elements of a Division I project for continuing students and crucial first-year program goals for newcomers: 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. This provides the all-important element of Personal Ownership.

*New Course*

NS 228

**LIVING ON THE EDGE: LIFE IN EXTREME ENVIRONMENTS**

Jason M. Tor

Microorganisms are everywhere in the environment. We are most familiar with those found in our temperate surroundings, however some unique microorganisms live in the most inhospitable environments on Earth. In Antarctic sea ice, boiling deep-sea vents, saline evaporative pools, and acidic mine drainage - these extremophiles are found thriving where very little

biological life exists. How do extremophiles survive in such harsh environments? Why they are sought after by biotechnology and pharmaceutical companies? What clues do they provide about the origin of life on Earth as well as the potential for life to exist elsewhere in the solar system? We will attempt to answer these questions by considering microbial ecology, diversity, physiology, geochemistry and astrobiology. In addition, we will question what it means to be extreme and will attempt to gauge the influence of social and political values on our quest for scientific knowledge and protection of life in extreme environments.

*Course Canceled*

NS 390

**DIVISION III SEMINAR BIOLOGY AND HEALTH**

Ann McNeal

**SOCIAL SCIENCE**

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 schools.

*New Course*

SS 101

**RIOTING: A HISTORY OF AMERICAN URBAN DISORDER**  
Stacy McGoldrick

From the Boston Massacre to the Rodney King riots, American cities have a history of seemingly spontaneous outbreaks of mob violence and rioting. This class examines when, where and why the worst of these outbreaks occurred. Through careful readings of case studies and recent theories of violence, we will learn about the historical events precipitating various riots and the political and cultural conflicts at play. One important question we will discuss is the relationship between violence and politics - i.e. when and why politics becomes violent. We will discuss why riots such as the Boston Massacre in 1770, New Orleans in 1866, Chicago in 1919 and Newark in 1967 so often happened in American cities, and whether city life somehow instigates mob violence. Students will be asked to present their own research on a riot that interests them and to write and present a short paper that combines a critical reading of the texts with personal observation.

*New Course*

SS 114

**THE ANTHROPOLOGY OF RELIGION, RITUAL AND SACREDNESS**

Abraham Zablocki

This course examines the nature of religious institutions, rituals, beliefs, and experiences. By drawing upon anthropological theories of religion, selected ethnographies, and students' own field research, we seek to understand the complex interplay between the beliefs, practices, and experiences of religion(s) and the socio-cultural context in which they are embedded. How do religions relate to the social order? Are they reflections of it or contested sites upon which political, economic, and cultural struggles are fought? Is religion primarily a social or psychological phenomenon? In order to explore these questions, students will be asked to engage with theoretical and ethnographic writings on religion, while also pursuing their own ethnographic research in a local religious community of their choosing.

*New Course*

SS 142

**CONTEMPORARY URBAN BRAZIL THROUGH ETHNOGRAPHY**

John Norvell

This course centers on themes of the disillusionment and promise of contemporary urban life in Brazil—race, class, gender, sexuality, violence, crime, poverty, inflation, music, and dance—as presented in recent anthropological studies of several Brazilian cities. Students will also be introduced to

ethnography as a research methodology in social science. We will explore such topics as Brazilian history and culture, comparative patterns of urbanization in Latin America and how to do urban ethnography. Readings will be augmented by documentary and feature films and popular music. Writing assignments will consist of short analytic essays (5-7 pages) in response to the readings. Revision of these essays will give students a chance to develop their writing skills. In addition, students will be expected to take turns giving brief presentations and leading discussion on the readings.

*Description Change*

SS 146t

**FAMILY, RACE AND GENDER IN THE US: A COMPARATIVE PERSPECTIVE**

Margaret Cerullo and Lili Kim

This introductory history, sociology and feminist studies course will explore the complex role that dominant ideals of family life play in contemporary US society and politics, while examining the variety of families that people actually live in or aspire to. Beginning by asking what do we mean by family, we will address why feminists have regarded the family as a crucial institution for understanding the status and power of women, and explore the kinds of leverage families and states have to compel their members behavior. We will compare experiences and histories of Latino, Native American, white, African-American, Asian-American and mixed-race/ethnicity families in the US. The class will be

oriented toward developing the ability to read and write analytically, and with a critical sociological, historical and feminist imagination.

*Course Canceled*

SS 151

**CULTURAL AND RELIGIOUS CONTEXTS OF ENVIRONMENTALISM**

Sue Darlington

*New Course*

SS 190

**CULTURE, CONFLICT AND REVOLUTIONARY IDEOLOGIES: IMAGING THE SPANISH CIVIL WAR**

Brian Bunk

Often seen as a prelude to World War II, the Spanish Civil War (1936-1939) was the first international confrontation between the ideologies of Republicanism, Fascism, Anarchism, Socialism and Communism. The brutal struggle also left a deep mark on the cultural consciousness of the world, inspiring such books as Hemingway's *For Whom the Bell Tolls* and George Orwell's *Homage to Catalonia*. The goal of this course is to better understand the Spanish Civil War as a cultural event. The class will also serve as an introduction to the methodology of historical memory. Using a variety of different media, including literature, art and film, we will compare the historical realities of the conflict to the memories produced in its aftermath. The course will examine how the Civil War was represented in a variety of geographic and chronological contexts including Spain, Europe and the United States.

We will try to understand how perceptions of the Spanish Civil War reflected and responded to political and social changes.

*New Course*

SS 203

**ADOLESCENCE, SOCIETY, AND CULTURE IN CONTEMPORARY AMERICA**

Amy Cheng

This course will examine adolescent development in the context of social and cultural forces in contemporary America. Focusing on the realms of identity, sexuality, relationships, and patterns of "deviance," we will explore adolescence from a variety of perspectives. We will read fictional and autobiographical narratives along with psychological theories of development. We will also examine representations of adolescence in popular American culture through film and media. Through an interdisciplinary approach, we will examine the tensions and complexities of understanding contemporary adolescent experience.

*New Course*

SS/HACU 214

**SOCIOLOGY OF FILMMAKING: PALESTINIAN AND LEBANESE WOMEN FILMMAKERS DURING WAR**

Alia Arasgouly

The issue of gender seriously complicates the engagement of independent Palestinian and Lebanese women filmmakers covering situations of conflict and war that are affecting their own communities. In addition to being

members of target populations, clandestine independent film crews that include women are regarded as particularly unsafe. In this course we will ask how these women filmmakers represent war and their personal experience of it. Do they hide behind the stories of others, afraid to expose their own trauma? What visual and narrative strategies do they use to represent themselves in their films? Do they represent the other, the enemy, and what does this enemy mean to their consciousness? How do they represent the impact of militarism on civilian life? Do the representational strategies of these women filmmakers impart different perspectives and possibilities of peace beyond geopolitical agendas? How do these women filmmakers see their filmmaking activity? What insight do they give us on the impulse to create in the midst of destruction?

*New Course*  
SS 215

### **THE POLITICS OF THE ABORTION DEBATE**

Marlene Fried

Abortion rights continue to be contested worldwide and access to abortion is limited everywhere, regardless of its legal status. Harassment of abortion clinics, providers and clinic personnel by opponents of abortion is routine, and there have been seven murders of people involved in abortion care. This course examines the abortion debate in the U.S. looking historically at the period before legalization and up to the present. We explore the ethical, political and legal dimensions of the issue and

investigate the anti-abortion and abortion rights movements and ideology. We view the abortion battle in the U.S. in the wider context of reproductive freedom. Specific topics of inquiry include: the morality of abortion; abortion access worldwide; coercive contraception and sterilization abuse; welfare rights; population control; criminalization of pregnant women.

*New Course*  
SS 223

### **WOMEN WARRIORS: IMAGES OF WOMEN AT WAR**

Brian Bunk

The purpose of this course is to explore the participation and depiction of women in conflict from the early modern period to the present. Throughout the semester we will examine how women warriors have been shown in various media including painting, literature and film. Discussions of women and war usually focus on the traditional roles of women as victims or mothers, but this course will study the often neglected role women played in actual combat. Among the conflicts we will discuss are the Napoleonic Wars, World War I and II, the Russian Revolution and the Spanish Civil War. Throughout the course we will also expand the traditional definition of conflict to include war, revolution, terrorism and other types of confrontations such as riots and strikes. We will explore the circumstances that propelled women into taking an active role in violent conflict as participants, common soldiers and commanders. The readings emphasize primary source

accounts in order to study the experiences of women in their own words.

