

SPRING 2002



COURSE SUPPLEMENT #2

TO THE

HAMPSHIRE COLLEGE

2001/2002 CATALOG & COURSE GUIDE

January 25, 2002

Course Canceled

CS/SS 209

MIND, COMMUNICATION AND SOCIAL BEHAVIOR IN HUMAN EVOLUTION

Mark Feinstein and Leonard Glick

Description and Title Change

CS 222

PROGRAMMING PARADIGMS

Jaime Dávila/William Doane

This course is intended for students that have experience with programming, gained by personal experience or through one of the 100-level courses given in Cognitive Science that cover computer programming (students with questions on their preparedness should speak with the instructor). As programmers advance in their knowledge of different languages, new tools become available for any one programming task. One of the most important aspects of programming, then, becomes having the ability to choose the best approach for any one particular task. This course will present students with a variety of programming languages in such a way as to expose them to these different programming paradigms. Among the paradigms covered will be functional programming, object-oriented programming, imperative languages, and event driven programming. Students will be presented to a multitude of languages, such as Lisp, C++, Python, sed, and others. The course will have a brisk pace, and programming assignments will be due every week or two.

New Course

CS 247

ENVIRONMENTAL ETHICS

Laura Sizer

Most ethical debates concern the moral obligations of human beings. But what moral obligations—if any—do we have towards non-human entities? Do non-human animals have rights? Do trees and rivers? What about entire ecosystems?

What might ground such rights and obligations?

We will discuss how traditional ethical theories have approached questions about moral obligations towards non-humans, and see whether these views can be extended to include some or all of the non-human natural entities mentioned above. We will also discuss other approaches that explicitly include natural entities such as ecosystems within the sphere of moral concern. Vegetarianism, hunting and vivisection will also be explored. Note that this is *not* a class for building advocacy but for rationally exploring philosophical arguments. Students will read and critically analyze philosophical positions and will be able to articulate arguments on several different sides of the issues. Short and longer argument papers are required.

New Course

CS 248

DATA STRUCTURES IN JAVA

Roger Bellin

This course is the Elements of Style of computer programming. After you've learned the basics of writing code, you need to learn the style—which means learning more about what makes a good program and acquiring a vocabulary of solutions to common problems. The material covered will include data structures (lists, stacks, queues, trees, graphs) and associated algorithms; the analysis of algorithms' efficiency (with big-O notation); searching and sorting; and object-oriented programming. For those who already have some experience programming (ideally in Java, though C, Pascal, C++, or other languages like Lisp or Perl are okay), this course is the next step. It will prepare you for further courses in computer science, and give you more experience programming in Java. Programming assignments will be due approximately every two weeks.

Description and Instructor Change

CS 262*

THEORIES AND PRACTICES OF LITERACY INSTRUCTION

Nancy Harrington and Kathy Itterly

Since politicians and publishers have politicized the teaching of reading, it is imperative that educators become knowledgeable about the acquisition of literacy. This course explores the complexities of reading and writing development from the emergent through fluency stage. Students analyze videos of differentiated instruction discussing such approaches as shared and guided reading. They observe current literacy practices in elementary settings and learn various assessment tools, such as running records and reading surveys. Over the course students study various educational theories as they relate to literacy instruction and design literacy instruction based on constructivist theory. Students will be expected to assess, evaluate, and provide instruction for one elementary child for part of the semester. This course is designed for students considering teaching school-aged children. This course does not satisfy half of a CS Division I.

Course Canceled

CS 263

ARTIFICIAL INTELLIGENCE

Lee Spector

Course Canceled

CS 291

SOFTWARE ENGINEERING

Jaime Dávila

New Course

CS 317

PHONOLOGY TUTORIAL

Mark Feinstein

This course is aimed at concentrators in linguistics and cognitive science who wish to gain an intensive introduction to phonology, the

scientific study of linguistic sound systems. Students will acquire a grounding in phonetics (acoustic, physiological and experimental), current phonological theory and analytic methods, and relevant issues in psycholinguistics, bioacoustics and related fields may also be explored. Prerequisite: previous course work in linguistics or related field. The class will be organized and run on a tutorial basis, i.e., meeting times and academic responsibilities will be decided by negotiation between individual students and the instructor.

Course Canceled
CS 343

COMPUTER GAME DESIGN AND PRODUCTION
Ryan Moore

Instructor Added
CS 375
COGNITION AND EDUCATION
Neil Stillings and Samia Khan

Instructor Added
CS 380
STUDENT TEACHING
Madelaine Marquez

HUMANITIES, ARTS AND CULTURAL STUDIES

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.

APPLICATION PROCESS FOR FILM, PHOTOGRAPHY AND VIDEO

All Division II and III students wishing to work with Film, Photography or Video faculty during the 2002-03 academic year must file their proposals in the HACU office (Applications are available in the film and photography building and in the HACU office) by April 1, 2002.

Course Cross-listed and Instructors Added
HACU/IA 101
WORKING ACROSS THE ARTS
Daphne Lowell, Peter Kallok and Monifa Love

New Course
HACU 102
BUILDING BOOKS
Barbara Blumenthal

We are all familiar with books and use them every day, but just what is a book? What went into the making of a traditional book in the era of the hand press? What is the potential of the form of the book today? This studio-arts course will introduce students to the history of book architecture and materials, contemporary book-arts theory and practice, and the techniques of bookmaking. Activities may include visits to local book-arts collections and studios. Course will include a fee for studio materials.

Sponsored by the Hampshire College Center for the Book with special support from the office of the Dean of the Faculty.

New Course
HACU 104
INTRODUCTION TO DRAWING: STILL LIFE
Mariangeles Soto-Diaz

Both the Spanish and French terms for still life, *naturaleza muerta* and *nature morte* translate literally as "dead nature," perhaps implying the impossibility of translating reality onto a two-dimensional surface. Yet the still life endures as a key genre in Western art practice, and continues to be a viable framework for developing both formal and critical literacy. This course introduces students to the language of drawing through the genre of still life, with a two-fold emphasis. On the one hand, we will look at the practice of drawing a still-life - the visual, tactile and sensual aspects of drawing, quality of line, intensity, contrast, spatial relationships, composition, use of detail -and how these contribute to the significance of formal meaning. At the same time, we will also read the still-life for other layers of historical and cultural meanings; drawing on a variety of critical readings to explore how the still life can render specific notions of domesticity. Course materials cost between \$50 to \$75.

Instructor Added
HACU 108
COLLAGE HISTORY AND PRACTICE
Robert Seydel

Description Change and Instructor Added
HACU 109
INTRODUCTION TO MEDIA PRODUCTION
Matthew Soar

This course is an introductory media production course that will focus primarily on

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

Instructor Added

HACU 110

FILM/VIDEO WORKSHOP I

Baba Hillman

New Course

HACU 113*

MODERN DANCE I/CONTACT IMPROVISATION

Megan Frazier

This is an introductory class designed for students with little or no prior dance training. Students will learn the basics of modern dance technique through warm-up exercises and movement patterns designed to improve coordination, strength, flexibility and spatial and rhythmic acuity. Students will also be introduced to basic skills involved in the practice of Contact Improvisation, a duet movement form based on principles of momentum, flow, shared weight and

heightened proprioceptive sensitivity. This course may not be used for one-half of Division I.

New Course

HACU 120m

WOMAN IS A NATION: GENDER IN MUSIC, LITERATURE AND FILM

Jayendran Pillay and Eva Rueschmann

This multidisciplinary course is an introduction to the ways in which we can read representations of cultural identities, gender and race, in music, literature and film from around the globe. Our approach will be interdisciplinary and intertextual: how do music, performance and cinema tell cultural stories through sound, rhythm and images? How can we read literature through music, as a performative piece of call and response between writer and reader? We will draw on a number of fields, including ethnomusicology, literary and film studies, anthropology, women's studies, queer theory and dance studies, in order to examine the ways in which identities are culturally negotiated and contested in case studies from world literature, film and music. Our journey will take us from Toni Morrison's *Jazz* and women blues singers of the 1920s to the hybrid bhangra music of British Asians in contemporary film to the articulation of female sexuality in Western opera, pop music and musicals.

Course Canceled

HACU 123m

SEEING THE WORLD ANEW: ART, LITERATURE, AND PHILOSOPHY IN EARLY MODERN EUROPE

L. Brown Kennedy and Sura Levine

New Course

HACU 139f

EMERGENCE OF MODERNISM

Sura Levine

This course will focus on several European artistic movements which formed a

bridge between the naturalist tendencies of late 19th-century art and the development of abstraction in the early 20th

century. Beginning with the Impressionists (Monet, Renoir, Degas) and ending with Cubism (Picasso, Braque, Gris), this course will examine the stylistic, thematic and philosophical bases of each movement as a means of developing a vocabulary and analytical skills for the discussion of visual representation. Documents from the period along with recent criticism will introduce students to various art historical "positions." Students will be expected to give presentations on objects in local museums and to write several papers.

New Course

HACU/SS 145

EUROPEAN ART IN POLITICS AND SOCIETY 1900-1945

Brian D. Bunk

This course seeks to examine the changing role of art in early 20th-century Europe. We will explore the mutually influential relationships between artistic movements and important developments within politics and society. The class will be organized around a series of topics, each designed to explore an area in greater detail. These areas include: Machine and Metropolis, Art and Politics, Art and War, Art and Memory, Art and Gender, Art and "the other", Utopias and Spirituality, Consumerism and Popular Culture. Evaluations in the course consists primarily of discussion/participation and dossier materials. The discussion materials include weekly written reactions to the course readings as well as your active participation in class discussions. The dossier consists of: a bibliography of sources, a book review of one of your sources (3-5 pages), a project outline (1-2 pages), a final paper (10-15 pages) and an in-class presentation (15-20 minutes) on your subject.

For a complete listing of courses go to <http://courses.hampshire.edu/>

New Course

HACU 160

SPIRITUAL GEOGRAPHIES

Robin Morris

America's earliest inhabitants understood their identity in relation to the land in which they dwelt as evidenced in their naming of places. European immigrants, viewing this continent as virginal yet fertile, alternated in text and practice between rape and reverence while still composing new identities from their places of habitation. Focusing on creative non-fiction and poetry, this [introductory level] course will examine more recent American texts that explore the connection between persons and the places they live. The questions of how sites become sacred and conversely how desecration is dealt with will be our on-going concerns as we read *Literature and the Environment: A Reader on Nature and Culture*, Abbey's *Desert Solitaire*, Dillard's *Pilgrim at Tinker Creek*, Norris's *Dakota: A Spiritual Geography* and Ehrlich's *The Solace of Open Spaces*. Particular attention will be focused on poetry, including T.S. Eliot's, *Four Quartets*, Oliver's *The Leaf and the Cloud*, and a course packet of poems by Hopkins, Whitman, Frost, Williams, Stevens, Lowell, Merwin, Snyder, Berry, Baca, Graham, Momaday and Harjo. This course will introduce students to methods of study applicable to literary texts. We will be responding to these texts by producing creative non-fiction, poetry and two short analytic papers.

New Course

HACU/IA 151

MAKING DANCES

Daphne Lowell

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

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

New Course

HACU 158

INTRODUCTION TO BUDDHISM

Venerable Tashi Tsering

This course introduces students to the fundamentals of Buddhist philosophy and practice. It begins with the earliest and most foundational ideas in Buddhist philosophy—the four noble truths—and then explores a range of Buddhist philosophical schools and practices. We will read some important original Buddhist texts as well as some secondary literature. The focus is on Indian and Tibetan Buddhist traditions.

New Course

HACU 159

HISTORY OF TAOISM

Mario D'Amato

In this course we will introduce ourselves to the history of Taoism in China, from the Warring States period (403-222 BCE) through to contemporary times. We will reflect on the texts of Laozi (the *Daodejing*) and Zhuangzi; attempt to gain some understanding of the traditions of the *wu* and *fangshi*, ritual specialists using shamanistic and other techniques, who seem to be related to the formation of early Taoism; trace out the development of the Celestial Masters and other sects of Taoism; and examine various forms of Taoist ritual practice, including the traditions of alchemy and inner alchemy. In the course we will also begin to think about topics such as Taoism's relations to the state in China, its relations to

popular Chinese religion, and its views on the body. In the course, we will not presuppose that it is very useful to make a distinction between "philosophical" Taoism and "religious" Taoism.

New Courses

HACU 160

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New Course

HACU 163

CITIZENSHIP, FREEDOM, AND THE GOOD LIFE

Falguni Sheth

One of the predominant tensions of modern life concerns the conflicting loyalties and commitments of human beings to others, themselves, and the state. These conflicts are as old as the history of organized society. What does it mean to lead a good life? Does one have ethical responsibilities to oneself, to others, or to the state? What is the role of the state and of society in relation to us? As members of a community, are we independent or interdependent? Finally, in examining the relationships between ourselves and others in our world—whether individuals or society as a whole—the issue of our "freedom" inevitably arises. What does it mean to be free in a society? Is freedom an individual or collective possession? Protecting our freedom usually requires "rights". As members of this society, we engage in 'rights-talk' nearly every day. But what are rights, who has them, and where do they come from? Under what conditions do they exist? Are they necessary?

Readings may include some of the following: Sophocles, Plato, Machiavelli, Rousseau, Gilman, and Arendt. By reading these texts carefully and thoughtfully, we will question, attempt to define and discuss different concepts related to citizenship and freedom, and generally reflect upon what it means to lead a good life.