*New Course*  
SS 230

### **TRANSNATIONAL TIBET**

Abraham Zablocki

This course examines the transformation of Tibet into a mythic place in the Western imagination. Why have non-Tibetans sought to appropriate Tibetan culture? What are the consequences of this appropriation for Tibetans? How are fantasies about Tibetan exotic-ness created and reproduced? In order to answer these questions, we will explore the shifting history of representations of Tibet, with particular attention to its role in fulfilling an ever-changing array of Western desires. We will examine case studies drawn from the global growth of Tibetan Buddhism, the international movement in support of Tibetan freedom, and the deployment of Tibet in contemporary American pop culture. Throughout the course, a central concern will be the impact of these cross-cultural encounters on the Tibetan project of cultural preservation.

*New Course*  
SS 234

### **RACE AND NATION IN THE AMERICAS**

John Norvell

Ideologies of race mixture are at the core of national identities in many countries of Latin America and the Caribbean. Although less explicitly, race mixture lurks behind ambiguities of racial categorization in

the United States. Historical and ethnographic texts will allow us to trace the similarities and differences in the cultural construction of race in the Americas. We will consider such factors as mode of colonization, language, slavery and abolition, legal and political systems, international relations, and socio-economic conditions. Course readings will include anthropological analyses, historical descriptions, and some theoretical work on ethnoracial identity. Student projects will consist of individual research projects comparing racial formations in two or more countries of the Americas. The projects will be presented orally to the class and in the form of a major paper. Students will also be expected to take an active role in class discussion of the readings

*New Course*  
SS 258

### **RACE, CLASS AND NEIGHBORHOOD: RACIAL IDENTITIES AS LIVED IN THE CITY**

Stacy McGoldrick

Utilizing works of social theory, ethnography and history, this class examines the ways in which race is lived in an urban context. First, we will study both the impact of federal policy and local politics in the shaping of racial identities in the modern American city. For example, we will learn about the impact of the Federal Housing Administration's loan policies on segregation and suburbanization. Second, we will study how racial and ethnic identities can be more fluid in city environments as new immigrants and

migrants mix together culturally and politically. Finally, we will theorize the impact of urban space on race. We will consider how neighborhoods get labeled as the territory of a particular group and the ways these neighborhoods are defended or avoided based on their racial identification.

*Time Change*

SS 261

**ENVIRONMENTAL HISTORY OF NORTH AMERICA**

Robert Rakoff

Class will meet Tuesdays and Thursdays from 12:30-1:50 pm.

*Course Canceled*

SS 273

**THE SPIRIT OF A WORLD WITHOUT SPIRIT?: READING "THIRD WORLD"**

**REVOLUTIONS, CUBA AND IRAN**

Carollee Bengelsdorf and Ali Mirsepassi

*New Course*

SS 274

**The RUSSIAN AND CUBAN REVOLUTIONS: VISIONS, REALITIES, CRISIS AND COLLAPSE**

Carollee Bengelsdorf

Radical upheavals, promising total restructuring of societies and the lives of those who compose those societies, punctuated and, in many senses, defined the twentieth century. The collapse, or isolation, of these revolutions as that century drew to a close will surely reverberate into the 21<sup>st</sup> century. This course will examine two such

revolutions in terms of the visions they projected and the realities they created. The Russian revolution marked the first overthrow of an existing order in this century, and, as such, played a major role in charting the parameters—the possibilities and constraints—of actually existing socialism. The Cuban revolution, decades later, challenged established models for development and political organization throughout the Third World. We will explore the origins and evolution of these revolutions within an historical and comparative framework.

*Description, Instructor and Time Change*

SS 283

**CULTURE, IDENTITY AND BELONGING**

Jessica Payne

This seminar explores the construction of cultural identity and the experience of belonging in particular social worlds and places. We will examine belonging and identity as fundamentally social processes—expressed in modes of communication and interaction, and reflective of social values and beliefs. Through writing and group discussion, our task will be to tease out the social, material, and symbolic play of these issues in class readings and in students' own ethnographic field projects. The course will combine methodological texts on community-based cultural research; theoretical texts on the social nature of belonging in our globalized, post-industrial society; and ethnographic texts that address the social connections between identity and

place among Southeast Asian refugees, Native Americans, New England and Appalachian Yankees, and other communities drawn together by common residence, ethnicity, race, gender, and sexual preference. Students should have a strong background in anthropology, sociology, or cultural studies. Class will meet Thursdays 6:30-9:30 pm.

*Enrollment Method Change*

SS 285

**WOMEN OF COLOR AND LABOR IN US**

Lili Kim

Open Enrollment

*Course Canceled*

SS 286

**ENVIRONMENTAL JUSTICE**

Steven Silvern

*New Course*

SS 287

**THE COLOR OF LAW: CRITICAL RACE THEORY AND THE SUPPOSED NEUTRALITY OF LAW**

Falguni A. Sheth

Do rights protect all individuals equally or do they favor certain individuals over others? Are "merit-based" admissions policies truly race- or class- neutral? Is hate speech just one form of free speech or does it have particularly pernicious effects on people of color? Within the framework of American liberalism, political and legal structures are seen as treating individuals objectively and impartially. The Critical Race Theory movement challenges this view by focusing on the differential treatment that individuals receive,

directly or indirectly, because of their race, color, class, sex or other features. In this course, we will puzzle through some of the background and theoretical issues behind the supposed neutrality of the state, rights, and other concepts in legal theory, as well as the criticisms offered by figures in the CRT movement, and their applications to real and pressing issues of the day. Readings will include pieces by: Richard Delgado, Mari Matsuda, Patricia Williams, Kimberle Crenshaw, Derrick Bell, Catharine MacKinnon, Angela P. Harris, Charles Lawrence, Drucilla Cornell, Peter Gabel, Martha Minow, and Judy Scales-Trent. Prerequisites: Prior course in legal studies, political or social theory, or ethical or moral philosophy recommended.

*New Course*

SS/HACU 296

**BOOK PUBLISHING**

Thomas Radko

Designed to benefit both traditional and non-traditional students, the course will be of interest to anyone who wants to understand the book industry. It will be especially beneficial to undergraduate or graduate students who wish to consider or pursue careers in the publishing industry, as well as creative writing students, students planning academic careers, or anyone who hopes to have a book published. Among the topics to be covered in the course are the editorial/acquisition process; book design and production; book marketing; publishing operations and finance; legal issues in publishing;

the relationships among libraries, booksellers, universities, and publishers; careers in book publishing; and the future of the book. Students will have an opportunity to engage in a wide variety of publishing activities such as manuscript copyediting and proofreading; copywriting for marketing materials; book and jacket design; and book pricing and contract review. This course is sponsored by the Center for the Book.

### LANGUAGE STUDY

*New Section Added*

LS 101a

**ELEMENTARY SPANISH I**

TBA

### FIVE COLLEGE COURSES

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 Studies 130, study of modern standard Arabic. It covers oral/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

See course description for ASIAN 130.

Hampshire College

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 dance, using theoretical and critical writings as an aid in capturing and conveying in words how dance communicates and what it expresses; and tool the skills needed to synthesize the reality of the performance with its poetic and cultural resonance.

Mount Holyoke College

DANCE 377

**CULTURAL STUDIES AND PERFORMANCE: BLACK TRADITIONS IN AMERICAN DANCE**

Constance Valis Hill

This course explores the forms, contents, and contexts of black traditions that played a crucial role in shaping American theatrical dance in the twentieth century; and acknowledges such African American

dance artists as Katherine Dunham, Bill Robinson, Pearl Primus and Alvin Ailey – along with Isadora Duncan, Martha Graham and Doris Humphrey – as the pioneering movers and shapers of our modern American dance tradition. Viewing American cultural history through the lens of movement and performance, we will discuss how expressive cultural forms from the African diaspora are transferred from the social space to the concert stage; and how (and why) music and dance forms from the black vernacular are inhaled wholesale into the mainstream of American popular culture.

Smith College

Film Studies 280

**INTRODUCTION TO VIDEO PRODUCTION AND THE HISTORY OF VIDEO ART**

Elizabeth Miller

This introductory video production course will teach basic skills involved in video production including camera work, lighting, sound recording, and editing. This class will provide students with technical and conceptual skills to plan and complete creative video projects in small groups and individually. Over the course of the semester, students will gain experience in pre-production, production and post-production techniques. Through production exercises and in-class critiques, students will learn to look and think critically about the construction of the moving image and the creative use of sound. Weekly screenings and readings will introduce students to

the history and contemporary practice of video art/documentary video as a means to explore a range of visual strategies and aesthetic approaches to video making. Prerequisite: 200 (which may be taken concurrently). Enrollment limited to 13. T 1:00-5:00 lecture, W 7:30-9:30 screening. Location to be announced. Five College students welcome.

Amherst College

English 82F

**PRODUCTION SEMINAR ON THE MOVING IMAGE**

Elizabeth Miller

This introductory video production course will teach basic skills involved in video production including camera work, lighting, sound recording, and editing. This class will provide students with technical and conceptual skills to plan and complete creative video projects in small groups and individually. Over the course of the semester, students will gain experience in pre-production, production and post-production techniques. Through production exercises and in-class critiques, students will learn to look and think critically about the construction of the moving image and the creative use of sound. Weekly screenings and readings will introduce students to the history and contemporary practice of video art/documentary video as a means to explore a range of visual strategies and aesthetic approaches to video making. Wednesday 2-5 pm Barker Room, screening Tuesday 7:30-9:30 Admission with consent of the instructor. (Contact English



Department before Registration.)  
Limited enrollment. Five College  
students welcome.

Mount Holyoke College  
FS 210

**PRODUCTION SEMINAR ON  
THE MOVING IMAGE**

Ann Steuernagel

This introductory video production course will teach basic skills involved in video production including camera work, lighting, sound recording, and editing. This class will provide students with technical and conceptual skills to plan and complete creative video projects in small groups and individually. Over the course of the semester, students will gain experience in pre-production, production and post-production techniques. Through production exercises and in-class critiques, students will learn to look and think critically about the construction of the moving image and the creative use of sound. Weekly screenings and readings will introduce students to the history and contemporary practice of video art/documentary video as a means to explore a range of visual strategies and aesthetic approaches to video making. Dwight 101, Class: Tue 1:00-4:00, screenings: Mon 7:00-10:00pm.

University of Massachusetts  
GEO 512

**X-RAY FLUORESCENCE  
ANALYSIS**

John m. Rhodes

Theoretical and practical application of X-ray fluorescence analysis in determining major and

trace element abundances in geological materials.

Smith College  
GOV 250

**CASE STUDIES IN  
INTERNATIONAL RELATIONS**

Michael Klare

The development and application of theoretical concepts of international relations; examination of historical events and policy decisions; testing theories against the realities of state behavior and diplomatic practice. In the Fall 2002, the course will focus on the international political ramifications of transboundary environmental problems and growing competition for scarce and valuable resources. In particular, we'll examine the ways in which the international community is responding to such problems as global climate change, water scarcity, global competition for energy supplies, deforestation, land degradation, and fisheries depletion. In each case, emphasis will be placed on the prospects both for conflict and cooperation in addressing global problems.

Mount Holyoke College  
IR 319

**UNITED STATES FOREIGN  
POLICY: DEMOCRACY AND  
HUMAN RIGHTS**

Jon Western

Is the United States committed to promoting democracy and human rights abroad or just advancing its own strategic and domestic corporate interests? What influence does the United States have on the development of democracy

around the world and the emergence of -- and compliance with -- international human rights conventions, protocols and laws? This seminar begins with an historical overview of American democracy and human rights rhetoric and policies and seeks to uncover the range of political, economic, cultural and geostrategic motivations underlying U.S. behavior. We will then examine American foreign policy responses to contemporary human rights and democracy issues as they relate to women, regional and civil violence, state-sponsored violence and repression, development, globalization, and environmental degradation and resource scarcity. Throughout the semester we will examine how these policies have influenced events in Latin America, East Asia, Eastern Europe, and sub-Saharan and southern Africa. Previous course work relating to international relations, American politics or foreign policy, or political theory required. Instructor's consent required. This course fulfills requirement for advanced seminar in Political Science.

Smith College  
GOV 341

**UNITED STATES FOREIGN  
POLICY: DEMOCRACY AND  
HUMAN RIGHTS**

Jon Western

Is the United States committed to promoting democracy and human rights abroad or just advancing its own strategic and domestic corporate interests? What influence does the United States have

on the development of democracy around the world and the emergence of -- and compliance with -- international human rights conventions, protocols and laws? This seminar begins with an historical overview of American democracy and human rights rhetoric and policies and seeks to uncover the range of political, economic, cultural and geostrategic motivations underlying U.S. behavior. We will then examine American foreign policy responses to contemporary human rights and democracy issues as they relate to women, regional and civil violence, state-sponsored violence and repression, development, globalization, and environmental degradation and resource scarcity. Throughout the semester we will examine how these policies have influenced events in Latin America, East Asia, Eastern Europe, and sub-Saharan and southern Africa. Previous course work relating to international relations, American politics or foreign policy, or political theory required. Instructor's consent required. This course fulfills requirement for advanced seminar in Political Science.

University of Massachusetts  
Italian 597T

**ITALIAN THEATER**

Elizabeth D. Mazzocco

This course will provide a survey of the history of Italian theater from the early Renaissance to today. Works studied will include: La Calandria by Bernardo Dovizi, La Mandragola by Niccolo' Machiavelli, La Vedova Scaltra by Carlo Goldoni,

La Lupa by Giovanni Verga, Enrico IV by Luigi Pirendello, and Non Tutti i Ladri Vengono per Nuocere by Dario Fo. All work (lectures, readings, papers, presentations) will be done in Italian. Students will write a research paper and small critiques of the plays, prepare a few oral presentations, and participate in class recitations.

## **NEW FACULTY BIOGRAPHIES**

**Kirsten Bakis**, adjunct assistant professor of fiction writing, received her B.A. in History from New York University and her M.F.A. in Fiction from the Iowa Writers' Workshop. She has taught undergraduate creative writing at the University of Iowa and has been invited to read and speak to students at Bennington, Brown and Princeton about her novel, *Lives of the Monster Dogs*. She is the recipient of a Teaching/Writing Fellowship from the University of Iowa and a Michener/Copernicus Society of America Grant.

**Brian Bunk**, visiting assistant professor of history, earned his Ph.D. in history from the University of Wisconsin Madison and his B.A. in Art History from the University of Minnesota. His research interests include the role of historical memory in political discourse and images of women in war and revolution. Currently he is investigating the relationships between memory, emotion and gender following the Spanish Revolution of October 1934.

**Amy Cheng**, visiting assistant professor of psychology, received a B.A. from Williams College and is a doctoral candidate in psychology at the University of Massachusetts at Amherst. Her areas of interest include cultural and social influences on adolescent identity development; Asian-American experience; and psychological perspectives on globalization, transnationalism, and immigration.

**Mario D'Amato**, visiting assistant professor of Asian Religions and the Philosophy of Religion, received his B.A. from Loyola University Chicago and his M.A. and Ph.D. from the University of Chicago. His areas of interest are the study of Buddhism and philosophical reflection on religion. His primary areas of research are in the textual and doctrinal study of Indian Buddhism. He is currently engaged in the translation and analysis of a fourth century CE Yogacara Buddhist text composed in Sanskrit. His long-term interest is to participate in and further facilitate the encounter between western philosophy of religion and the religious traditions of Asia.

**Theo Linda Dawson**, post-doctoral fellow in education, received her Ph.D. in Human Development from U. C. Berkeley in 1998. In 1999, she received the APA Division 7 Outstanding Dissertation Award. Dr. Dawson has recently completed a 4-year project, funded by the Spencer Foundation, in which she developed a computerized method for investigating conceptual development across the life-span. She is presently

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. Her research interests include life-span conceptual development, linguistic development, developmental assessment, and statistical models of developmental processes.

**Michael Dessen**, adjunct assistant professor of music, received his B. Mus from the Eastman School of Music, his M.Mus., in Jazz Composition and Arranging, from the University of Massachusetts, Amherst and will receive his Ph.D. in Critical Studies and Experimental Practices (Music), at the University of California, San Diego, fall 2002. He has taught at the University of California, San Diego, and the University of Massachusetts as well as giving private instruction. His work centers around contemporary forms of jazz, improvised and experimental musics, and extends to classical and "new" music to popular, dance musics such as salsa, funk, swing, and reggae.

**Davor Diklich**, visiting assistant professor of theatre, received a B.F.A. in Theatre Directing from Emerson College and an M.F.A. in Theatre Directing from the University of Massachusetts. He was founder, producer and director of Kamerni Teatar (Chamber Theater) based in Northampton. He has taught acting and directing in both the U.S.A. and Europe. His special area of interest is mask making and mask

performance. Currently he is working on a book based on his research, entitled: "Theater in Bosnian and Hercegovina in the 1992 - 1995 War" for which he was awarded a grant from the International Research and Exchange Board. (He has previously taught at Hampshire College during the 1998 Fall semester.)

**Mark Dresser**, adjunct associate professor music, has performed and recorded over eighty CD's with some of the strongest personalities in contemporary music and jazz. He has given lecture demonstrations at the Julliard School, Princeton, New England Conservatory of Music, National Superior Conservatory of Paris, University of California, San Diego and others. Professor Dresser tours nationally and internationally.