New Course

HACU 170

INTRODUCTORY TOPICS IN MORAL PHILOSOPHY

Ernest Alleva

This course will be an introduction to core concerns in moral philosophy. What moral claims, duties, or obligations do people have regarding one another? What is the meaning and significance of values such as happiness, well-being, justice,

equality, liberty, and community? Is there one correct morality, a view of good and evil, right and wrong, justice and injustice, that applies to everyone? Or is morality, in some sense, relative to cultures or individuals? Who counts morally? Do only humans count? And do all humans count equally? How might moral claims be justified or criticized? What role do knowledge, reason, and emotion have in moral deliberation and action? Are people at root only self-interested, or are they capable of acting for other, nonself-interested reasons? We will examine several influential approaches to these and related questions within the Western philosophical tradition, and we will explore a number of contemporary moral controversies from alternative perspectives.

New Course

HACU 184

AMERICAN FOLK AND TRADITIONAL MUSIC

Rebecca Miller

Variable in meaning and loosely used by the media, musicians, and audiences alike, the term "folk music" signifies different things to different people. For some, folk music is a grassroots, community-based genre which is handed down generationally through listening and imitation. For others, folk music brings to mind commercialized acoustic musical genres, such as those popularized by contemporary singer/songwriters.

In this course, we will attempt to define the notion of "folk" as well as the genre "folk music" through a variety of folklore and ethnomusicological readings. We will then undertake a study of a range of vernacular American folk and religious music forms, as well as several ethnic-American traditions. We will also examine the impact of modernity on folk music, the power of the media and the commodification of folk genres, the recording

industry, and the impact of transnational culture on American folk musical forms.

New Course Number

HACU 202

CROSS CULTURAL READINGS OF THE SHORT STORY

Eva Rueschmann

Formerly HACU 197.

Instructor Added

HACU 205

FIGURE WORKSHOP

Gideon Bok

New Course

HACU 211

STILL PHOTOGRAPHY WORKSHOP II

Robert Seydel

This class is a forum in which students can develop their creative vision in photography through the acquisition of skills with larger format cameras, color and digital technologies. Knowledge of the aesthetic and social context of photographic practice will be emphasized. Students can expect bi-weekly to monthly assignments, reading relevant texts in the history and theory of photography and digital imaging and writing short papers. Additionally, this course will be enhanced through attending visiting artist lectures and exhibitions as well as film and video screenings.

The lab fee of \$50 entitles the student to darkroom facilities, lab supplies, and chemicals. Students must supply their own film and paper. Prior photographic experience is required.

New Course and Time Change

HACU 212

VIDEO II

Jack Waters

This course is designed for students who have had at least basic experience with film and

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video production and criticism and are interested in more advanced production. Students are encouraged to work independently and in groups on video projects. The major emphasis of the course will be on the theoretical and technical questions surrounding the production of contemporary video art and documentary. Students are expected to attend all screenings, keep up with reading assignments, and to complete a video project for public screening.

Video I, Film/Video Workshop I or an equivalent college level course is a pre-requisite. A \$50 lab fee provides access to equipment and editing facilities. Students are responsible for providing their own film, tape, processing and supplies.

Class will meet Fridays from 1-3:50 pm

Course Canceled

HACU 213

DIGITAL IMAGING FOR PHOTOGRAPHERS

Jacqueline Hayden

New Course

HACU/IA 214

ART EDUCATION AND THE POSTMODERN CLASSROOM

Patricia Bode

Teaching art in the public schools in the postmodern era requires inquiry into the history of art, art making and art teaching, and the role of arts in society today. This history informs the contemporary art teaching and art learning experience through depth of understanding of sociopolitical context of art making. Social action evolves as part of a process of questioning the status and function of art.

The course will offer Hampshire College students the opportunity to explore the work of the public school art teacher through a critical perspective. This critical perspective will also include the essential role of successful methods for meeting the goals of teaching art in sociopolitical

context. Previous coursework in visual art preferred.

New Course

HACU 215*

MODERN DANCE III: SPACE HARMONY

Rebecca Nordstrom

This is an intermediate level modern dance technique class for students with prior dance training in any dance idiom. Class work will draw on principles and techniques from "Space Harmony," an approach to movement training developed by Rudolf Laban, as well as other classical and contemporary models of modern dance training. Class activities will include regular movement practice (warm-up exercises, choreographed combinations, Space Harmony scales, and structured improvisation) designed to help students continue to develop their coordination, strength, flexibility, balance, musicality, spatial clarity and spontaneity. Students will also learn Laban's "Space" notation in order to follow simple movement scores. This course may not be used for one-half of Division I.

New Course

HACU/IA 218

LIVING NOW/LIFE IN THE VALLEY

Jacqueline Hayden and Michael Lesy

This is a course for intermediate non-fiction writers and documentary photographers. Writers and photographers will learn from each other by: (1) attending writing and photo critiques together (2) reading such texts as *The Heart Of The World* (3) studying the work of such photographers as Walker Evans (4) working in pairs to produce articles. These articles will be posted monthly on a magazine website to be maintained by members of the class.

The course's online magazine will chronicle the lives of people who live and work in the Valley, from Greenfield to Hartford. Every

kind of scene and situation, every kind of person in every kind of circumstance may be portrayed.

Instructor Permission: photographers, by portfolio review, on the first day of class; writers, by writing exercise given on the first day of class

New Course

HACU 220

FEMINIST PHILOSOPHY

Falguni Sheth

Feminist philosophy attempts to analyze critically the "situations" of women, whether by looking at the rights of women, the issues of sex, sexuality, ethics, class, ethnicity, or gender. We will question the status of these institutions, as well as their implicit (and explicit) assumptions about women, and the implications of various political, social, psychological, biological, cultural theories regarding women. All of these concerns, however, are linked to two overarching questions: (1) the conceptions or categories of Woman, and (2) the relations of these conceptions to the issue and structures of (in) justice. Justice, regardless of its form or content, mandates a philosophical search for what feminism and the Woman question(s) are, and are addressing. Basic knowledge of the historical trends in feminist thought (and its intersection with "canonical" works) is required to understand current feminist concerns and writings; we will cover some of the better known feminist and relevant non-feminist writings in chronological order, deviating when necessary. Readings will include selections from Wollstonecraft, Gilman, Beauvoir, Wittig, Ruddick, Narayan, and Fraser, among others.

Course Canceled

HACU 221

FEMINIST ETHICS: TRUST AND ANTI-TRUST
TBA

For a complete listing of courses go to <http://courses.hampshire.edu/>

New Course

HACU 223

ASIAN-AMERICAN LITERATURE AND THE POLITICS OF MULTICULTURALISM

Cheryl Higashida

From the Hawaiian sugar plantation strikes of the 1920s to the 1992 L.A. uprising, this course will examine the ways that Asian American writers and artists engage with U.S. multiculturalism as national reality, embattled ideal, assimilationist hogwash, and historical contradiction. Through literature, music and film, we will think about how Asian Americans have represented themselves and have been represented in relation to other "minorities" as well as "majorities." We will also consider the multiple histories, ideological positions and identities that are privileged and effaced by the term, "Asian American." By seeing how Asian-American literature incorporates histories of U.S. imperialism, labor migration, community formation and activism, we will debate the following questions: How has U.S. multiculturalism changed across time and space? Whose interests do different kinds of multiculturalism serve? What literary forms enable Asian American writers to imagine the possibility of reconciling difference and identity?

Course No Longer Cross-Listed

HACU/SS/LS 233b*

ELEMENTARY YIDDISH-SECOND SEMESTER

Henia Lewin

See Language Studies listing LS 233b.

Course Canceled

HACU 234

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

Eva Rueschmann

New Course

HACU 237

MUSIC AND CULTURE OF THE CARIBBEAN

Rebecca Miller

The Caribbean spans a vast geographic area and encompasses a diversity of peoples, cultures, languages, and musical styles. Caribbean cultures have been shaped by many similar social and historical factors, including the legacies of slavery, colonialism, post-colonial political struggle, nationalism, and North American imperialism. The resultant musics range from creolized genres which reflect years of European colonial rule to primarily African-derived music, song, and dance which, in many locales, have survived the social and political upheavals of the past three centuries.

In this course, we will survey a variety of Caribbean popular, ritual, and traditional musics. In addition to studying the music itself, we will examine the social, historical, and political events which have informed and shaped both Caribbean cultures and, in particular, their musical expressions. We will study musical change as it pertains to the politics of post-colonial identity with reference to a number of Caribbean musical genres.

New Course

HACU 245

AMERICAN EXERTIONS: PERFORMANCE, SPORT, HISTORY

Lara Nielsen

In this course we study how sports performances create idioms and appetites for transnational American citizenships. How does the institutionalization and display of 20th century athleticisms articulate different kinds of political desire? What do they suggest about the modernizing technologies of inter-American subjects? What Americanist discourses theorize the body of prowess? How do immigrant histories

appear in the work of sports performances? We will question the salience of professional sports referents—including celebrities, games, and institutions—in written as well as visual texts of film, television, and the everyday performance of style. To do this we study methods in Performance Studies, Visual Anthropology, Sociology, Semiotics, and Post-Colonial criticism to unpack the disciplinary codifications of American exertions as transnational cyborg inventions. Attending the ways in which sheer physical prowess invigorates contemporary cultures of globalization, and using theories of gender, race, ethnicity, class, and national identity formations, we consider how the athletic production articulates an important code for cultural citizenship in a globalized network of competitions.

New Course

HACU 257

AUTHORITY, POWER, REASON AND CHOICE: FROM SHAKESPEARE AND BACON TO HOBBS AND JOHN MILTON, THE CASE OF 17TH CENTURY ENGLAND

L. Brown Kennedy

The modern period, it can be argued, has its roots in the 17th century. In religion, philosophy, astronomy and biological science, politics and family and social structure, major "revolutions" challenged the assumptions of the late Renaissance and altered the ways the English, together with other Europeans, conceived of their position in an expanding space which now included colonies in Ireland and America as well as "new worlds" seen in the moon. Adam and Eve are to Milton "Authors to themselves in all," but this is not necessarily a comfortable or optimistic position.

Designed for concentrators in history and philosophy as well as literature, this course will explore, in the first half of the term, texts by Shakespeare, John Donne, Bacon, Marvell and Hobbes (together with writings by Galileo, several

For a complete listing of courses go to <http://courses.hampshire.edu/>

women poets, diarists and prophets and Puritan pamphleteers) in order to establish a historical context and a set of themes which we will then use, in the last six weeks of the course, in a close critical reading of John Milton's *Paradise Lost*.

New Course

HACU/SS 264

LOCAL MUSIC IN THE GLOBAL MIX

Michelle Bigenho

The course will examine the social and cultural contexts through which the music of local places is produced and distributed within a system of global capitalism. At issue in this sonorous political economy are questions of authorship, authenticity, cultural property, technological transformations, and historically structured relations of power and difference. Students will acquire an understanding of political economy, commodities, cultural politics, and globalization, as these larger processes relate to an anthropological understanding of music performance and production. Some of the readings will be selected from Attali's *Noise: A Political Economy of Music*, Feld's and Keil's *Music Grooves*, chapters from Gilroy's *Black Atlantic*, Born's and Hesmondhalgh's *Western Music and its Others: Difference, Representation, and Appropriation in Music*, and Turino's *Nationalists, Cosmopolitans and Popular Music in Zimbabwe*. This course may not be used for one-half of Division I in HACU.

New Course

HACU 271

BUDDHIST PHILOSOPHY

Mario D'Amato

Buddhism began in India some two and a half millennia ago. Throughout its development, Buddhism has offered a number of theories on the nature of the self, reality, knowledge, language, the ultimate goals of sentient existence, and the path to those ultimate goals. In this course we will examine and consider some of these theories,

especially as they developed in India. We will concentrate on four forms of Buddhist philosophical discourse: Abhidharma, Madhyamaka, Yogacara, and Pramana. In addition to this, we will also introduce ourselves to the following three topics: basic Buddhist doctrines and theories; characterizations of Mahayana Buddhist thought; and Chan (Zen) Buddhist thought. Our goals will be to gain some familiarity with the concerns, methods, and themes of Buddhist philosophy, and to cultivate critical reflection on these concerns, methods, and themes.

New Course

HACU 272

THE PHILOSOPHY OF EVIL

Jeffery Wallen

Are we justified in attributing a radical evil to man? Is evil a positive fact, rooted in reality? Kant, in *Religion within the Limits of Reason Alone*, explores a radical evil in human nature that cannot be separated from the question of human freedom. In the two hundred years since Kant's book, the questioning of the relation of evil to thought and to freedom has become an even more urgent problem. In this course we will begin with Kant's exploration of "radical evil," and after considering briefly earlier theories of evil (such as Augustine's), we will examine the elaboration of Kant's ideas by Schelling, and its rejection by Nietzsche. We will then look at 20th century philosophical questionings of evil, especially in relation to the Shoah (Arendt, Adorno, Agamben), and the explorations of terrorism and evil by Baudrillard and others.

Course Canceled

HACU 273

THE PHILOSOPHY OF HERMENEUTICS AND INTERPRETATION

Jeffery Wallen

New Course

HACU/IA 285

LABAN MOVEMENT ANALYSIS

Rebecca Nordstrom

Laban Movement Analysis is a system for describing, measuring and classifying human movement. Through study and physical exploration of the basic effort, shape, body, and space concepts, students will examine their own movement patterns and preferences (with the potential for expanding personal repertoire), and develop skill in observation and analysis of the movement of others.

The course is open to students from varied disciplines and there will be opportunity for exploration and application of LMA concepts and principles to individual movement education, movement therapy, and nonverbal communication.