**Marie Evans**, assistant professor of psychology, received her B.A. in psychology and English from Georgetown University. She holds an M.S. in developmental psychology from the University of Massachusetts at Amherst and is currently pursuing a Ph.D. in developmental psychology, also from the University of Massachusetts. Professor Evans is presently, working on her dissertation, which examines the impact of television on zero- to three-year olds. Her research interests include: children's understanding and use of symbolic media, how toy play influences and reflects cognitive development during the preschool years, and the development of attention in young children. Professor Evans has been involved in research

for Nick Jr. and the Fox Kids Network; recently, she did contract research for Sesame Workshop (formerly Children's Television Workshop) on school-aged children's fears and worries.

**James Hicks**, adjunct assistant professor of literature, is also a lecturer in English and Comparative Literature at Smith College. He frequently teaches in Comparative Literature at the University of Massachusetts, Amherst as well. He received a B.A. in English and a B.S. in Psychology from Michigan State University, a license in Comparative Literature from the Université de la Sorbonne Nouvelle and an M.A. and Ph.D. in Comparative Literature and Literary Theory from the University of Pennsylvania. During 1999-2000, he was a Fulbright Senior Scholar in the English Department at the University of Sarajevo, Bosnia-Herzegovina. He is currently writing a book on international involvement in Bosnia-Herzegovina during and after the war; its working title is "Lessons from Sarajevo: Writing, Translating and Education for the International Community."

**Melissa Johnson**, adjunct assistant professor of art history, received her B.A. in art history and English from the University of Michigan (Ann Arbor), her MILS in library science/archives from the University of Michigan (Ann Arbor), and her M.A. and Ph.D. in the history of art from Bryn Mawr College. She has worked as a photo archivist at Princeton University, where she curated a number of exhibitions,

including a recent web exhibition on the history and preservation of daguerreotypes and ambrotypes. Her teaching and research interests include the history of photography, photomontage, and film, 20<sup>th</sup>-century American and European art, feminist and gender studies, and the field of artists' books. She wrote her dissertation on a mass media picture book created by the German artist Hannah Höch. An essay, titled "Souvenirs of *Amerika*: the Weimar Scrapbook of Hannah Höch" is forthcoming in an anthology entitled *Layered History: Essays on the Scrapbook* (Smithsonian Institution Press, 2002).

**Daniel E. Kelm**, adjunct assistant professor of art, received his BA from the University of Minnesota, Minneapolis. Before Daniel settled into his career in the book arts, he received formal training in chemistry and taught at the University of Minnesota. Daniel's experience with books began over twenty years ago with employment in various production studios where he learned progressively more specialized traditional bookbinding techniques. In 1983 he opened his own studio, now called The Wide Awake Garage, where he designs and produces artist's books, interpretive fine bindings, and book sculptures. He is known for his innovative structures and extensive knowledge of materials. Daniel founded the Garage Annex School for Book Arts in 1990.

**Jon Klein**, instructor in computer science, holds a master's degree in Complex Adaptive Systems from

Chalmers University of Technology. He graduated from Hampshire in 1999, where his Division III work focused on physical simulation algorithms for use in artificial life experiments and simulated worlds. He's interested in the intersection of biology and computer science, especially in the areas of simulation and artificial life.

**Stacy K. McGoldrick**, visiting assistant professor of urban studies, is a Ph.D. candidate in the Department of Sociology at the Graduate Faculty, New School University. Her dissertation research is on the police and political violence in New Orleans during the nineteenth century. Other interests include social theory, the study of mob violence and rioting, and racial and ethnic identities as lived in urban environments.

**Lara Nielsen**, adjunct visiting assistant professor of cultural studies, received a B.A. in English from Boston College, an M.A. from the Department of Cultural Studies and Comparative Literature at the University of Minnesota and a Ph.D. in the Department of Performance Studies at New York University, Tisch School of the Arts. Her dissertation title is "Exertions: Acts of Citizenship in Major League *Beisbol*."

**John M. Norvell**, visiting assistant professor of anthropology and Latin American Studies for Fall Semester 2002, holds a B.A. from the University of Washington in Anthropology, and an M.A. and Ph.D. in anthropology from Cornell

University. His teaching and research interests include the anthropology of race and racism, ethnoracial and national identity in Latin American, sexuality, and political economy. His major research has been conducted on middle-class life in Rio de Janeiro, Brazil.

**Gary Orlinsky**, adjunct assistant professor of art, received a B.A. from the University of Illinois and an M.F.A. from the University of Massachusetts. He is a sculptor with a strong interest in environmental arts. He has taught studio art and art history previously at Assumption College and at the University of Massachusetts.

**Priscilla Page**, adjunct professor of theater, received her B.A. from California State University, Hayward where she majored in Theater and minored in Women's Studies. She received her M.F.A. in Dramaturgy and an advanced certificate in Women's Studies from the University of Massachusetts, Amherst. Her most recent work at the University of Massachusetts, Amherst was producing a semester-long celebration of the work of Adrienne Kennedy. She is also interested in adaptation and new play development.

**Jessica Payne** as a cultural research consultant in applied folklore and anthropology. For the past 15 years, she has conducted ethnographic studies of ethnic communities living in New England and the Mid-Atlantic states for the development of public

educational programs in schools, museums, and cultural organizations. She has an M.A. and Ph.D in Performance Studies from NYU and a B.A. in Anthropology and Third World Development from Hampshire College.

**Fritha Pengelly**, visiting assistant professor of dance, received her B.A. from Hampshire College. She has been a guest teacher at the University of Massachusetts, Mount Holyoke College, Darien Dance Center, NYU Tisch Summer Program, and Dance space Center among other institutions including international centers and theatres. She was a member of the Doug Elkins Dance Company and served as a rehearsal director for the company.

**Thomas Radko** received his M.A. in English language and literature from the University of Chicago and is the Director at Wesleyan University Press. He has worked in publishing for 25 years at a variety of scholarly (Chicago, Rutgers, Oklahoma, and Nevada) and commercial (Humanities, Alyson) presses. He has chaired the Admissions and Standards Committee of the Association of American University Presses, he has served on the AAUP Marketing Committee, and he currently chairs the Advisory Council of the Connecticut Center for the Book. Most recently, he was named as next editor for *The Journal of Scholarly Publishing*, put out by the University of Toronto Press. He has served on the faculty for several writers' conferences, and he is committed to the notion that

publishing is a viable, and valuable, calling.

**Monique Roelofs**, assistant professor of philosophy, received her Ph.D. from the University of Maryland and her M.A. from the University of Nijmegen, The Netherlands. She has written articles on visual representation, aesthetic address, feminist philosophy, and the philosophy of culture. She has been a recipient of the Carol G. Lederer Postdoctoral Fellowship at the Pembroke Center for Teaching and Research on Women at Brown University, where she has studied the intersections of aesthetics, politics, and difference in an interdisciplinary research seminar. Prior to coming to Hampshire, she has taught at the department of philosophy at Duquesne University and at Bryant College. Presently, she is at work on a book entitled *The Cultural Promise of the Aesthetic*.

**Eric Sanders**, adjunct instructor of literature, received his B.A. in literature from Amherst College. He has taught as an adjunct instructor at Columbia College and Hampshire College. He is an active screenwriter and playwright. His play "Where's Annie?" was selected as a semi-finalist for the O'Neill Playwrights' Conference with further status pending this spring.

**Steven Silvern** visiting assistant professor of geography, is a cultural and political geographer whose teaching and research focuses on environmental politics, environmental justice, Native

American Land and Resource Rights, and globalization. He has taught geography and American Indian Studies at the University of Wisconsin-Madison, University of Wisconsin-Oshkosh, and University of Massachusetts. He is currently a Visiting Assistant Professor in the Earth and Environment Department at Mount Holyoke College.

**K. Levni Sinanoglu**, adjunct assistant professor of Art, received his B.A. from Hampshire College and his M.F.A. from Yale University School of Art. He received the Alice Kimball English Traveling Fellowship, the Arnold Bittlemann Award for Achievement in Drawing and the Stoeckel Fellowship to the Yale Summer School of Music and Art. His work has been exhibited at the Soil Gallery, Seattle, WA, Alpha Gallery, Boston, MA as well as in other galleries.

**Mariangeles Soto-Diaz**, visiting assistant professor of art, received her BA from Hampshire College and a M.F.A. in Painting from Claremont Graduate University of California. She has taught at the University of California, San Diego Extension, The University of California, San Diego Crafts Center and been an Artist-in-Residence at the Institute for Arts Education in San Diego, CA. Her work has been exhibited in solo shows at Sweeny Art Gallery, University of California, Riverside, at Ruth Bachofner Gallery, Bergamot Station, Los Angeles and at Chozen Gallery, Palm Springs, CA. Her work has been included in numerous group shows including DA Center for

the Arts, Pomona, CA, Ruth Bachofner Gallery, Huntington Beach Art Center, Huntington Beach, CA, Andrew Shire Gallery, Los Angeles, CA among many others.

**Brent Stringfellow**, adjunct assistant professor of architecture, received his B.A. from the University of Pennsylvania, attended Columbia University Graduate School of Architecture's *Shape of Two Cities Program* and received his Master of Architecture degree from Harvard University. He is a practicing architect with a firm in Boston. He has taught English at Fudan University in Shanghai, China, was a master's program studio critic at the Boston Architectural Center and a guest critic at Northeastern University, Smith College, and Harvard University Career Discovery Program.

**Jason M. Tor**, assistant professor of microbiology, received his B.S. in Soil Science and a M.S. in Natural Resources and Environmental Science from the University of Illinois and a Ph.D in Microbiology from the University of Massachusetts at Amherst. He has a broad research and teaching interest in soil and environmental science, microbiology, and biodegradation. He has recently conducted research on the geomicrobiology of hydrothermal vents in Yellowstone National Park and Vulcano, Italy. He is also interested in the social and political aspects of soil science and microbiology, as well as photography, cooking, and traveling.

**Michele Turre**, adjunct assistant professor of photography, received her B.A. from the University of Iowa and her M.F.A. from the University of Massachusetts, Amherst. She is currently a multi-media specialist and lead visual designer for the academic computing web team at the University of Massachusetts where she does workshop development and is an instructor for graphics applications.

**Robert Ullian**, adjunct associate professor of literature, holds a B.A. from Amherst College and an M.F.A. from Columbia University. He has taught fiction writing workshops and literature classes at Hampshire College under a grant from the National Endowment for the Arts, and his short stories have appeared in publications ranging from *Esquire* to the *Bennington Review*. For the past two decades he has worked in Israeli-Palestinian dialogue projects in Jerusalem and has published guidebooks on Israel, Jordan and Sinai; Venice; Morocco; Jerusalem; and Bali.

**Jack Waters**, visiting assistant professor of video, is a filmmaker, writer, media artist, choreographer and performer. His video short *The Male Gayze* was shown at the Whitney Museum Of American Art's February 1995 exhibition *The Black Male*. Water's film works are the subject of preservation by Visual AIDS' Estate Project for Artists With AIDS. These are distributed by NYC's Film Maker's Cooperative and archived at New York University's Fales Library and Special Collections. A selection from this

archive was viewed in an April 2001 presentation by the Center for the Study of Gender and Sexuality at NYU. He is the creator of the digital artwork *Superschmoozio*, the game of the international Art Market. Waters was a co-founder of *Naked Eye Cinema*, a component of *Abc No Rio's* film program, and an international venue for experimental film from 1985-1992. As a journalist he has published articles on politics, cultural affairs, and reviews in visual arts, film, and media. He was a founding contributing writer for *Color Life*, the news journal for Lesbian, Gay, Bisexual, Transgendered and two-spirited people of Color, and for *LGNY*, New York City's LGBT news bi-weekly. Other writing credits include *The Coney Island Wedding of The Great Fredini and Kiva*, *Princess of Pyrotechnics* for *Conde Nast Bride's Magazine*, and a January 2000 profile of the HIV positive artist *Valerie Caris* for *Poz Magazine*. Waters was a panelist on the February 2000 College Art Association panel titled *Archiving the Unarchivable* chaired by *Martha Wilson*.

**Richard Weiss**, visiting assistant professor of computer science, received a Ph.D. in mathematics from Harvard University and an A.B. from Brandeis University, before becoming interested in computer science. He has taught at Tufts University, Dartmouth College, Smith College, UC Santa Cruz, University of Massachusetts at Amherst, and Simmons College. He was also a visiting member of the Newton Institute at Cambridge

University. He has worked for Digital Equipment Corp and Compaq Computer Corp, where he contributed to the design of the Alpha microprocessors. His research interests include computer vision, robotics, computational geometry, differential geometry, cryptography, and computer architecture.

**Sarah Willburn**, adjunct associate professor of literature, received her Ph.D. in English from Duke University in 1998. She has just completed a three-year appointment in Victorian literature at Bryn Mawr College. In addition to teaching 19<sup>th</sup>-century British literature, she is also interested in cultural questions of gender, the mystical, and the material the Victorian era. She researches spiritual possession and its effects on identity in 19<sup>th</sup>-century literature and culture.

**Abraham Zablocki**, visiting assistant professor of anthropology, received a B.A. from Amherst College and an M.A. from Cornell University, both in anthropology. He is completing his Ph.D., also in anthropology, from Cornell University. His major interests include the relationship between religion and society, transnational cultural formations, and the politics of cultural change. His research has focussed on Tibetan exiles in Nepal and India, with particular attention to the global spread of Tibetan Buddhism. In addition, he has wide-ranging interests in the anthropology of South Asia, the Himalayan region, Tibet, and Buddhist societies.

# FALL 2002 SCHEDULE OF CLASSES

## AUGUST 26, 2002

### SCHOOL OF COGNITIVE SCIENCE

Course	Title	Instructor	Enrollment		Time	Location
			Method	Limit		
CS 0101	Animal Behavior	Coppinger	Open	35	MW 9-1020	FPH ELH
CS 0103	Intro Computer Programming Using Lisp	Moore	Open	25	MWF 230-350	ASH 126
CS 0110	Children and Television	Evans	Open	25	TTH 2-320	ASH 222
CS 0112	Privacy and Security on the Internet	Weiss	Open	25	MWF 9-1020	ASH 126
CS 0116	Introduction to Digital Imaging	Perry	Open	25	MW 1-220	ASH 126
CS 0117	Philosophy of Education	Alleva	Open	25	TTH 1030-1150	FPH 108
CS 131t	Living Digitally	Dávila/J. Miller	1st Yr	20	MW 1030-1150	ASH 222
CS 132t	Issues in Philosophy of Cognitive Science	Sizer	1st Yr	10	TTH 9-1020	ASH 222
CS 0138	The Ethics of Reproduction and Tech	Sheth	Open	25	TTH 1030-1150	FPH G13
CS 0140	Children and Animals at Play	Evans/Coppinger	Open	25	MW 1-220	ASH 111
CS 0145	Psychology of Language	Morris	Open	25	TTH 2-320	ASH 111
CS 0147	Computer Modeling and Simulation	Klein	Open	25	MW 4-520 pm	ASH 126
CS 0154t	Intuitive Judgments/Rational Decisions	Kelleher	1st Yr	10	TTH 9-1020	FPH 101
CS 0160	Cognitive Approaches to Learning	Tronsky	Open	25	TTH 1030-1150	ASH 126
CS 0205	Intro to Computer Science	Weiss	Open	20	TTH 1030-1150	ASH 221
CS 211	Moral Education and Development	Dawson	Open	25	TTH 1030-1150	PH A1
CS 0240*	Instr. Methods Inquiry-Based Teaching	Wenk	Open	25	TTH 1030-1150	ASH 222
CS 0253	Journalism in Crisis	J. Miller	Open	25	TTH 1230-150	ASH 111
CS 0291	Software Engineering	Dávila	Prereq	20	TTH 2-320	ASH 221
CS 0313	Brain and Cognition II	Morris	Open	20	W 230-520	ASH 221
CS/NS 0316	Linear Algebra	Hoffman	Open	25	MWF 230-350	CSC 316
CS 0334	Computer Animation III	Perry	InstrPer	15	TTH 1230-150	ASH 126
CS 0340	Children and Animals at Play	Coppinger/Evans	Open	15	MW 1-220	ASH 111

### SCHOOL OF HUMANITIES, ARTS AND CULTURAL STUDIES

Course	Title	Instructor	Enrollment		Time	Location
			Method	Limit		
HACU/IA/WP 0102	Introduction to Writing	Ryan/Siegel	Open	16	WF 1-220	GRW
HACU 0103	Alchemy and the Artist Book	Kelm	Open	16	F 9-12 pm	EDH 3
HACU 0105	Art and the Land	Orlinsky	Open	25	TTH 1230-150	LCD and EDH 3
HACU 0107	Architectural Design Fundamentals	Stringfellow	Open	25	T 630-930 pm	EDH 3

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

◆ This is considered a half course and cannot be used as one-half of a Division I. It can be paired with another half-course to form an elective course.