Course Canceled

HACU 291

WORLD MUSIC TOOLKIT FOR COMPOSERS AND PERFORMERS

Jayendran Pillay

New Course

HACU 293

THE DESIGN OF DISSENT: VISUAL RESPONSES TO CULTURAL AND POLITICAL CRISIS

Matthew Soar

This new course is concerned with the visual communications created by activists and/or artists on behalf of alternative, disenfranchised and marginalized constituencies. Historically, these have included poster series, buttons and T-shirts, "subvertisements", billboard "liberation", logo modification, art installations, video, and web animation. The course begins with an intense survey of recent media and cultural studies perspectives on issues of power and agency, representation and reception. Case studies will

For a complete listing of courses go to <http://courses.hampshire.edu/>

include ongoing critiques of globalization and over-consumption (culture jamming, *Adbusters* magazine, the First Things First Manifesto); the gay community's response to the AIDS crisis (ACT-UP; Gran Fury); and, popular interpretations of the symbol of the American flag in times of war. Students will then conceive and develop their own individual projects that identify and engage with a current political and/or cultural crisis, culminating in a creative visual response that is appropriate, memorable and cost-efficient.

Instructor permission required. In general, a combination of an introductory class in media production (e.g. Video I, Film/Video I, Introduction to Digital Imaging) and an introductory class in cultural and/or media studies will be considered prerequisites.

New Course

HACU 298

ADVANCED TOPICS IN COMPUTER MUSIC

Matthew Waugh

This course is designed to give students an opportunity to create large-scale projects in the computer music medium. Students will use Cycling74's MAX/MSP software to design customized performance and compositional tools. Emphasis will be placed on collaborative projects between students and organizing performances and multimedia events. Students will also be encouraged to use other computer music softwares as they see fit, and to share their knowledge of these tools with the rest of the class. Prerequisite: HACU 290, or equivalent experience.

Instructor Added

HACU 305

ADVANCED PAINTING

Gideon Bok

New Course

HACU 318

EXPLORING SOUND AND SOUND AS ART

Ann Steuernagel

This course will focus on the exploration of sound and the creation of sound art as a stand-alone entity as well as an accompaniment to moving images and live performance.

Each week students will be asked to complete one of a variety of aural experiments that may include creating instruments, performances, installations, and videos. Students will also be asked to listen to and record or recreate various soundscapes; natural, plastic, and imagined. Classes will also include weekly "listenings" and screenings. These will be supplemented by readings that offer a theoretical and historical context in which to think about sound and sound as art.

Prerequisite: video production I and II or the equivalent and permission of the instructor.

New Course

HACU 326

PAINTING: VERB AND NOUN

Mariangeles Soto Diaz

This course will be limited to Division III painting concentrators. Painting, like any other language, is a system that embodies symbolic meaning; painting is not only a collection of techniques and design principles but also a platform that contains technical, formal, cultural and cognitive components, enabling students to "speak" thoughts, perceptions and feelings in paint. This course focuses, on the one hand, on technical issues that pertain to painters and their studio practice; on the other, on articulating this painting practice as a debatable and yet vital cultural arena. Class time will be used for critique of student work as well as discussion of reading assignments. The reading for the course will encompass painters' writing (statements, essays and interviews) and writings that will be from the basis from which to

examine some of the issues that are at the center of many discussions in painting. Students will be evaluated on the level of commitment to their practice and, of course, on attendance and engagement with discussions.

Description Change and Instructor Added

HACU 399a

**ADVANCED VIDEO PRODUCTION
SEMINAR III: VIDEO/FILM/CULTURAL STUDIES**

Baba Hillman

This is an advanced seminar in production and criticism for video concentrators. The priority of the course is screening works-in-progress for critique. Students will produce their own work, construct a distribution plan for their work, crew for other class members, and do advanced critical reading in the field.

We will discuss all aspects of production. Critique will be grounded in an exploration of historical, conceptual, technical and aesthetic issues that inform contemporary videomaking. The class is designed so that students will benefit from varied insights, ideas, and images from video, film, and photography as artistic practices that share many of the same constraints and possibilities. Collaboratively we will generate an exciting context for making new work. A series of guest lectures and advanced workshops in Final Cut Pro, Avid, After Effects, and pro-tools will be offered. Prerequisite: Division III students and if there is space, advanced Division II students. Instructor Permission required.

INTERDISCIPLINARY ARTS

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 Cross-listed and Instructors Added

IA/HACU 101

WORKING ACROSS THE ARTS

Peter Kallok, Monifa Love and Daphne Lowell

New Course

IA 104

READING & WRITING FICTION

Kirsten Bakis

Texts for this course will explore the theme of the human spirit tested by external and internal forces, such as war, social upheaval and sexuality. Readings will include the novels *Regeneration* by Pat Barker, *A Clockwork Orange* by Anthony Burgess and *Miss Lonelyhearts* by Nathanael West. In the first half of the semester, short writing exercises, dealing with themes encountered in the readings, will be shared with the class and critiqued. In the second half of the semester, each student will begin work on a longer, 10- to 15-page piece which will grow out of one or more of the short assignments. Each of these pieces will be workshopped in class and will be revised at least once before the end of the year.

New Course

IA 106

VOICES IN THE TEXT

Ben James

Why does Janie Starks keep silent during her trial at the end of Zora Neal Hurston's *Their Eyes Were Watching God*? Why does Ruck get to take on multiple identities, while Jim is stuck as a slave or a monster? Why does Saladin Chamcha, in Salman Rushdie's *Satanic Verses*, suddenly revert to his "old Bombay lilt" as soon as he boards a

plane back to India? And why do we, in our own stories, as our country becomes more and more diverse, tend to write about characters who sound so dang similar to one another? This is a reading/writing class devoted to the question of whose voices are heard in our stories and why. The course will stand at the border zone between fiction writing, narrative theory, and performance. In our own writing, we'll pay close attention to craft, especially such issues as scene construction, character development, dialogue, and point of view. Our emphasis will be on language as sound, story as song. Along the way, we'll read such contemporary authors as Junot Diaz, Salman Rushdie, Grace Paley, Thomas Glave, Dorothy Allison, and Toni Morrison. Weekly writing exercises will culminate with a final, revised, 15-page story. One critical paper will be required, and a few nights will be reserved during the semester for informal readings of our own work. Our aim throughout the course will be to write stories that are loud, cacophonous, and ungainly, but always seamlessly written.

New Course

IA 215

A REAL CHARACTER: A FICTION WRITING SEMINAR

Ben James

Compelling characters are the basis for all good fiction. A stunning plot, fancy language, the perfect metaphor—all of these amount to nothing without the well-made, persuasive characters who propel our stories forward. In this course we will ask, and ask again, what makes a vital, compelling character? Early in the semester, we will begin to develop a set of characters who we will work with for the duration of the course. Working with dialogue, point-of-view, physicality, and many other issues of craft, we will, in essence, allow ourselves to become obsessed with these people. We will read nonfiction and we will examine our own personal histories, exploring such elusive

questions as desire, compulsion, despair, community, and love. We will also read several novels, including Virginia Woolf's *Mrs. Dalloway*, Toni Morrison's *Jazz*, Linda Barry's *Cruddy*, Joan Didion's *Book of Common Prayer*, and Howard Norman's *The Bird Artist*.

This is a craft-oriented course designed for students who have already written several short stories and participated in a 100-level fiction-writing class. There will be many writing assignments, long and short, and reading will be extensive.

Workshopping will be one of several formats we use to examine our work. This course is ideal for those students who plan to write a longer work of fiction, or collection of stories, for their Division III.

New Course

IA 111

THREE-DIMENSIONAL DESIGN

Gregory Kline

Using a variety of materials including clay, cardboard, plaster, and steel, students will explore the fundamental concepts and techniques that underlie the production of three-dimensional forms. A wide range of modeling, carving, casting and construction methods will be covered. This course will provide students with the technical skills and critical vocabulary to more clearly perceive the structure and visual properties of the three-dimensional world. It will also allow them to begin forming a body of work in three dimensions that could lead to additional studies in sculpture, architecture, design, theater, and other fields that address three-dimensional forms and environments.

Course Canceled

IA 123f

PAGE TO STAGE

Ellen Donkin and Wayne Kramer

For a complete listing of courses go to <http://courses.hampshire.edu/>

New Course
IA/HACU 151
MAKING DANCES
Daphne Lowell

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

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

Working to make the world a safer place has enormous urgency today, needing new forms of commitment and education. This course, working from novels and films, will focus on questions central to the HIV/AIDS epidemic—which is continuing, despite media neglect.

What critical and creative tools can we explore to develop sexual safety education that is vivid and engaging? What does it mean to question gender norms in different cultural contexts? How can we design initiatives that involve young people actively in questioning gendered sexual behaviors that reproduce risk and damage and enable them to help stem the HIV/AIDS epidemic?

In this course we will look at *cultural texts* - to open discussion of gender and how masculinity and femininity are culturally scripted. We will look

at ways gender research questions the institution of heterosexuality - with a particular exploration of heterosexual masculinity. And we will take these questions into the context of the HIV/AIDS epidemic - relating the cultural scriptings of gender to this urgent contemporary political crisis the world faces.

The course draws on instructor's experience of running projects on these issues in different countries. It will include group assignments for planning educational action, and hopes to involve as many men as women students, some of whom might be interested to help building the Hampshire HIV/AIDS program.

If more than 25 students are interested in this course the selection will be done on the basis of a questionnaire completed in the first class.

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

Instructor Added
IA 202
SCULPTURE FOUNDATION
Thomas Haxo

New Course
IA 211
INTERMEDIATE WRITING WORKSHOP
Kirsten Bakis

This course will focus on two things: the form of fiction and the workshopping process. We'll study the first through short readings and writing exercises, and the second through critiquing published work, and, most important, workshopping peers' fiction. Readings will include fiction by Vladimir Nabokov, Isaac Babel, Bruno Schultz, Felisberto Hernandez, Denis Johnson and E.T.A. Hoffman. Writing exercises, which will grow out of the readings, will focus on technical

issues such as dialogue, character definition and description, and on more abstract concepts such as emotion, resonance and the role of the subconscious. Twice during the semester, each student will workshop a 10- to 20-page piece that will be informed by the exercises, but will grow out of his or her own interests and passions.

New Course
IA/HACU 214
**ART EDUCATION AND THE POSTMODERN
CLASSROOM**
Patricia Bode

Teaching art in the public schools in the postmodern era requires inquiry into the history of art, art making and art teaching, and the role of arts in society today. This history informs the contemporary art teaching and art learning experience through depth of understanding of sociopolitical context of art making. Social action evolves as part of a process of questioning the status and function of art.

The course will offer Hampshire College students the opportunity to explore the work of the public school art teacher through a critical perspective. This critical perspective will also include the essential role of successful methods for meeting the goals of teaching art in sociopolitical context. Previous coursework in visual art preferred.

New Course
IA 215
**A REAL CHARACTER: A FICTION
WRITING SEMINAR**
Ben James

Compelling characters are the basis for all good fiction. A stunning plot, fancy language, the perfect metaphor—all of these amount to nothing without the well-made, persuasive characters who propel our stories forward. In this course we will ask, and ask again, what makes a vital, compelling character? Early in the semester, we will begin to

develop a set of characters who we will work with for the duration of the course. Working with dialogue, point-of-view, physicality, and many other issues of craft, we will, in essence, allow ourselves to become obsessed with these people. We will read nonfiction and we will examine our own personal histories, exploring such elusive questions as desire, compulsion, despair, community, and love. We will also read several novels, including Virginia Woolf's *Mrs. Dalloway*, Toni Morrison's *Jazz*, Linda Barry's *Cruddy*, Joan Didion's *Book of Common Prayer*, and Howard Norman's *The Bird Artist*.

This is a craft-oriented course designed for students who have already written several short stories and participated in a 100-level fiction-writing class. There will be many writing assignments, long and short, and reading will be extensive. Workshopping will be one of several formats we use to examine our work. This course is ideal for those students who plan to write a longer work of fiction, or collection of stories, for their Division III.

New Course

IA/HACU 218

LIVING NOW/LIFE IN THE VALLEY

Michael Lesy and Jacqueline Hayden

This is a course for intermediate non-fiction writers and documentary photographers. Writers and photographers will learn from each other by: (1) attending writing and photo critiques together (2) reading such texts as *The Heart Of The World* (3) studying the work of such photographers as Walker Evans (4) working in pairs to produce articles. These articles will be posted monthly on a magazine website to be maintained by members of the class.

The course's online magazine will chronicle the lives of people who live and work in the Valley, from Greenfield to Hartford. Every kind of scene and situation, every kind of person in every kind of circumstance may be portrayed.

Instructor Permission: photographers, by portfolio review, on the first day of class; writers, by writing exercise given on the first day of class; IT students, based on the recommendation of their instructors.

Course Canceled

IA 236

THE PRACTICE OF LITERARY JOURNALISM

Michael Lesy

Course Cross-listed

IA/HACU 268

TURNING PARKING LOTS INTO PARADISE: DESIGNING THE NEXT URBAN PARADIGM

Robert Goodman

Course Canceled

IA 279

MULTICULTURAL APPROACHES TO MAKING ART

Robin Lewis

Title Change

IA 283

CONTEMPORARY SOUTH ASIAN LITERATURE

Robin Lewis

New Course

IA/HACU 285

LABAN MOVEMENT ANALYSIS

Rebecca Nordstrom

Laban Movement Analysis (LMA) is a system for describing, measuring and classifying human movement. Through study and physical exploration of the basic effort, shape, body, and space concepts, students will examine their own movement patterns and preferences (with the potential for expanding personal repertoire), and

develop skill in observation and analysis of the movement of others.

The course is open to students from varied disciplines and there will be opportunity for exploration and application of LMA concepts and principles to individual movement education, movement therapy, and nonverbal communication.