## SCHOOL OF HUMANITIES, ARTS AND CULTURAL STUDIES

Course	Title	Instructor	Enrollment		Time	Location
			Method	Limit		
HACU 0108	Introduction to Media Production	Soar	Open	16	TH 12-320 pm	LIB B3
HACU 0109	Introduction to Media Arts	Hayden	Open	16	T 1230-320	PFB Class
HACU 0110	Film/Video Workshop I	Hillman	Open	16	W 230-520/TH 630-930 pm	PFB Class
HACU 0111	Still Photography Workshop I	Seydel	Open	16	M 230-520	PFB Class
HACU 0112	Video I	Waters	Open	16	F 9-1150	LIB Basement
HACU 0113♦	Modern Dance I	Pengelly	Open	25	TTH 330-5 pm	MDB Main
HACU 0116	Intro to Digital Photography/Media Arts	Turre	Open	12	T 9-1150	PFB Class
HACU 0119	Musical Beginnings	Pillay	Open	25	TTH 1030-1150	MDB Recital
HACU 120t	The Photographic Portrait	Matthews	1st Yr	10	TTH 9-1020	EDH 4
HACU 121t	Introduction to Media Criticism	Ogdon	1st Yr	10	TTH 9-1020	FPH 103
HACU 123t	Alienation	Cox/Schocket	1st Yr	18	MW 1030-1150	EDH 2
HACU 124t	Contem New Waves of World Cinema	Rueschmann	1st Yr	10	MW 1030-1150/M 630-930 pm	FPH 101
HACU 125t	Writing About Music	R. Miller	1st Yr	12	MW 1030-1150	MDB Class
HACU 126t	Hampshire Films	Ravett	1st Yr	9	W 1030-1150/F 9-1150	PFB Class
HACU 127t	Religious Experience and Literary Form	Hodder	1st Yr	10	MW 1030-1150	EDH 4
HACU 128t	Daniel Shay's Rebellion: Agrarian Revolt	Tracy	1st Yr	9	MWF 1030-1150	FPH 103
HACU 129t	Reinventing Ireland	Kennedy	1st Yr	12	TTH 9-1020/W 630-930 pm	EDH 2/EDH 4
HACU 130t	Three Russian Writers	Hubbs	1st Yr	10	TTH 9-1020	EDH 1
HACU/IA 0151	Making Dances	Lowell	Open	25	T 2-430/TH 2-320	MDB Main
HACU 0154	Reading Romantic and Victorian Poetry	L. Sanders	Open	25	TTH 1030-1150	EDH 4
HACU 0155	Introduction to Comparative Literature	Russo	Open	25	MW 1-220	EDH 4
HACU 0156	Phantastic 19 <sup>th</sup> -Century Fiction	Willburn	Open	25	MW 4-520	EDH 2
HACU 0161	Ancient Ireland	Meagher	Open	25	MW 1-220	FPH 107
HACU 0163	The Literature of Travel	Ullian	Open	25	MW 4-520	FPH 102
HACU 0166	War Stories	Hicks	Open	25	MW 4-520	FPH 103
HACU 0179	Reading and Writing Narrative	E. Sanders	Open	16	TTH 2-320	EDH 2
HACU 0183	Introduction to Asian Religions	D'Amato	Open	25	TTH 1230-150	FPH 103
HACU 0187	Philosophy and the Idea of Promise	Roelofs	Open	25	MW 9-1020	EDH 1
HACU 0188	The History of Montage in Photo/Film	Johnson	Open	25	MW 4-520	FPH 104
HACU 0192	History of Buddhism	D'Amato	Open	25	TTH 2-320	FPH 103
HACU 0194	An Intro to Theory and Improvisation	Dessen	Open	25	MW 1-220	MDB Recital
HACU 0196	Globalization and Cultural Studies	Nielsen	Open	25	TTH 2-320	FPH ELH
HACU 0204	Re-imagining Los Angeles	Holland/Wallen	Open	35	TTH 9-1020/W 7-9 pm	FPH 107
HACU 0205	The Political Economy of Pleasure	Ogdon	Open	25	W 230-520	FPH ELH
HACU 0208	Introduction to Painting	Soto-Diaz	Prereq	16	TTH 9-1150	ARB Studio 1
HACU 0210	Film/Video Workshop II	Ravett	InstrPer	16	TH 9-1150	PFB Class
HACU 0212	Writing for Video, Film and New Media	Hillman	InstrPer	16	T 1230-320	FPH 102

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## SCHOOL OF HUMANITIES, ARTS AND CULTURAL STUDIES

Course	Title	Instructor	Enrollment		Time	Location
			Method	Limit		
HACU/SS 0214	Sociology of Filmmaking	Arasgouly	Open	25	M 1-350	FPH 108
HACU 0215♦	Modern Dance III	Pengelly	Open	25	MW 1030-1150	MDB
HACU/IA 0218	Living Life Now/Life in the Valley	Hayden/Lesy	InstrPer	32	W 9-1150	FPH 102
HACU/SS 0233	Controversies U.S. Econ/Social History	Tracy/Nisonoff	Open	35	TTH-2-320	FPH 105
HACU 0234	Tolstoi	Hubbs	Open	25	W 230-520	EDH 4
HACU 0237	The Brontë Sisters	L. Sanders	Open	25	TTH 2-320	FPH 103
HACU 0239	Jazz Ensemble Seminar	Dresser	Prereq	25	T 630-930 pm	MDB Recital
HACU 0240	Audio Recording Techniques	D. Warner	Open	20	M 230-520	MDB Recital
HACU 0242	Cold War Culture	Schocket	Open	25	TTH 1230-150	FPH 103
HACU/SS 0246	The Fictional Child	Kennedy/Conrad	Open	35	TTH 2-320	FPH 107
HACU 0247	Love and Death in Ancient Literature	Meagher	Open	25	TTH 1030-1150	FPH 105
HACU 0257	Drawing and Painting the Figure	Mann	Prereq	16	MW 9-1150	ARB Studio 1
HACU 0263	The African Sound System	Pillay	Open	25	MW 1030-1150	MDB Recital
HACU 0264	Tonal Theory I	Edwards	Prereq	25	TTH 1230-150	MDB Recital
HACU 0275	Invisible Powers Art/Ed/Auth in Lit	Wallen	Open	25	TTH 1230-150	EDH 4
HACU 0279	American and European Modernisms	Rueschmann	Open	25	MW 230-350	FPH 103
HACU 0280	Thinking through Video	Soar	Prereq	16	M 9-1150	FPH 102
HACU 0289	Nietzsche	Cox	Open	25	TTH 1230-150	EDH 2
HACU 0290	Computer Music	D. Warner	Open	20	TTH 2-320	MDB EMS
HACU 0293	Philosophy and the Challenge of Art	Roelofs	Open	25	MW 4-520	FPH 108
HACU/IA 0294	Embodied Imagination	Lowell	Prereq	15	TTH 1030-1220	MDB Main
HACU 0295	A Social History of Rock 'n Roll	R. Miller	Open	25	TTH 2-320	MDB Recital
HACU/SS 0296	Book Publishing	Radko	Open	25	F 230-520	FPH 102
HACU 0298	Advanced Drawing	Sinanoglu	Prereq	15	M 1-5 pm	ARB Studio I
HACU 0305	Advanced Painting	Mann/Soto-Diaz	Prereq	16	W 1-5	ARB Studio 1
HACU 0307	Creative Music Workshop	Edwards	InstrPer	15	W 230-520	MDB Recital
HACU 0310	Advanced Seminar in Film/Photo/Video	Seydel	InstrPer	25	W 630-920 pm	PFB Class
HACU 0317	Narrative, Theory, and Place	Russo	InstrPer	16	W 230-520	EDH 1
HACU 0320	Division III Dance Seminar	Lowell	Instr Per	10	W 830-1020 am	MDB Main
HACU 0377	Writing Dance	Hill	InstrPer	24	M 7-10 pm	FPH 101

## SCHOOL OF INTERDISCIPLINARY ARTS

Course	Title	Instructor	Enrollment		Time	Location
			Method	Limit		
IA/HACU/WP 0102	Introduction to Writing	Ryan/Siegel	Open	16	WF 1-220	GRW
IA 108a	Found in Drawing and Visual Media	Brayton	Open	18	TTH 930-1150	ARB Studio 2
IA 108b	Found in Drawing and Visual Media	Simblist	Open	18	F 1230-510 pm	ARB Studio 2
IA 110t	Reading and Writing Poetry	Jenkins	1st Yr	12	WF 1030-1150	KIVA

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## SCHOOL OF INTERDISCIPLINARY ARTS