Instructor Added

IA 291

PRINCIPLES OF ACTING

Judyie Al-Bilali

Instructor Added

IA 296

PRINCIPLES OF DIRECTING

Judyie Al-Bilali

Description Change

IA 299

CRITICAL INTERROGATIONS AND CREATIVE COMMITMENTS: READING VIRGINIA WOOLF

Jill Lewis

In this course we will take time to read and reflect on the work of one writer whose work traces, in fiction, diaries, letters and essays, the social and artistic contestations in the first half of 20th century England. We will explore the interweavings of Woolf's life with writers, visual artists and political thinkers of her time - and the critical interrogations these fertilized in her thinking and creative processes. Her radical challenges to gender norms, nationalism and war, and her fascination with different modes of narrative and biography will be central themes in the course.

There will be weekly personal writing, text-focused critical papers and the chance for creative responses to the readings. Students of literature, gender studies, creative writing and visual arts will be able to develop their own angle of interests for their final class project.

The emphasis of the course is on reading Woolf's own writings. Advance reading of Hermione Lee's biography: *Virginia Woolf* (a set text for the course) will be a great advantage

New Course and Time Change

IA 325

THEATRE CONCENTRATOR'S SEMINAR

Ellen Donkin and Wayne Kramer

This course is designed for theatre concentrators, students who have filed Division IIs and IIIs in specific areas of theatre such as playwriting, design or directing, and who are currently at work on a specific project. Playwrights, directors, stage managers, performers and producers are all welcome. Students will meet individually with faculty as well as in larger discussion and critique groups. The group process is designed to generate both reflective critiques and problem-solving ideas.

Prerequisite: students must have already filed their Division II or III in theatre.

Class will meet Fridays from 1-3:00 pm.

Instructor Added

IA 350

IMPROVISATIONS IN DIGITAL ANIMATION

Thomas Haxo

Instructors Added

IA 399

ADVANCED SEMINAR IN WRITING

Monifa Love and Robin Lewis

NATURAL SCIENCE

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.

Instructor Change

NS 115

THE ECOLOGICAL FOOTPRINT: A TOOL FOR A SUSTAINABLE FUTURE

Steve Roof and John Fabel

Instructor Added

NS 120/320

HEALING: CONVENTIONAL AND COMPLEMENTARY MEDICINE

Christopher Jarvis and Helaine Selin

New Course

NS 148

HUMAN GENE THERAPY: PROCEED WITH CAUTION

Lynn Miller

This seminar should be useful and, I hope, provocative to all students thinking about careers in health-related fields. In the past 20 years, an explosion of techniques in molecular biology has led to the promise of curing human genetic disease by gene transplantation. We will examine this promise and the risks in this technology, first by reading *The Clone Age* by Lori Andrews and *The Misunderstood Gene* by Michel Morange and second by learning to read the original literature in this field.

All students are expected to write three essays from the original literature and to lead one seminar. Students are encouraged to launch Natural Science Division I exams in this seminar. Students who finish their essays and class presentation on time usually can complete an NS Div I exam by the end of the term or early in the next term.

New Course

NS 168

COLLEGE COUNTING

David Kelly

The search for efficient computer algorithms and for ways to measure their complexity has focused attention on several branches of mathematics which are accessible to the novice, useful, and fun. Starting with puzzles, paradoxes, proofs, programs, and pretty patterns, we'll explore problems in combinatorics (fancy counting), elementary number theory (primes), and graph theory (maps, networks, and trees). Topics will include permutations, derangements, Pascal's triangle, Fibonacci numbers, binary arithmetic, mathematical induction, recursion, the pigeonhole principle, and logic, but the emphasis will be on developing approaches to solving problems rather than on the mere accumulation of results.

Applications will include searches, sorts, knapsack stuffing, and unbreakable codes. Students will be expected to work on regularly assigned problems, and there will be many opportunities for projects. We'll make some use of the computer, but prior experience is not needed. This course may serve as part of the two-course method for fulfilling Division I in Natural Science.

Course Canceled

NS 170

BIOLOGICAL CHEMISTRY

Benjamin Oke

Course Canceled

NS 179

LOCAL AND GLOBAL CLIMATE CHANGE

Steven Roof

Course Canceled

NS 233

MOLECULAR BIOLOGY -- USING DNA TO SOLVE BIOLOGICAL QUESTIONS

Lynn Miller

For a complete listing of courses go to <http://courses.hampshire.edu/>

Description Change

NS 247

CELL BIOLOGY

Christopher Jarvis

If each of us begins as a single cell, how do we end up as such a complex multicellular organism, and how do our cellular communities talk to one another? The study of a single cell will bring us many insights, although equally as many mysteries will arise. Twenty years ago we thought the understanding of the genetic material would reveal many of the answers to life. We now realize that even a single cell is more ingenious and complex than the most powerful computers. We will explore the mystery of replication and natural selection, as well as the importance of cellular communication. The breakdown of the controlled state which results in cancer will also be considered.

Class will meet for one hour and twenty minutes twice a week. The laboratory section of this course will be divided into two sections. You will take one of these based upon having taken the January Term Gene Cloning course.

Course Canceled

NS 253

FOOD, NUTRITION, AND HEALTH

Benjamin Oke

New Course

NS 271

**ENVIRONMENTAL IMPACTS: AN
ARCHAEOLOGICAL PERSPECTIVE**

Michael Sugerman

Archaeologists and others interested in ecology of the past such as historical geographers, geomorphologists, paleontologists, and paleobotanists, are playing an increasingly important role in understanding the effects of humans on the earth. By learning the lessons of past human impacts, we gain a better appreciation of the potential effects of our own activities today.

This course will take an in-depth look at a number of examples from around the world. Using archaeological data, reconstructions of human-environment interaction will be examined. For example, what long term impact did Maya farming have on the environment of Mexico? Did the Anasazi of the ancient Southwest play a role in large scale deforestation? Did early bison hunters on the Great Plains really use every bit of the animals they killed? These and other topics will be explored. Students interested in archaeology are encouraged to take this class.

Instructor Added

NS 276

ELEMENTS OF SUSTAINABILITY

Frederick Wirth and John Fabel

New Course

NS 278

ENVIRONMENTAL EDUCATION

Charlene D'Avanzo and Abigail Franklin

Environmental Education (EE) is a broad field that encompasses formal (schools) and informal (museums, camps, youth groups) teaching, government agencies, professionals (urban planners and conservation societies) and environmental interest groups. The goals of EE are ambitious and include helping people understand and define their place and role in the environment, producing skilled citizens and professionals who can effectively address environmental problems, and developing a citizenry aware and informed about current and emerging environmental problems. EE is a relatively new field and professionals disagree in particular about the need for advocacy in their programs. The purpose of this course is to introduce students to this wide range of opinions and EE settings. Student-active teaching and learning will be additional focus. The class meets for a 3-hour period, plus an additional meeting time, so that for part of the semester students can participate in environmental teaching

in a local school, museum, or advocacy group. This class will benefit students interested in EE and also more generally in K-12 teaching, advocacy, and conservation.

Course Number Change

NS 280

**INVENTING REALITY: THE HUMAN
SEARCH FOR TRUTH**

Douglas Leonard

Formerly NS 176.

Description and Title Change

NS 294

**ORGANIC FARMING AND SUSTAINABLE
AGRICULTURE**

Lawrence J. Winship

The foundation for successful organic farming is fertile soil. This semester the Organic Farming course will focus on the plant and soil practices and on the science essential for the maintenance of fertile, healthy soil. Through field trips, laboratory projects, hands-on farm work, class lectures and discussions we will cover soil biology and analysis, fertility management, cover cropping, agroforestry, and compost processing and use. Since sustainable agriculture can best be understood when studied as interlinked systems, we will also consider the interactions between animals, plants and soil in the maintenance of soil fertility. We will use the Hampshire College Farm as our laboratory. Class will meet twice per week for lecture/discussion and one afternoon per week for field trips and short projects.

New Course

NS 318

COMPLEX ANALYSIS

David Kelly

The complex numbers, described by Leibniz as amphibia between existence and non-existence, are now an important tool for both pure and applied mathematics. They have a fruitful

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geometric interpretation, provide algebraic closure to the reals (in the sense that all polynomials with coefficient in \mathbb{C} have roots in \mathbb{C}), and allow, with a more coherent theory than for real variables, the development of the calculus. The important exponential function, in particular, extends elegantly to the complex domain.

This course will concentrate on the differentiation and integration of complex function, the representation by power series of complex functions, and their mapping properties. We will see application of our theory to geometry, dynamics (including the Mandelbrot set), and physics. A working knowledge of elementary calculus is assumed. There will be a weekly problem sessions attached to the course and regular written assignments.

Instructor Added

NS 320/120

HEALING: CONVENTIONAL AND COMPLEMENTARY MEDICINE

Christopher Jarvis and Helaine Selin

New Course

NS 338

RACE, SCIENCE AND POLITICS

Alan H. Goodman

The first line of one's medical record invariably includes reference to one's assumed race. In the 1800s and early 1900s, it was widely held that diseases, like many other characteristics, were specific to races. While the notion that any characteristic is specific to a given race has been shown to be false, it remains common to assign risk of disease based on assumed race. A key problem is that it is unclear whether a "racial difference" is due to genes, environment, class, racism or an interactive combination of factors.

In this course we explore the history and sociopolitical contexts of ideas about race that come out of folk beliefs and anthropology and are then applied in medicine, public health, sports,

forensics and law enforcement. Questions we will address include how and why the idea and sociopolitical reality of race vary in different countries and different times. We will explore in detail historical and contemporary studies of race and disease (including sickle cell anemia, iron deficiency, diabetes, and osteoporosis), as well as the use of race in sports and other fields. The end of the course will explore the recent rise in geneticization and its links to racialization. This course is recommended for students who wish to better understand why race is a biological myth and the history and future of the idea race.

Course Canceled

NS 351

PHYSIOLOGICAL PLANT ECOLOGY

Lawrence Winship

New Course

NS 355

PHYTOGEOCHEMISTRY

Lawrence J. Winship

Plants normally extract mineral nutrients they need for growth, such as calcium, potassium and iron, from the water in soil. In extreme environments, such as serpentine soils with high levels of nickel, or mine tailings with high copper content, some plants simply can't grow, some prevent the uptake of the toxic metal, and some seem to actually hyperaccumulate metals to remarkably high concentrations. Metal hyperaccumulators have an obvious application in the rapidly growing field of phytoremediation, a process in which plants are used to safely remove pollutants such as arsenic and lead. In this class we will work on several research projects in which plant uptake of unusual mineral nutrients is key to understanding environmental history or to solving an environmental problem. We will test the tissues of plants growing in soil and water naturally high in arsenic, then grow plants in the greenhouse in soils artificially high in arsenic and lead to try to

discover a plant useful in the cleanup of arsenic and lead in the orchards of New England. We will look for the presence of geothermal elements such as silver, antimony, and gold in wood from trees growing near hot springs. And we will measure the levels of calcium, nitrogen and aluminum in leaves of trees that are either suffering from exposure to acid rain or are on the other hand growing to extraordinary heights.

Class will meet once per week for five hours for seminar and laboratory work. Students will be expected to carry out extensive laboratory work outside of class times. A previous course in chemistry is recommended. This class is supported by a grant from the Howard Hughes Medical Institute.

Description Change

NS 386I

NEW WAYS OF KNOWING

Herbert Bernstein

This course is an integrative seminar—that amazingly effective form of egalitarian Hampshire interaction, especially for the fields of philosophy, sciences, and science studies. "New Ways" enables its participants to study reconstructive knowledge and to apply it to their own work. We read the instructor's (coauthored) book of the same title, certain works of Foucault, Feyerabend and other philosophers, then try to incorporate the insights into a reconstruction of the very issues and disciplines addressed by each of us as knowledge workers in our own intellectual projects, plans, and "Div IIIs." The sharing has always been wonderful, delving into personal and professional realms that enrich—and change—us all. This course will also examine in some depth the new text, *Muddling Through*, which tries to capture and investigate the true complexity of relationships among society, culture, science and technology. The book lays out a few choice concepts (and examples) from the work of the ISIS Institute for Science and Interdisciplinary Studies (located in Prescott House

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D-1). Its subtitle says it all: Pursuing Sciences and Truth in the 21st Century.

MATH FOLKS' GATHERING

David Kelly

This weekly gathering of students interested in mathematics and its applications will include lectures by Hampshire faculty and guests, presentations by Division III students, films, workshops, problem-solving sessions, puzzles, games, paradoxes, history, and philosophy. The seminar provides an opportunity for students to get to know each other and gain exposure to many active areas of mathematics.

SOCIAL SCIENCE

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 108

LIFE STORIES FROM LATIN AMERICA

Michelle Bigenho

This course explores life stories and what have been called "testimonials" which emerge from Latin American contexts. The testimonial often surfaces through a politically urgent partnership of the person who tells her story and another person who records and edits the story. These two authors often come, respectively, from third and first world situations. In relation to specific political contexts, the course examines the social implications of these textual productions and draws parallels with the production of ethnographic and anthropological texts. The testimonial of Rigoberta Menchu and the subsequently published debates about this text will pose the central issues of this course. Other ethnographic and testimonial cases will be selected from Mexican, Cuban, Bolivian, Peruvian,

Argentine, and Brazilian cases. Depending on the Spanish language capabilities of the students who take this course, part of the course may be conducted in Spanish.

Course Cross-listed

SS/CS 121

LEARNING REVOLUTIONS: EDUCATIONAL SOFTWARE AND INQUIRY LEARNING

Tom Murray

This course may not be used for one-half of Division I in Social Science.

New Course

SS 124

POLITICAL ECONOMY OF MEDIA AND ADVERTISING

David Kristjanson-Gural

Increased concentration of ownership in media industries raises important questions concerning the interplay of economics, politics and culture. How does the prevalence of advertising affect the way we view ourselves and our various identities? Are there consistent messages being delivered and if so how do these messages reinforce or undermine the functioning of the economic system? Private ownership of media is considered both a requirement of a truly democratic system and a threat to the free exchange of ideas upon which liberal democracy rests. Is a privately owned media system consistent with democratic ideals and if not, what type of system should replace it? We will use a combination of videos and readings to explore the economic role of the media, the advertising it generates and its connection with politics and culture.

Course Canceled

SS 126

SOCIAL MOVEMENTS AND SOCIAL CHANGE

Margaret Cerullo

Course Canceled

SS 127

INTERPRETING THE MOVEMENT

Amy Jordan

Description Change

SS 130

FARMING IN AMERICA

Robert Rakoff

Americans view farming and the countryside from contradictory perspectives. Home of abundance and fertility, or of poverty, waste, and environmental degradation? Communities of peaceful, cooperative equals, or sites of individualism, greed, competition, patriarchy, and class conflict? Source of humane and progressive values, or incubator of conservative, often violent social movements? In this course we will analyze the political, economic, and cultural forces that have shaped the complex realities of American farming and rural life. We will examine the important, continuing role of agrarian images and values in American culture by considering a wide variety of writing and films by and about farmers. Through these efforts, we will try to clarify the choices that are open to farmers and rural advocates today. Students will work with historic and contemporary materials on farming, farmers, and countryside life.

Description Change

SS 132

RELIGIOUS MOVEMENTS AND SOCIAL CHANGE

Sue Darlington

Religion is a powerful social force and is often the basis of, or a coping mechanism for, social change. We will explore why people use religion along with politics and/or economics to guide their behavior in situations of social change, and how religion responds to and influences change. Through case studies we will examine various religious perspectives and anthropological

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theories of religion and how these approaches give us insight into current issues. Discussion will focus on the importance of cultural values and understanding in the process of change and introduce students to the types of inquiry in anthropology and comparative religion. Examples of case studies include early Christianity, the Protestant Reformation, cargo cults in Melanesia, Rastafarianism, Islamic fundamentalism, liberation theology and Protestant Evangelicalism in Central American, and Buddhism and rural development in Thailand.

Instructor Change and Description Change
SS 135

THE CULTURE(S) OF UNITED STATES' FOREIGN POLICY

Carollee Bengelsdorf

This course will provide a context for analyzing "Operation Enduring Freedom." It will focus upon post-World War II US foreign policy and the cultural context in which it has been conceptualized and formulated. We will begin with a brief examination of the roots of this conceptualization, using as our text William Appleman Williams classic study, *Empire as a Way of Life*. Here, we will explore the idea that has always been categorically rejected by mainstream US historiography: that empire lies at the very foundation of the U.S. and remains at the core of how it positions itself. We will then proceed to look at a series of U.S. interventions in the Third World during the period that Henry Luce defined as "The American Century," concentrating on the decades long U.S. intervention in Vietnam, and examining the Gulf War of 1991. We will conclude by considering the implications of what we have been studying for understanding the current U.S. war on terrorism. Texts will include: Marilyn Young, *The Vietnam Wars*; Amy Kaplan and Donald Pease, eds., *The Cultures of US Imperialism*, Michael Hardt and Tony Negri, *Empire*, Susan Jeffords, *Seeing Through the*

Media: The Persian Gulf War, and the work of Edward Said and Egbal Ahmad.

New Course
SS 137

JEWISH WOMEN'S LIVES IN TRANS-ATLANTIC PERSPECTIVE

Holly Snyder

This course will explore how the experiences of Jewish women were shaped in ways which could be alternately liberating and confining. Beginning in the late medieval period, we will explore the lives of Jewish women in a variety of cultural, religious and national settings in Europe and the Americas, moving from 14th century Spain to the United States in the 20th century, from Portuguese Conversas to German-speaking Ashkenazi matrons, from the shtetls of Eastern Europe to the modern metropolis. By interrogating a variety of texts, we will attempt to arrive at an understanding of what Judaism contributed to the experience of being female and how the gendered constructions within Judaism evolved across time and space in ways that reflected the continuous reinterpretation of Jewish tradition and the adaptation of Judaism itself to the cultural milieu of surrounding non-Jewish societies.

New Course
SS/HACU 145

EUROPEAN ART IN POLITICS AND SOCIETY 1900-1945

Brian D. Bunk

This course seeks to examine the changing role of art in early 20th-century Europe. We will explore the mutually influential relationships between artistic movements and important developments within politics and society. The class will be organized around a series of topics, each designed to explore an area in greater detail. These areas include: Machine and Metropolis, Art and Politics, Art and War, Art and Memory, Art and Gender, Art and "the other", Utopias and

Spirituality, Consumerism and Popular Culture. Evaluations in the course consists primarily of discussion/participation and dossier materials.

The discussion materials include weekly written reactions to the course readings as well as your active participation in class discussions. The dossier consists of: a bibliography of sources, a book review of one of your sources (3-5 pages), a project outline (1-2 pages), a final paper (10-15 pages) and an in-class presentation (15-20 minutes) on your subject.

New Course
SS 164

BENEVOLENT HARM: A CROSS-CULTURAL STUDY OF GENITAL ALTERATION RITES

Leonard Glick

In many societies, young persons of one or both genders are subjected to forms of genital alteration that are usually understood as initiatory rites but are occasionally (as in this country) justified as medically beneficial. I call this "benevolent harm" because those who injure children's genitals believe that there is good reason for doing so: a god or gods demand it; proper social and sexual functioning require it; it's cleaner, healthier, more attractive. But the bottom line is that, whether performed in the name of religion, hygiene, or anything else, genital alteration is harmful destructive surgery, inflicted on non-consenting or coerced persons.

Our purpose in this course, however, will not be to condemn but to study, analyze, and understand. Our readings will include ethnographies, historical studies, legal and ethical analyses, and arguments on both sides of the question. Students will be expected to write weekly critical commentary, to be read and discussed in class. By the sixth week each student will have chosen a topic for independent research and will submit a research proposal for class discussion. The research will result in a short class

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presentation during the final two weeks and a final paper suitable for a Division I examination.

New Course

SS 170

SOCIAL MOVEMENTS AND SOCIAL CHANGE: INTERPRETING THE CIVIL RIGHTS AND BLACK POWER STRUGGLES OF THE LATE TWENTIETH CENTURY

Margaret Cerullo and Amy Jordan

How do we understand a social movement? The questions we ask about a movement tell us something about what we hope to gain from our inquiries. We will raise these issues through an examination of the Civil Rights and Black Power Movements of the post WWII era, comparing the approaches of a sociologist and a historian. We will raise the larger question of the role of scholars, activists, and the media in shaping how we remember a movement, and ask how African-American communities give meaning to the "movement." As a class, we will critically examine the questions that activists and scholars have raised about the "movement" but we will also develop and raise questions of our own.

During the semester, students will have an opportunity to examine primary documents and engage in the kind of thinking that scholars who chronicle social movements do.

Course Canceled

SS/CS 209

MIND, COMMUNICATION AND SOCIAL BEHAVIOR IN HUMAN EVOLUTION

Leonard Glick and Mark Feinstein

New Course

SS 219

THE ADOLESCENT IN CONTEXT

Cheryl-Anne Cait

This course will sensitize students to the contextual influences on adolescent development. Psychodynamic, Jungian, Object Relations Theory and

Self-In-Relation Model of female development will provide a framework for the examination of the adolescent in the contexts of family, peer relationships and the larger world of social institutions. We will consider physical, cognitive, emotional and social development and pay particular attention to the ways in which the current cultural milieu impacts adolescent development.

New Course

SS 228

CONTEMPORARY AMERICAN CONSERVATISM

Louis Prisock

It is commonly believed that Ronald Reagan's first presidential victory in 1980 was the beginning of the "conservative revolution." In actuality, Reagan's election to the White House was the culmination of a well planned strategy that had its origins 25 years earlier. In this course we will critically examine how, within a relatively short time span, American conservatism went from the margin to the center of American politics. We will also analyze what strategies and tactics the Right utilized to make conservatism the influential social, political, and ideological movement it is today. Through a diverse set of readings we will learn about the emergence of such recent phenomena as the conservative men's movement, (as best exemplified by the Promise Keepers organization), right-wing "feminists," gay conservatives, and the radical right-wing militia groups. Throughout the course we will speculate and debate the future of American conservatism by analyzing the strengths and weaknesses of the movement as well as underline the conflicts and fault lines with the Right.

Course Number Change

SS 229

IMAGINING LATIN AMERICA AND THE MIDDLE EAST

Carolee Bengelsdorf and Ali Mirsepassi

Formerly SS 168.

Course No Longer Cross-Listed

HACU/SS/LS 233b*

ELEMENTARY YIDDISH-SECOND SEMESTER

Henia Lewin

See Language Studies listing LS 233b.

New Course

SS 235

YOUTH AND JUSTICE

Stephanie Levin

The legal system asserts its power over young people in numerous ways: through juvenile court delinquency proceedings, transfers of youth to adult criminal courts and prisons, removal of children from their families due to abuse and neglect, and battles over child custody. This course will examine these issues, as well as such topics as the right of school authorities to censor student work, student rights in expulsion cases, issues surrounding home schooling, and legal abuses of children, including child pornography and child labor. While the focus will be on U.S. law, there will be comparative material on the legal status of children in other cultures and historical examination of how concepts of childhood and children's rights have changed. The course will include guest speakers who work in the local juvenile justice system.

Title Change

SS 243

ANARCHISM: THEORY AND PRACTICE

Lester Mazor

For a complete listing of courses go to <http://courses.hampshire.edu/>

Description and Title Change

SS 245

**SOCIAL IDENTITIES AND LEGAL RIGHTS:
CONTEMPORARY CRITICAL RACE,
FEMINIST AND QUEER LEGAL THEORIES**
Flavio Risech and Marlene Fried

Contemporary critical race, feminist and queer legal theorists argue that race, gender and sexual orientation should influence legal analysis of the meaning of constitutional guarantees of liberty and equality. The heart of the course will be an examination of the ways these theorists articulate new ways to expand the rights of all persons, despite social differences. Through close readings of landmark court decisions on discrimination cases in conjunction with theoretical articles, and analyses of contemporary issues including sexual harassment, racial discrimination and gay/lesbian family rights, we will assess the potential and the limits of the law for defining and realizing equal rights for diverse groups in U.S. society.

Prerequisite: Successful completion of at least one 100-level legal studies course or of a Social Science Division I independent study project.

New Course

SS/HACU 264

LOCAL MUSIC IN THE GLOBAL MIX
Michelle Bigenho

The course will examine the social and cultural contexts through which the music of local places is produced and distributed within a system of global capitalism. At issue in this sonorous political economy are questions of authorship, authenticity, cultural property, technological transformations, and historically structured relations of power and difference. Students will acquire an understanding of political economy, commodities, cultural politics, and globalization, as these larger processes relate to an anthropological understanding of music performance and production. Some of the readings will be selected

from Attali's *Noise: A Political Economy of Music*, Feld's and Keil's *Music Grooves*, chapters from Gilroy's *Black Atlantic*, Born's and Hesmondhalgh's *Western Music and its Others: Difference, Representation, and Appropriation in Music*, and Turino's *Nationalists, Cosmopolitans and Popular Music in Zimbabwe*. This course may not be used for one-half of Division I in HACU.

New Course

SS 271

FEMINIST THEORY SEMINAR

Margaret Cerullo

This course will look at discussions and debates within contemporary feminist theory. Topics will include feminism and psychoanalysis, feminism and race, feminism and economics, post colonial feminisms, feminism and the liberal state, feminism and militarism, queer theory and feminism. We will examine how these juxtapositions challenge and destabilize the terms of each pair, and certainly dispel any sense that contemporary feminism or feminist theory is monolithic. Among the writers we will study are Gloria Anzaldua, Cherrie Moraga, bell hooks, e. Frances White, Kimberly Crenshaw, Jacqueline Rose, Juliet Mitchell, Elizabeth Grosz, Dorothy Roberts, Hortense Spillers, Barbara Johnson, Gayatri Spivak, Carole Pateman, and Judith Butler.

Course Canceled

SS 280

CULTURE, SELF AND SOCIETY

Margaret Cerullo, Kimberly Chang and Barbara Yngvesson

Course Canceled

SS 282

**CONTEMPORARY SOCIAL THEORY:
MODERNITY AND ITS FATE**

Ali Mirsepassi

Description and Title Change

SS 288

**THE HISTORY AND PSYCHOLOGY OF
CHILDHOOD: THE CHANGING MEANING
OF CHILDREN IN THE NINETEENTH AND
TWENTIETH CENTURIES.**

Rachel Conrad and Penina Glazer

In the last several years, the history of childhood has developed as a new, exciting, and contested field. Drawing on the work of social historians, sociologists, and psychologists, this new scholarship brings childhood to center stage in the fields of family history, demography, and child development.

This course will examine the history and psychology of childhood in the United States, particularly during the 19th and 20th centuries. This semester we will focus on identity formation in children under different historical and social circumstances. We are interested in evolving constructions of ideas about children as well as in changes in the experiences of children themselves. Topics will include the experiences of and ideas about children in relation to slavery, immigration, child abuse, family structure, and material culture.

Class will meet on Mondays and Wednesdays from 1-220 pm.

New Course

SS 296/History 296 (Mount Holyoke College)
(See Special Note)

WOMEN IN CHINESE HISTORY

Kay Johnson and Jonathan Lipman

This course explores the history of women in China from early classical texts to the present: their places and behaviors in society and culture, their relationships with one another and with men, and the evolution of gender roles and attitudes in China's long and complex history. Topics will include ideals of femininity and beauty, sexuality, women's place in family life, life cycles and rites of passage, the participation of women in the revolutions of the 20th century, and contemporary

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women's lives. Consonant with current developments in women's history, we will explore crucial variables outside gender (such as class, religion, language, political context, etc.) which have affected women's lives in China. The course focuses on the interaction of these variables with gender, rather than gender alone, in order to understand the world within which women actually live(d) and to explore the continuities and changes in women's lives in different eras and contexts.