Course	Title	Instructor	Enrollment		Time	Location
			Method	Limit		
IA 0116	Reading and Writing Analyses	Greene	Open	16	MW 1-220	FPH 105
IA 0122	Afric-Amer Women Playwrights	Page	Open	25	TTH 2-320	EDH 1
IA 125t	Theatre of the Eye	Kramer	1st Yr	8	MW 1030-1150	EDH 19
IA 0129	Race, Gender and Performance	Page	Open	25	TTH 1030-1150	EDH 2
IA 0131	Playwriting	Donkin	Open	15	TTH 1030-1150	EDH 1
IA 132t	Feminist Fictions	Hanley/Siegel	1st Yr	16	WF 1030-1150	GRW
IA 0140	Reading and Writing Autobiographies	Lesy	Open	15	TTH 9-1020	FPH 108
IA/HACU 0151	Making Dances	Lowell	Open	25	T 2-430/TH 2-320	MDB Main
IA 0154	Reading and Writing Fiction	Bakis	Open	20	TTH 1030-1150	FPH 103
IA/LM 0180	Design Fundamentals	Twitchell	Open	10	TTH 2-320	LCD
IA 0185	West African Literature	Coles	Open	25	TTH 9-1020	FPH 105
IA 0191	Principles of Acting	Dicklich	Open	15	W 1-350	MDB Main
IA 0196	Principles of Directing	Dicklich	Open	15	TTH 1030-1150	EDH 19
IA 0202	Sculpture Foundation	Haxo	InstrPer	15	TTH 930-1150	ARB Sculpt
IA/HACU 0218	Living Now/Life in the Valley	Lesy/Hayden	InstrPer	32	W 9-1150	FPH 102
IA 0223	Sculpture and Digital Animation	Haxo	Prereq	10	TTH 1-320	ARB Sculpt
IA 0225	Technical Theatre Prod/Management	Kallok	InstrPer	15	MW 1030-1150	EDH Stage
IA 0226	Before the Harlem Renaissance	Coles	Open	25	MW 230-350	FPH 105
IA 0240	Intermediate Fiction Writing	Hanley	InstrPer	15	T 1230-320	GRW
IA 0247	Intermediate Fiction Writing: Character	Bakis	Prereq	15	W 1-350	FPH 104
IA 0248	Canonized	Donkin	Open	20	MW 1030-1150	EDH 1
IA 0251	Intermediate Poetry Writing	Jenkins	InstrPer	16	T 1230-320	KIVA
IA/HACU 0294	Embodied Imagination	Lowell	InstrPer	15	TTH 1030-1150	MDB Main
IA 0341	Advanced Sculpture	Brayton	InstrPer	15	TTH 1-320	ARB Studio 2

## SCHOOL OF NATURAL SCIENCE

Course	Title	Instructor	Enrollment		Time	Location
			Method	Limit		
NS 0106	Earth its Resources and Environment	Roof	Open	20	TTH 1230-150/TH 2-5	CSC 2nd O
NS 112t	Puzzles, Paradoxes, Primes and Proofs	Kelly	1 <sup>st</sup> Yr	12	MWF 1030-1150	CSC 316
NS 121t	Human Biology	Bruno/Jarvis	1 <sup>st</sup> Yr	20	MWF 1030-1150	CSC 333
NS 125t	Ecol New England Old Growth Forests	Winship	1 <sup>st</sup> Yr	8	WF 1030-1150/F 1-5	CSC 3 <sup>rd</sup> Open
NS 128t	Controversies in Public Health	Conlisk	1 <sup>st</sup> Yr	10	TTH 9-1020	CSC 121
NS 0131	Drugs in the Nervous System	McNeal	Open	20	MW 9-1020	CSC 3 <sup>rd</sup> Open
NS 137t	Life Stories Recorded in Teeth	A. Goodman	1 <sup>st</sup> Yr	10	TTH 9-1020	CSC 1-Anth

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## SCHOOL OF NATURAL SCIENCE

Course	Title	Instructor	Enrollment		Time	Location
			Method	Limit		
NS 0139	Plants and Human Health	Lowry	Open	16	MWF 9-1020	CSC 333
NS 150t	Agriculture, Ecology and Society	Schultz	1 <sup>st</sup> Yr	10	MW 1030-1150	CSC 1-Anth
NS 167t	The Structure of Randomness	Hoffman	1 <sup>st</sup> Yr	12	MWF 1030-1150	CSC 2nd Open
NS 0181	Sustainable Technology	Wirth	Open	25	TTH 1030-1150	CSC 3rd Open
NS 0194	Geological Controversies	Roof	Open	16	MW 1-220	CSC 2nd Open
NS 0199	Project Course in Physics	Bernstein	Open	20	TTH 2-320	CSC 202
NS 0204	Physics I	Wirth	Open	20	TTH 2-320/TH 330-5	CSC 3rd O
NS 0218	Plant Biology	Winship	Open	15	MW 1-220/M 220-5	CSC 3rd O/ CSC 1-Env
NS/SS 0222	Southwest Field Seminar	Martin/Yngvesson	InstrPer	12	M 230-520	FPH 101
NS 0228	Life in Extreme Environments	Tor	Open	25	TTH 1030-1150	CSC 333
NS 0231	Science and Urban Education	Bruno	Open	15	WF 1-220	CSC 333
NS 0233	Nutritional Anthropology	A. Goodman	Open	30	TH 2-5	CSC 333
NS 0234	Molecular Biology	Jarvis	Open	15	MW 1-220/F12-5	CSC 121/2nd Molec
NS 0249	Bioarchaeology: Method, Theory ...	Perez	Open	20	TTH 1230-150/TH 2-5	CSC 3-Oste
NS 0260	Calculus in Context	Kelly	Open	20	MWF 9-1020	CSC 316
NS/CS 0316	Linear Algebra and its Applications	Hoffman	Open	25	MWF 230-350	CSC 316
NS 0332	Field Study in Community Health	Conlisk	InstrPer	8	TTH 2-320	CSC 316
NS 0381	Advanced Topics in Terrestrial Ecology	Schultz	Open	11	TTH 1030-1150/T 1-330	CSC 1-Anth
	Astronomy Roundtable	Leonard	Open	15	M 230-520	CSC 333

## SCHOOL OF SOCIAL SCIENCE

Course	Title	Instructor	Enrollment		Time	Location
			Method	Limit		
SS 0101	A History of Urban Disorder	McGoldrick	Open	25	WF 9-1020	FPH 101
SS 0114	Anthro of Religion, Ritual/Sacredness	Zablocki	Open	25	MW 1-220	FPH 101
SS 0115	Political Justice	Mazor	Open	25	TTH 1030-1150	FPH 104
SS 0119	Economic Development/Women's Lives	Nisonoff	Open	25	TTH 1030-1150	FPH 106
SS 123t	Tourism: Beyond Sand, Sea, Sun and Sex	Weaver	1st Yr	12	WF 1030-1150	FPH 104
SS 125t	Land and Property in America	Rakoff	1st Yr	12	MW 1030-1150	FPH 105
SS 0129	Dreams in Culture and Psyche	Hadley	Open	25	MW 1030-1150	ASH 111
SS 0131	Young People in Their Environment	Breitbart/Luschen	Open	25	MW 1-220	FPH 102
SS 133t	What is Psychology	Mattei	1st Yr	12	TTH 9-1020	FPH 102
SS 0136	Jews/Others in Shaping American Society	Snyder	Open	25	TTH 1030-1150	FPH 107