Note: The course will meet twice a week for an hour and a half for lecture/discussion at Mount Holyoke College. We will also show a series of films with discussions at Hampshire College once a week in the evenings to supplement reading materials. **All Hampshire students should complete a Five College exchange form for this class. They may choose to receive a grade, evaluation, or both.**

Title and Description Change

SS 312

INTERPRETING YOUTH AND THEIR EDUCATIONAL ENVIRONMENTS

Kristen Luschen

In this seminar we will examine the methodological complexities of researching and representing educational spaces and the experiences of young people in them. As such, this class is appropriate for Division III students and advanced Division II students engaged in fieldwork about young people and their educational spaces. This seminar will encourage the exchange of ideas, writing and research experiences among its participants. Therefore, participants in the course will analyze theoretical, methodological, and qualitative scholarship as well as read and critique the work of other participants in the course. Each participant will be expected to present and workshop two pieces of writing during the semester.

Course Canceled

SS 340/ Psy 340 (Smith College)

SEMINAR IN GENDER AND THE LIFE COURSE

Barbara Yngvesson and Maureen Mahoney

FIVE COLLEGE COURSES

New Course

Smith College

FLS 280

INTRODUCTION TO VIDEO PRODUCTION AND THE HISTORY OF VIDEO ART

Elizabeth Miller

Video I is an introductory video production course. This class will introduce you to the history and contemporary practice of video art/documentary video and will provide you with the technical and conceptual skills to 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. Projects are designed to develop basic technical proficiency in the video medium as well as practical skills for the completion of the creative project. Prerequisite: 200 (which may be taken concurrently). Enrollment limited to 13.

New Course

University of Massachusetts

French 297

RETHINKING THE AMERICAS

Five College Faculty

A cross-cultural and trans-disciplinary investigation of historic and current interactions among the indigenous, colonizing, and migratory peoples of the Americas. The course provides an introduction to the study of the Americas as a place of triangular exchange and cultural transfer among native peoples, "Old World" societies, and "New World" nationalities. We shall question the many

competing and shifting concepts of America reflected in maps and "first contact" narratives as well as in ideological formulations of an imagined "American" identity in influential texts and films. Materials will be selected from Latin American, North American, and Caribbean contexts in order to focus comparative case studies, including those of racial discourses and cultural hybridization across the Americas. The goal of the course is to promote critical thinking about notions of "Americanness" and to create an appreciation for the many crossroads that inform identity in the Americas.

New Course

Mount Holyoke College

FS 310

PRODUCTION SEMINAR IN THE MOVING IMAGE

Ann Steuernagel

An intermediate course in the theory and practice of film/video production as an art form. Included are hands-on video production and post-production workshops, as well as screenings and critical readings. Topics for the seminar will vary from year to year. Seminar meets once weekly plus evening film screening. (Contact Film Studies Department before registration.) Prerequisite: Film Studies 210 and/or consent of the instructor. Limited enrollment.

New Course

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 U.S. have on the development of democracy around the world, and on the emergence of – and compliance

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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 American, 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.

LEMELSON COURSES

Course Canceled

LM/LA 180

DESIGN FUNDAMENTALS: BUILDING THE BACKBONE OF YOUR DESIGN ABILITIES

Colin Twitchell and TBA

OUTDOOR PROGRAM AND RECREATIONAL ATHLETICS

Time Change

OPRA 106

HATHA YOGA (M)

Alyssa Lovell

Class will meet Mondays from 7:30-9 p.m.

Time Change

OPRA 107

HATHA YOGA (N)

Alyssa Lovell

Class will meet Wednesdays from 7:30-9 p.m.

Course Added

OPRA 108

HATHA YOGA (O)

Alyssa Lovell

This class will continue and build upon the material covered in the beginning class. It may be taken by anyone who has complete OPRA 106 or 107.

Course Canceled

OPRA 109

WOMEN AND YOGA

Lori Strolin

New Course

OPRA 110

INTERMEDIATE HATHA YOGA

Alyssa Lovell

Description to be announced.

Course Canceled

OPRA 118

INTRODUCTION TO T'AI CHI

Rob Zilin

See OPRA 120.

Course Canceled

OPRA 119

CONTINUING BEYOND THE SURFACE OF T'AI CHI

Rob Zilin

See OPRA 120.

New Course

OPRA 120

T'AI CHI

Rob Zilin

This course is a combination of OPRA 118 and OPRA 119.

Section Added

OPRA 151b

BEGINNING TOP ROPE CLIMBING (Y)

Kathy Kyker-Snowman

Class meets Fridays from 12:30-5:30 pm after spring break.

New Course

OPRA 159

PLAYBOATING SKILLS

Brett Davis

Do you want to learn the skills and techniques behind making your kayak squirt on eddy lines, spin on waves, or cart wheel in a hole? Take this semester-long course and start gaining these fun skills. When it is too cold to paddle (before Spring Break) we will hone our paddles strokes and concepts in the warm waters of the RCC pool. After Spring Break we will venture to the local rivers to apply the play skills we learned on flat water to moving water. The emphasis will be on having fun while shredding up river features.

Prerequisites: Must have taken OPRA 126 and/or have instructor permission.

Additionally, must have a solid class III-IV roll. To take full advantage of the course a flat bottom boat is essential.

NEW FACULTY BIOGRAPHIES

Barbara Blumenthal came to the books arts through a love of books and reading. A Smith College alumna, she studied typography and calligraphy as well as literature. While still an undergraduate, she served a brief apprenticeship with master bookbinder Arno Werner. She has been a professional bookbinder, letterpress printer and designer for 25 years and also works part-time as a library assistant and book arts specialist in the Smith College Library Mortimer Rare Book Room. She binds limited editions, does repairs, rebinding, restoration and fine binding, as well as making protective cases. Since 1980 she has designed, printed and bound five publications under her own imprint, Catawba Press.

Brian Bunk earned his Ph.D in history from the University of Wisconsin 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 relationship between memory and gender following the Spanish Revolution of October 1934.

Marie Evans 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. Ms. Evans is, at present, 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. Ms. 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.

Samia Khan is a graduate research assistant with areas of expertise in science and education. The focus of her research is on scientific inquiry, conceptual change, and instructional technology.

Holly Snyder, post-doctoral fellow in Modern Jewish Studies, obtained her doctorate from the History of American Civilization Program at Brandeis University. Her dissertation, a comparative study of the Jewish communities in Newport (Rhode Island), Savannah (Georgia) and Kingston (Jamaica), is entitled, "A Sense of 'Place': Jews, Identity and Social Status in Colonial British America, 1654-1831." She has held research fellowships at the John Carter Brown Library, the American Jewish Archives and the John Nicholas Brown Center for the Study of American Civilization, and has authored a number of articles on Jewish identity in colonial America, including contributions to *Jewish Women in America: An Historical Encyclopedia* (1998), *the American Jewish Desk Reference* (1999) and *Jewish Women: A Comprehensive Historical Encyclopedia* (Shalvi Press, Ltd, forthcoming). She has worked as an archivist at the American Jewish Historical Society in Waltham, Massachusetts, and the United States Holocaust Memorial Museum, in Washington, D.C., and has taught American History at Bentley College, Northeastern University and Boston University.

Tashi Tsering, visiting Tibetan scholar, received Acharya degree from the Central Institute of higher Tibetan Studies. He subsequently studied under the great scholars Khenpo Appay Rinpoche, Dehradun and Khenpo Kunga Wangchuk. He completed his Ph.D. on the subject of Restoration and

Studying Madhyamakavatara. He has taught Buddhist Philosophy, Hindi and English at Sakya College, Dzongsar Institute and Mundgod Sakya Monastery. He has taught at Central institute of higher Tibetan Studies, Sarnath, Varanasi, U.P. India since 1989.

Jack Waters 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 art work *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.

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SPRING 2002 SCHEDULE OF CLASSES

JANUARY 25, 2002

COGNITIVE SCIENCE

Course	Title	Instructor	Enrollment		Time	Location
			Method	Limit		
CS 118	Emotions	Sizer	Open	25	TTH 1030-1150	ASH 111
CS/SS 121	Learning Revolutions	Murray	Open	25	W 230-520	ASH 126
CS 127	Memory, Learning and Expertise	Tronsky	Open	25	MW 9-1020	ASH 126
CS 133	Artificial Life	R. Moore	Open	20	MW 230-350	ASH 221
CS 134	Brain and Cognition	Morris	Open	25	MW 230-350	ASH 111
CS 135	Sound, Music, and Mind	Stillings	Open	25	TTH 9-1020	ASH 126
CS 153	Programming with the Internet	R. Moore	Open	20	MW 1-220	ASH 126
CS 165	Intro to Experimental Psychology	Morris	Open	25	MW 1030-1150	ASH 222
CS 175	What Computers Can't Do	Spector	Open	25	TTH 1030-1150	ASH 222
CS 203	Cognitive Development	Evans	Open	30	MW 1-220	ASH 111
CS 207	Software Engineering for AI	Dávila	Prereq	16	TTH 9-1020	ASH 221
CS 219	Behavior/Evol of Domestic Animals	Coppinger	Prereq	20	MW 9-1020	ARF
CS 222	Programming Paradigms	Dávila	Prereq	16	MW 1-220	ASH 221
CS 223	Computer Graphics for Programming	Perry	Prereq	15	TTH 1230-150	ASH 126
CS 247	Environmental Ethics	Sizer	Open	20	TTH 2-320	ASH 222
CS 248	Data Structures in Java	Bellin	Prereq	20	TTH 2-320	ASH 126
CS 260	Cognitive Ethology	Coppinger	Prereq	20	MW 1030-1150	ARF
CS 262*	Theories and Practices of Literacy Instr	Harrington/Itterly	Open	20	T 630-920 pm	ASH 111
CS/HACU 266	Computer Animation II	Perry	Prereq	16	MW 1030-1150	ASH 126
CS 303	Digital Graphics/Typography	Gosselin	Open	20	TTH 1030-1150	ASH 126
CS 317	Phonology Tutorial	Feinstein	See Descr	6	TBA	TBA
CS 320	Sem in Educational Research Design	Wenk	Open	20	M 230-520	ASH 222
CS 375	Learning, Cognition & Education	Stillings/Khan	Open	20	W 230-520	ASH 222
CS 380	Student Teaching	Marquez	See Descr	10	TBA	TBA

HUMANITIES, ARTS AND CULTURAL STUDIES

Course	Title	Instructor	Enrollment		Time	Location
			Method	Limit		
HACU/IA 101	Working Across the Arts	Lowell/ Kallok/Love	Open	30	TTH 1030-1230	MDB Studio
HACU 102	Building Books	TBA	Open	12	F 9-1150	EDH 3
HACU 104	Introduction to Drawing: Still Life	Soto-Diaz	Open	15	MW 9-1150	ARB
HACU 108	Collage History and Practice	Seydel	Open	16	TTH 2-320	PFB
HACU 109	Introduction to Media Production	Soar	Open	18	T 230-520	LIB B3

- * This course does not fulfill the requirements for the two-course option in this school.
For a complete listing of courses go to <http://courses.hampshire.edu/>

HUMANITIES, ARTS AND CULTURAL STUDIES

Course	Title	Instructor	Enrollment		Time	Location
			Method	Limit		
HACU 110	Film/Video Workshop I	Hillman	Open	16	T 9-1150	PFB class
HACU 113*	Modern Dance I/Contact Improvisation	Frazier	Open	25	TTH 330-450	MDB Studio
HACU 120m	Gender in Music, Literature and Film	Pillay/Rueschmann	Open	40	TTH 2-320	MDB Recital
HACU 139f	Emergence of Modernism	Levine	Open	16	TTH 1230-150	ASH 111
HACU 143	U.S. Literature/Culture at Turn of Century	Schocket	Open	25	MW 1030-1150	FPH 106
HACU/SS 145	European Art iPolitics/Society 1900-1945	Bunk	Open	25	MW 9-1020	ASH 111
HACU/IA 151	Making Dances	Lowell	Open	12	TTH 130-320	MDB Studio
HACU 158	Introduction to Buddhism	Tsering	Open	25	MW 4-520	EDH 1
HACU 159	History of Taoism	D'Amato	Open	25	TTH 1030-1150	EDH 1
HACU 160	Spiritual Geographies	R. Morris	Open	25	TTH 9-1020	EDH 4
HACU 163	Citizenship, Freedom, Good Life	Sheth	Open	25	TTH 2-320	EDH 1
HACU 164	Text, Canon, Tradition	Hodder	Open	25	MW 1030-1150	EDH 4
HACU 169	News: Past ,Present and Future	Kerr	Open	25	WF 1030-1150	EDH 1
HACU 170	Introductory Topics in Moral Philosophy	Alleva	Open	20	TTH 9-1020	EDH 1
HACU 179	Ancient Greek and Indian Drama	Meagher	Open	25	MW 1030-1150	FPH 102
HACU 184	American Folk and Traditional Music	R. Miller	Open	25	MW 1030-1150	MDB Recital
HACU 202	Cross Cultural Readings of the Short Story	Rueschmann	Open	25	TTH 1030-1150	FPH 106
HACU 205	Figure Workshop	Bok	Prereq	15	TTH 630-930	ARB
HACU 208	Introduction to Painting	Mann	Prereq	16	MW 9-1150	ARB
HACU 210	Sound and Music for the Moving Image	Brand	InstrPer	15	TH 9-1150	PFB
HACU 211	Still Photography Workshop II	Seydel	InstrPer	15	M 230-520	PFB
HACU 212	Video II	Waters	Prereq	16	F 1-350	LIB B3
HACU/IA 214	Art Ed in the Postmodern Classroom	Bode	Open	20	W 4-630 pm	TBA
HACU 215*	Modern Dance III: Space Harmony	Nordstrom	Open	25	MW 1030-1150	MDB
HACU/IA 218	Living Now/Life in the Valley	Hayden/Lesy	InstrPer	32	T 9-1150	FPH 102
HACU 220	Feminist Philosophy	Sheth	Open	25	TTH 1030-1150	FPH 103
HACU 222	History of Women/Feminism	Tracy	Open	25	TTH 2-320	FPH 103
HACU 223	Asian Amer Lit/Politics Multiculturalism	Higashida	Open	25	MW 1-220	EDH 1
HACU 224	Literature and Evil	Wallen	Open	25	TTH 1030-1150	EDH 2
HACU 229	Contemporary Crime Fiction	Kerr	Open	25	TTH 1230-150	FPH 103
HACU/SS 236	The American West	Tracy/Rakoff	Open	35	M 1-350/W 1-220	FPH 101
HACU 237	Music and Culture of the Caribbean	R. Miller	Open	25	TTH 1030-1150	MDB Recital
HACU 239	Jazz Performance Seminar	Lateef	Prereq	25	M 8-1020 am	MDB Recital
HACU 243	The Nature and Practice of Improvisation	Edwards	Prereq	25	M 230-520	MDB Recital
HACU 245	Amer Exertions:Performance/Sport/Hist	Nielsen	Open	25	MW 4-520	FPH 106
HACU 253	The City in Literature and Early Cinema	Sanders	Open	25	MW 1030-1150	FPH 105
HACU 254	The History of Photography by Women	Mathews	Open	16	TTH 1030-1150	FPH ELH
HACU 256	Ancient Epic	Meagher	Open	25	MW 1-220	FPH 103
HACU 257	Authority, Power, Reason.and Choice	Kennedy	Open	25	TTH 1230-150	EDH 4

- * This course does not fulfill the requirements for the two-course option in this school.
For a complete listing of courses go to <http://courses.hampshire.edu/>

HUMANITIES, ARTS AND CULTURAL STUDIES

Course	Title	Instructor	Enrollment		Time	Location
			Method	Limit		
HACU 261	Symbolism and Decadence	Levine	Open	25	W 230-520	FPH ELH
HACU/SS 264	Local Music in the Global Mix	Bigenho	Open	25	W 230-520	FPH 101
HACU 265	Tonal Music II	Edwards	Prereq	25	TTH 1230-150	MDB Recital
HACU/CS 266	Computer Animation II	Perry	Prereq	16	MW 1030-1150	ASH 126
HACU/IA 268	Designing the Next Urban Paradigm	R. Goodman	Open	25	TTH 2-320	EDH 2 &3
HACU 270	Choreography on Film	C. Hill	Open	25	M 7-10 pm	ASH AUD
HACU 271	Buddhist Philosophy	D'Amato	Open	25	MW 230-350	FPH 103
HACU 272	The Philosophy of Evil	Wallen	Open	25	TTH 2-320	EDH 4
HACU 274	Drawing from History	Mann	Prereq	15	MW 1-320	ARB
HACU/IA 285	Laban Movement Analysis	Nordstrom	Open	25	MW 3-450	MDB Studio
HACU 286	Serials/Production of Popular Culture	Sanders	Open	25	MW 230-350	FPH 108
HACU 293	Visual Responses Cultural/Political Crisis	Soar	InstrPer	18	M 230-520	ASH 126
HACU 298	Advanced Topics in Computer Music	Waugh	Prereq	12	W 630-930 pm	MDB
HACU 301	Advanced Shakespeare Seminar	Kennedy	InstrPer	15	M 230-520	EDH 4
HACU 303	Autobiography in the Americas	Holland/Schocket	InstrPer	35	TH 1030-1220/W 4-6 pm	EDH 4/FPH WLH
HACU 305	Advanced Painting	Bok	Inst Per	15	W 1-5	ARB
HACU 318	Exploring Sound and Sound as Art	Steuernagel	InstrPer	15	T 7-10 PM	LIB B3
HACU 325	Music Ethnography	Pillay	InstrPer	15	W 230-520	MDB Rrecital
HACU 326	Painting: Verb and Noun	Soto-Diaz	InstrPer	15	M 1-5	ARB
HACU 399a	Advanced Video Production Seminar III	Hillman	InstrPer	16	W 230-520	FPH 102
HACU 399b	Film/Video/Photography Studies	Brand/Hayden	Prereq	25	W 230-520	PFB Classroom

INTERDISCIPLINARY ARTS

Course	Title	Instructor	Enrollment		Time	Location
			Method	Limit		
IA/HACU 101	Working Across the Arts	Kallok/Love/Lowell	Open	30	TTH 1030-1230	MDB Studio
IA 104	Reading & Writing Fiction	Bakis	Open	15	TTH 2-320	KIVA
IA 106	Voices in the Text	James	Open	18	WF 9-1020	EDH 4
IA 108	Foundation in Drawing/Visual Media	Brayton	Open	18	TTH 930-1150	ARB
IA 111	Three-Dimensional Design	Kline	Open	18	MW 4-620 pm	ARB
IA 127	American Voices, American Lives	Lesy	Open	15	MW 9-1020	FPH 105
IA 131	Playwriting	Donkin	Open	15	TTH 1230-230	FPH 104
IA/LM 135	Outdoor Soft Goods Design	Twitchell/Alderson	Open	12	W/F 9-1020	LCD
IA/HACU 151	Making Dances	Lowell	Open	12	TTH 130-320	MDB Studio
IA 161	Living for Tomorrow	J.Lewis	Open	25	MW 1030-1150	KIVA
IA 202	Sculpture Foundation	Haxo	InstrPer	15	TTH 930-1150	ARB
IA/LM 203	Designing for Human	Twitchell	InstrPer	12	TTH 2-320	LCD

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INTERDISCIPLINARY ARTS

Course	Title	Instructor	Enrollment		Time	Location
			Method	Limit		
IA 211	Intermediate Writing Workshop	Bakis	Open	15	W 230-520	EDH 4
IA/HACU 214	Art Ed in the Postmodern Classroom	Bode	Open	20	W 4-630 pm	ASH 111
IA 215	Fiction Writing Seminar	James	InstrPer	18	WF 230-350	EDH 1
IA/HACU 218	Living Now/Life in the Valley	Lesy/Hayden	InstrPer	32	T 9-1150	FPH 102
IA 230	Prison Literature	Coles	Open	25	TTH 1230-150	FPH 105
IA/HACU 268	Designing the Next Urban Paradigm	R. Goodman	Open	25	TTH 2-320	EDH 2 &3
IA 283	Contemporary South Asian Lit	R. Lewis	InstrPer	15	T 1230-320	FPH 106
IA/HACU 285	Laban Movement Analysis	Nordstrom	Open	25	MW 3-450	MDB Studio
IA 291	Principles of Acting	Al-Bilali	InstrPer	15	W 230-520	MDB
IA 296	Principles of Directing	Al-Bilali	InstrPer	15	M 230-520	EDH 19/Mainstage
IA 299	Reading Virginia Woolf	J.Lewis	InstrPer	20	MW 630-750 pm	GRW
IA 325	Theatre Concentrator's Seminar	Kramer/Donkin	Open	30	F 1-3	EDH 2
IA 341	Advanced Seminar in Sculpture/Drawing	Brayton/Davies	InstrPer	20	TTH 1-320	ARB
IA 350	Improvisations in Digital Animation	Haxo	InstrPer	8	TTH 1-320	ARB
IA 399	Advanced Seminar in Writing	R.Lewis/Love	InstrPer	20	W 1-350	KIVA

NATURAL SCIENCE

Course	Title	Instructor	Enrollment		Time	Location
			Method	Limit		
NS 104	Optics and Holography	Wirth	Open	20	TTH 1230-150/TH 2-5	CSC 3 rd Open/Holo Lab
NS 115	A Tool for Sustainable Future	Roof/Fabel	Open	25	TTH 2-320	CSC 2 nd Open
NS 116	Social Determinants of Health	Conlisk	Open	15	MW 9-1020	CSC 333
NS 120/320	Conventional/Complementary Medicine	Jarvis/Selin	Open	30	MW 1030-1150	CSC 333
NS 135/335	Advanced Skeletal Biology	Martin	Open	12	WF 9-1020	CSC 3 rd Osteo
NS 148	Human Gene Therapy	L. Miller	Open	20	MW 1030-1150	CSC 202
NS 160	Quantitative Thinking in Field Sciences	Hoffman/Reid	Open	25	MWF 230-350	CSC 316
NS 168	College Counting	Kelly	Open	20	MWF 1-220	CSC 316
NS 203	Chemistry II	Amarasiriwardena	InstrPer	25	MWF 1030-1150/M 130-430	CSC 121/2 nd Chem
NS 205	Physics II	Bernstein	Prereq	20	TTH 2-320/TH330-5	CSC 121/3 rd Physics
NS 207	Ecology	D'Avanzo	Open	15	TTH 9-1020/TH 1-4	CSC 121/1 st Ecol
NS 235	Anthropology of Violence	Perez	Open	20	TTH 1230-150/TH 2-320	CSC 3 rd Osteo
NS 247	Cell Biology	Jarvis	Open	15	MW 230-350/TH 12-5	CSC 2 nd Open/2 nd Molec
NS 248	Epidemiology	Conlisk	InstrPer	15	TTH 1030-1150	CSC 316
NS 261	Calculus II	Hoffman	Open	25	MWF 9-1020	CSC 316
NS 267	Geology of Great American Desert	Roof/Reid	Open	20	WF 1030-1150/F 1-4	CSC 2 nd Open
NS 271	Environmental Impacts	Sugerman	Open	20	MW 230-350	CSC 3 rd Open

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NATURAL SCIENCE

Course	Title	Instructor	Enrollment		Time	Location
			Method	Limit		
NS 276	Elements of Sustainability	Wirth/Fabel	Open	25	MW 1030-1150/F 1-4	CSC 316/3 rd Physics
NS 278	Environmental Education	D'Avanzo/Franklin	Open	15	W 1230-330/F 1-220	CSC 333
NS 280	Inventing Reality	Leonard	Open	20	M 230-530/W 8-930 pm	CSC 333
NS 294	Organic Farming/Sustainable Agriculture	Winship	Open	20	TTH 2-320/TH 330-5	CSC 333/1 st Env
NS 318	Complex Analysis	Kelly	Open	15	TTH 2-320	CSC 202
NS 320/120	Conventional/Complementary Medicine	Jarvis/Selin	Open	30	MW 1030-1150	CSC 333
NS 330	Bioorganic Chemistry	Lowry	Prereq	15	MW 1030-1150	CSC 3 rd Open
NS 335/135	Advanced Skeletal Biology	Martin	Open	12	WF 9-1020	CSC 3 rd Osteo
NS 338	Race, Science and Politics	A. Goodman	Open	12	M 230-520	CSC 121
NS 355	Phytogeochemistry	Winship	Prereq	8	F 12-5	CSC 1 st Env
NS 359	Research in Nutrition and Pollution	Amarasiriwardena/A. Goodman	InstrPer	10	TTH 1230-150/TH 2-5	CSC 121/2nd Chem
NS 386i	New Ways of Knowing	Bernstein	Open	30	W 230-520	CSC 121
	Math Folks Gathering	Kelly	Open	15	W 4-520	CSC 307

SOCIAL SCIENCE

Course	Title	Instructor	Enrollment		Time	Location
			Method	Limit		
SS 108	Life Stories from Latin America	Bigenho	Open	25	TTH 1230-150	FPH 101
SS 118	Youth, Popular Culture and Education	Luschen	Open	25	MW 1-220	FPH 102
SS/CS 121	Learning Revolutions	Murray	Open	25	W 230-520	ASH 126
SS 124	Political Economy of Media/Advertising	Kristjanson-Gural	Open	25	TTH 1030-1150	FPH 104
SS 129	Dreams in Culture and Psyche	Hadley	Open	25	MW 1030-1150	FPH 104
SS 130	Farming in America	Rakoff	Open	25	TTH 2-320	FPH 105
SS 132	Religious Movements and Social Change	Darlington	Open	25	TTH 9-1020	FPH 105
SS 135	Culture of United States' Foreign Policy	Bengelsdorf	Open	35	WF 230-350	FPH 107
SS 137	Jewish Women's Lives in Trans-Atlantic	Snyder	Open	25	MW 1-220	FPH 106
SS 141	Third World Development	Holmquist	Open	25	TTH 9-1020	FPH 106
SS/HACU 145	European Art iPolitics/Society 1900-1945	Bunk	Open	25	MW 9-1020	ASH 111
SS 157	Women and Gender in Catholic Europe	Sperling	Open	25	TTH 1230-150	FPH 107
SS 162	Culture through Crime	Yngvesson	Open	16	TTH 1030-1150	FPH 105
SS 164	Cross-Cultural Study of Genital Alt Rites	Glick	Open	18	MW 1030-1150	FPH 103
SS 170	Social Movements and Social Change	Cerullo/Jordan	Open	35	WF 1030-1150	FPH 108
SS 179	Human Rights/Political Reform in China	Johnson	Open	25	MW 9-1020	FPH 101
SS/WP 183	Writing the Past: Sports in America	Ryan	Open	18	WF 9-1020	GRW
SS 202	Measuring/Modeling Social Phenomena	Kelleher	Open	25	TTH 2-320	FPH 107