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## SCHOOL OF SOCIAL SCIENCE

Course	Title	Instructor	Enrollment		Time	Location
			Method	Limit		
SS 0142	Contemporary Early Brazil through Ethno	Norvel	Open	25	TTH 1230-150	FPH 106
SS 144t	African Development	Holmquist	1st Yr	12	TTH 9-1020	FPH 106
SS 146t	Family, Race and Gender in the U.S.	Cerullo/Kim	1st Yr	24	WF 1030-1150	FPH 106
SS 155t	Knowlegde/Power Renaissssance Europe	Wald	1st Yr	12	MW 1030-1150	FPH 107
SS 0160	Affirmative Action	Risech-Ozeguera	Open	25	TTH 2-320	FPH 104
SS 0164	Env Policy in a Time Globalization	Levin	Open	25	TTH 1030-1150	FPH 101
SS 0171	Children and their Cultural Worlds	Chang/Conrad	Open	20	TTH 1030-1150	FPH 102
SS 176t	World War II and Craft of Storytelling.	Berman/Ryan	1st Yr	24	TTH 9-1020	FPH 104
SS 0177	Culture, Power and Imagination	Bengelsdorf/Johnson	Open	35	TTH 2-320	FPH 106
SS 0184	American Capitalism	S. Warner	Open	25	MW 230-350	FPH 106
SS 0190	Culture/Conflict/Revolutionary Ideas	Bunk	Open	25	MW 4-520 pm	FPH 106
SS 0203	Adolescence/Soc/Culture Cont America	A. Cheng	Open	25	TTH 1230-150	FPH 107
SS 0210*	Introductory Economics	S. Warner	Open	25	MW 1030-1150	FPH 108
SS 0212	Postwar America	Glazer	Open	25	MW 1-220	FPH 103
SS 0213	Contemporary Germany 1945-2000	Mazor	Open	25	TTH 1230-150	FPH 104
SS/HACU 0214	Sociology of Filmmaking	Arasgouly	Open	25	M 1-350	FPH 108
SS 0215	The Politics of the Abortion Debate	Fried	Open	25	TTH 2-320	FPH WLH
SS 0217	Europe in Era of Upheaval/Ascendancy	Wald	Open	25	TTH 2-320	FPH 101
SS 0218	Youth Sexuality and Education	Luschen	Open	25	MW 1030-1150	FPH ELH
SS 0220	Cultural Politics of Sub-Saharan Africa	Holmquist	Prereq	25	TTH 2-320	FPH 108
SS/NS 0222	Southwest Field Seminar	Yngvesson/Martin	InstrPer	12	M 230-520	FPH 101
SS 0223	Images of Women at War	Bunk	Open	25	T 7-10 pm	FPH 102
SS 0230	Transnational Tibet	Zablocki	Open	25	TTH 1030-1150	CSC 121
SS/HACU 0233	Controversies in US Econ/Social History	Nisonoff/Tracy	Open	35	TTH 2-320	FPH 105
SS 0234	Race and Nation in the Americas	Norvell	Open	25	MW 1-220	FPH 106
SS/HACU 0246	The Fictional Child	Conrad/Kennedy	Open	35	TTH 2-320	FPH 107
SS 0248	Perspectives on the U.S. Mexico Border	Risech-Ozeguera	Open	25	MW 230-350	FPH 102
SS 0258	Racial Identities as Lived in the City	McGoldrick	Open	25	TTH 2-320	CSC 121
SS 0261	Environmental History of North America	Rakoff	Open	25	TTH 1230-150	FPH 105
SS 0265	Fam Gender Power: A Comparative Approach	Cerullo/Johnson	Open	35	W 1-320	FPH 108
SS 0269	Culture and Power in Modern South Asia	Bhandari	Prereq	25	MW 9-1020	FPH 103
SS 0274	The Russian and Cuban Revolutions	Bengelsdorf	Open	25	WF 1030-1150	FPH WLH
SS 0283	Culture, Identity and Belonging	Payne	Open	25	TH 630-930 pm	FPH 101
SS 0285	Women of Color and Labor in the U.S.	Kim	Open	25	W 230-520	ASH 111
SS 0287	Critical Race Theory	Sheth	Prereq	25	TTH 1230-150	FPH 108
SS 0292	Reflective Writing and Project Workshop	Bhandari	Prereq	20	T 9-1150	ASH 111
SS/HACU 0296	Book Publishing	Radko	Open	25	F 230-520	FPH 102
SS 0301	The New U.S. Econ: Issues/ Perspectives	Weaver	Prereq	25	W 230-520	FPH 107

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## LANGUAGE STUDY

Course	Title	Instructor	Enrollment			Location
			Method	Limit	Time	
LS 0101	Elementary Spanish I	Rojas-Rimache	See Descr	15	MW 330-600 pm	PH A1
LS 101a	Elementary Spanish I	TBA	See Descr	15	MW 330-600 pm	CSC 121
LS 0102	Elementary Spanish II	Battles	See Descr	15	TTH 330-600 pm	PH A1
LS 0201	Intermediate Spanish I	Candia	See Descr	15	MW 330-600 pm	FPH G13
LS 0202	Intermediate Spanish II	Candia	See Descr	15	TTH 330-600 pm	FPH 101
LS 233a	Elementary Yiddish	Lewin	Prereq	18	TTH 1230-150	YBC

## FIVE COLLEGE ASTRONOMY

ASTFC 23	Planetary Science	D. Dyar	Class begins 9/9	M 7-10 pm	University
ASTFC 26	Cosmology	G. Greenstein	Class begins 9/3	TTH 230-345	Amherst
ASTFC 30	Topics in Astrophysics	D. Dyar	Class begins 9/9	M 4-7 pm	Amherst
ASTFC 35	Cosmology	S. Schneider	Class begins 9/4	MW 230-345	University

## FIVE COLLEGE COURSES

Refer to the appropriate college course schedule for more information.

## FIVE COLLEGE DANCE

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

## CO-CURRICULAR COURSES

Course	Title	Instructor	Enrollment			Location
			Method	Limit	Time	
LM 0135	Introduction to Soft Goods Design	Alderson	Open	12	WF 9-1020	LCD
LM/IA 0180	Design Fundamentals	Twitchell	Open	10	TTH 2-330	LCD Classroom
WP/HACU/IA 0102	Introduction to Writing	Ryan/Siegel	Open	16	WF 1-230	GRW
	Fabrication Skills	Armitage	Open	10	F 930-12 pm	LCD
	Women's Fabrication Workshop	MacEwan	Open	25	M 7-930 pm	LCD

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# OUTDOOR PROGRAM AND RECREATIONAL ATHLETICS

Course	Title	Instructor	Enrollment		Time	Location
			Method	Limit		
OPRA 0101	Beginning Shotokan Karate	Taylor	Open	None	MW 430-6 pm	RCC
OPRA 0102	Intermediate Shotokan Karate	Taylor	Prereq	None	TTH 6-730 pm	RCC
OPRA 0104	Advanced Shotokan Karate	Taylor	InstrPer	None	TTH 6-8, Su 6-8pm	RCC
OPRA 0105	Women's Self-Defense	Rothenberg	Open	20	M 1-230	RCC
OPRA 0106	Hatha Yoga (M)	Lovell	Open	40	M 730-9 pm	RCC
OPRA 0107	Hatha Yoga (N)	Lovell	Open	40	W 730-9 pm	RCC
OPRA 0108	Hatha Yoga (O)	Lovell	Open	20	F 230-4pm	RCC
OPRA 0110	Intermediate Hatha Yoga	Lovell	Open	20	F 4-530pm	RCC
OPRA 0111	Aikido	Hayes	Open	None	MW 6-730 pm	RCC
OPRA 0115	Beginning Kyudo	Taylor	Open	None	MW 2:30-4pm	RCC
OPRA 0117	Advanced Kyudo	Taylor	Prereq	None	TTH 430-6	RCC
OPRA 0120	T'ai Chi	Zilin	Open	None	M 6-8pm	FPH 108
OPRA 0123	Beginning Whitewater Kayaking (X)	E. Alderson	InstrPer	6	F 1230-6pm/ W 130-245	River till 11-24/Pool
OPRA 0124	Beginning Whitewater Kayaking (Y)	Davis	InstrPer	6	F 1230-6pm/ W 245-4	River till 11-24/Pool
OPRA 0126	Beyond Beginning Whitewater Kayaking	G. Alderson	InstrPer	8	TH 1230-6/TH 130-3	River till 11-24/ Pool
OPRA 0131	Outdoor Adventure Sampler	Warren	Open	12	F 1230-5pm	RCC
OPRA 0141	Aquatic Life Skills	G. Alderson	Open	None	T 3-4 pm	Pool
OPRA 0149	Openwater Scuba Certification	Project Deep	Prereq	None	M 6-9 pm	Pool/RCC
OPRA 0151	Top Rope Climbing (A)	E. Alderson	Open	12	TH 1230-6pm	RCC till 11-24
OPRA 0152	Top Rope Climbing (B)	Kyker-Snowman	Open	12	T 1230-530pm	RCC till 11-24
OPRA 0157	Mountain Biking	E. Alderson	Open	30	T 2-4 pm	RCC
OPRA 0174	Basic Fitness and Training	T. Hill	Open	12	TTH 9-10	MSC
OPRA 0175	Strength Training: A Mini-Course	Kyker-Snowman	Open	None	WF 12:00-1:00	MSC
OPRA 0181	Fundamentals of Basketball	T. Hill	Open	30	TTH 2-3pm	RCC
OPRA 0190	Outdoor Event Creation/Managment	Davis	Open	20	W 130-3	RCC
OPRA 0205	Social Justice in Outdoor Experiential Ed	Warren	Open	12	TH 1-5pm	RCC
OPRA 0208	Experiential Education	Warren	Open	12	W 1-5pm + 1 Hr. TBA	ASH 222

t	First-Year Tutorial	FPH	Franklin Patterson Hall	WLH	West Lecture Hall
ARB	Arts Building	GRW	Greenwich Writing Center	YBC	Yiddish Book Center
ARF	Animal Research Facility	KIVA	Harold F. Johnson Library 3rd Floor		
ASH	Adele Simmons Hall	LIB	Harold F. Johnson Library		
CSC	Cole Science Center	LCD	Lemelson Center for Design		
CSC 1-Anth	1 <sup>st</sup> Flr Ecology/Anthro	MDB	Music and Dance Building		
CSC 1-Envs	1 <sup>st</sup> Flr Environmental Sci	MH	Merrill House		
CSC 3-Oste	3 <sup>rd</sup> Floor Bone Lab	MLH	Main Lecture Hall		
CSC 3-Phys	3 <sup>rd</sup> Floor Physics Lab	MSC	Multi-Sports Center		
EDH	Emily Dickinson Hall	PH	Prescott House		
ELH	East Lecture Hall	PFB	Photography and Film Bldg		
EMS	Electronic Music Studio	RCC	Robert Crown Center		
EH	Enfield House	TBA	To Be Announced		

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