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SOCIAL SCIENCE

Course	Title	Instructor	Enrollment		Time	Location
			Method	Limit		
SS 210*	Introductory Economics	S. Warner	Open	25	MW 1030-1150	ASH 111
SS 216	Black Nationalism, Emigration/Revolts	Jordan	Prereq	25	WF 230-350	FPH 106
SS 219	The Adolescent in Context	Cait	Open	25	TTH 9-1020	FPH 104
SS 228	Contemporary American Conservatism	Prisock	Open	25	MW 230-350	FPH 105
SS 229	Imagining Latin America and Middle East	Mirsepasi/Bengelsdorf	Open	35	WF 1030-1150	FPH 101
SS 235	Youth and Justice	Levin	Open	25	TTH 2-320	ASH 111
SS/HACU 236	The American West	Rakoff/Tracy	Open	35	M 1-350/W 1-220	FPH 101
SS 238	The Making of the Modern Body	Sperling	Open	25	TTH 9-1020	FPH 103
SS 239	History and Memory in Central Europe	Mazor/Wald	Open	35	MW 1030-1150	FPH ELH
SS 243	Anarchism: Theory & Practice	Mazor	Open	25	TTH 1030-1150	FPH 107
SS 245	Social Identities and Legal Rights	Risech-Ozeguera /Fried	Open	35	TTH 2-320	FPH 108
SS 250	Critical Ethnography	Chang	Prereq	25	TTH 9-1020	FPH 101
SS 251	Human Rights: The Legal Framework	Risech-Ozeguera	Open	25	TTH 9-1020	FPH 107
SS 262	Conflict Resolution/Historical Analysis	Prince/Ungerleider	Open	25	M 7-930 pm	CSC 121
SS/HACU 264	Local Music in the Global Mix	Bigenho	Open	25	W 230-520	FPH 101
SS 271	Feminist Theory Seminar	Cerullo	Open	25	WF 230-350	FPH WLH
SS 274	Population, Environment and Security	Hartmann	Prereq	25	TTH 1030-1150	FPH 108
SS 288	History and Psychology of Childhood	Conrad/Glazer	Open	35	MW 1-220	FPH 104
SS 291	The State and Politics in Africa	Holmquist	Prereq	25	TTH 2-320	FPH 101
SS 293	Mass Man, Mass Movt, Mass Culture	Wald	Open	25	TTH 1230-150	FPH 108
SS 296/MHC Hist.	Women In Chinese History	Johnson/Lipman	Open	35	MW 240-355	Skinner Hall (MHC)
SS 297	Clinical Theory/Dev. From Case Studies	Hadley	Open	25	TTH 1030-1150	FPH 101
SS 307	Environment Culture and Community	Darlington	Prereq	25	W 230-520	FPH 104
SS 312	Interpreting Youth/ Educational. Envt	Luschen	Open	25	T 1230-320	FPH 102
SS 399a	Making Social Change	S. Warner	Prereq	25	T 7-930 pm	GRW

LANGUAGE STUDY

Course	Title	Instructor	Enrollment		Time	Location
			Method	Limit		
LS 101	Elementary Spanish I	Arteaga	See Descr	15	MW 330-600 pm	PH A1
LS 102	Elementary Spanish II	Battles	See Descr	15	TTH 330-600 pm	PH A1
LS 201	Intermediate Spanish I	Candia	See Descr	15	MW 330-600 pm	PH B1
LS 202	Intermediate Spanish II	Candia	See Descr	15	TTH 330-600 pm	PH B1
LS 233b	Elementary Yiddish-Second Semester	Lewin	Prereq	18	TTH 1230-150	YBC

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CO-CURRICULAR COURSES

Course	Title	Instructor	Enrollment		Time	Location
			Method	Limit		
BP 102	Interpretive Skills, Part II	DeShields	InstrPer	15	M 130-4	EDH 2
LM/IA 135	Outdoor Soft Goods Design	Twitchell/Alderson	Open	12	WF 9-1020	LCD
LM/IA 203	Designing for Humans	Twitchell	InstrPer	12	TTH 2-320	LCD
WP/SS 183	Writing the Past: Sports in America	Ryan	Open	18	WF 9-1020	GRW
WP 201	Writing Project Workshop	Gorlin	Prereq	20	W 230-520	GRW
	Fabrication Skills	Armitage	Open	10	F 930-12 pm	LCD
	Women's Fabrication Workshop	MacEwan	Open	25	M 7-930 pm	LCD

FIVE COLLEGE ASTRONOMY

ASTFC 20	Astronomy and Public Policy	S. Edwards/S. Hameed	Class begins 1/28 M 7-10 pm	Smith
ASTFC 20	Astrobiology	E. Rubenstein	Class begins 1/29 TTH 1030-1150	Smith
ASTFC 26	Cosmology	T. Dennis	Class begins 1/29 TTH 1-215	Mount Holyoke
ASTFC 35	Modern Astrophysics	S. Schneider	Class begins 1/30 MW 230-345	University
ASTFC 38	Techniques of Radioastronomy	R. Snell	Class begins 1/29 TTH 230-345	University
ASTFC 52	Astrophysics II (Galaxies)	J. Lowenthal	Class begins 1/30 MWF 115-230	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.

OUTDOOR PROGRAM AND RECREATIONAL ATHLETICS

Course	Title	Instructor	Enrollment		Time	Location
			Method	Limit		
OPRA 101	Beginning Shotokan Karate	Taylor	Open	None	MW 430-6 pm	RCC
OPRA 102	Intermediate Shotokan Karate	Taylor	Prereq	None	TTH 6-730 pm	RCC
OPRA 104	Advanced Shotokan Karate	Taylor	InstrPer	None	TTH 6-8, Su 4-6pm	RCC
OPRA 105	Women's Self-Defense	Rothenberg	Open	20	M 1-230	RCC
OPRA 106	Hatha Yoga (M)	Lovell	Open	20	M 730-9 pm	RCC

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OUTDOOR PROGRAM AND RECREATIONAL ATHLETICS

Course	Title	Instructor	Enrollment		Time	Location
			Method	Limit		
OPRA 107	Hatha Yoga (N)	Lovell	Open	20	W 730-9 pm	RCC
OPRA 108	Hatha Yoga (O)	Lovell	Open	20	F230-4	RCC
OPRA 110	Intermediate Hatha Yoga	Lovell	Open	20	F 4-530 pm	RCC
OPRA 112	Intermediate Aikido	Hayes	Open	None	MW 6-730 pm	RCC
OPRA 115	Beginning Kyudo	Taylor	Open	None	TTH 3-430	RCC
OPRA 116	Intermediate Kyudo	Taylor	Prereq	None	MW 2-330	RCC
OPRA 117	Advanced Kyudo	Taylor	Prereq	None	T 430-6	RCC
OPRA 120	T'ai Chi	Zilin	Open	None	M 6-8 pm	FPH 108
OPRA 123	Beginning Whitewater Kayaking (X)	E. Alderson	InstrPer	6	F 1230-6pm/ W 130-245	Pool until 3/15 River
OPRA 124	Beginning Whitewater Kayaking (Y)	Davis	InstrPer	6	F 1230-6pm/ W 245-4	Pool until 3/15 River
OPRA 126	Beyond Begin Whitewater Kayaking	G. Alderson	InstrPer	8	TH 1230-6/TH 130-3	Pool until 3/15 River
OPRA 128	Messing Around in Boats	Warren	Open	12	TH 1230-530	RCC begins 3/28
OPRA 130	Winter Activities Sampler	Warren	Open	12	TH 1230-530	RCC till 3/16
OPRA 141	A Swimming Evolution	G. Alderson	Open	None	T 3-4 pm	Pool
OPRA 145	Lifeguard Training	G. Alderson	Open	10	TW 6-8pm	Pool
OPRA 149	Openwater Scuba Certification	Project Deep	Prereq	None	M 6-9 pm	Pool/RCC
OPRA 151a	Beginning Top Rope Climbing	E. Alderson	Open	12	TH 1230-6 pm	RCC from 3/27-5/2
OPRA 151b	Beginning Top Rope Climbing	Kyker-Snowman	Open	12	F 1230-530 pm	RCC begins 3/29
OPRA 156	Lead Rock Climbing	Kyker-Snowman	Open	12	T 1-430/T 1230-530 pm	RCC till 3/15
OPRA 157	Mountain Biking	Davis	Open	None	TH 4-530 pm	RCC begin 3/28
OPRA 158	Ice Climbing	E. Alderson	Open	12	T 1230-6 pm	RCC till 3/15
OPRA 159	Playboating Skills	Davis	Prereq	None	T 130-245/T 1230-6 pm	Pool until 3/15 Rvier
OPRA 161	Bicycle Maintenance	E. Alderson	Open	30	W 330-6 pm	RCC from 1/30-3/13
OPRA 174	Basic Fitness and Training	T. Hill	Open	12	TTH 9-10	MSC
OPRA 175	Strength Training: A Mini-Course	Kyker-Snowman	Open	None	WF 12-1 pm	MSC till 3/15
OPRA 181	Fundaments of Basketball	Hill	Open	30	TTH 1-2	RCC Playing Floor
OPRA 218	Outdoor Leadership	Warren	InstrPer	12	W 1-5 pm/F 1-3	CSC 202/CSC 121

CODES

f	First-Year Seminar	EH	Enfield House	MLH	Main Lecture Hall
m	Multidisciplinary Course	FPH	Franklin Patterson Hall	MSC	Multi-Sports Center
ARB	Arts Building	GRW	Greenwich Writing Center	PH	Prescott House
ARF	Animal Research Facility	KIVA	Harold F. Johnson Library 3rd	PFB	Photography and Film Bldg
ASH	Adele Simmons Hall	Floor		RCC	Robert Crown Center
CSC	Cole Science Center	LIB	Harold F. Johnson Library	TBA	To Be Announced
EDH	Emily Dickinson Hall	LCD	Lemelson Center for Design	WLH	West Lecture Hall
ELH	East Lecture Hall	MDB	Music and Dance Building	YBC	Yiddish Book Center
EMS	Electronic Music Studio	MH	Merrill House		

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**TENTATIVE
SPRING 2002
HAMPSHIRE COLLEGE
FACULTY LIST**

A/Adjunct I/Instructor F/Five College P/PostDoc Q/Quantitative
V/Visiting W/Writing Program

	Name	Phone	Mail Code	Fall Office		Name	Phone	Mail Code	Fall Office
A	Al-Bilali, Judyie	5748	HA	EDH 27	F	Lateef, Yusef	5671	DB	DB 3
A	Alleva, Ernest L.	5502	CS	ASH 206	F	Leonard, Doug	5422	NS	PH A2
	Amarasiriwardena, Dula	5561	NS	CSC 211	V	Levin, Stephanie	5393	SS	FPH 204
V	Bakis, Kristen	5552	HA	EDH 15		Levine, Sura	5493	CS	ASH 200
	Bengelsdorf, Carollee	5402	SS	FPH 213		Lewis, Jill	5691	DB	DB3
	Berman, Aaron	5366	DO	CSC 128		Lewis, Robin	5308	HA	EDH14
	Bernstein, Herbert J.	5573	NS	CSC 208		Lesy, Michael	5399	CS	ASH212
	Bigenho, Michelle	5355	SS	FPH 214	V	Love, Monifa	5577	WP	GE C
A	Blumenthal, Barbara	5376	HA	EDH 29		Lowell, Daphne	5674	DB	DB 8
	Bok, Gideon	5794	MB	Art Barn		Lowry, Nancy	5581	NS	CSC 304
	Brand, William	5570	PF	PF 206	A	Lubar, Deborah	5748	HA	EDH 27
	Brayton, William	5637	MB	Art Barn	V	Luschen, Kristen V.	5357	SS	FPH 210
	Brietbart, Myrna	5457	SS	FPH 206		Mann, Judy	5793	MB	Art Barn
	Broad, Elaine	5545	MB	MB 105		Marquez, Madelaine	5301	PH	PH B2
	Bruno, Merle	5414	NS	CSC 308B		Martin, Debra	5576	NS	CSC 312
A	Bunk, Brian	5619	CS	ASH 103		Matthews, Sandra	5447	PF	PF 207
V	Cait, Cheryl-Anne	5377	SS	FPH 212		Mazor, Lester	5392	SS	FPH 203
	Cerullo, Margaret	5514	SS	FPH 215		McNeal, Ann	5358	NS	CSC 309
	Chang, Kimberly	5668	SS	FPH G11		Meagher, Robert	5417	HA	GE G
	Coles, Robert	5363	HA	FPH G14		Miller, Lynn	5360	NS	CSC 204
	Conlisk, Elizabeth	5519	NS	CSC 308A		Miller, Rebecca	5545	MB	MB 101
	Conrad, Rachel	5394	SS	FPH 205		Mirsepasi, Ali	5677	SS	FPH G6
	Coppinger, Raymond	5487	CS	ARF	I	Moore, Ryan	6091	CS	ASH 213
	Cox, Christoph	5604	HA	EDH 8		Morris, Joanna	5462	CS	ASH 205
A	Crowley, John	5407	HA	EDH 16	A	Morris, Robin	5671	HA	DB 3
V	D'Amato, Mario	5589	HA	GE D	V	Murray, Thomas	5433	CS	ASH 212
	D'Avanzo, Charlene	5569	NS	CSC 305	F	Nielsen, Lara D.	5618	CS	ASH 106
	Darlington, Sue	5600	SS	FPH G9		Nordstrom, Rebecca	5546	DB	MB 203
	Davila, Jaime J.	5687	CS	ASH 204		Ogdon, Bethany	5559	CS	ASH 104
	DeShields, Shirley	5669	PH	PH A3		Oke, Benjamin	5323	NS	CSC 209
	Donkin, Ellen	5824	HA	EDH26	A	Perez, Ventura	5775	NS	CSC 303
	Edwards, Margo S.	5643	MB	MB 104	V	Perry, Christopher	5476	CS	ASH 215
A	Fabel, John	5884	NS	PH D4		Pillay, Jayendran	5690	MB	MB 105
	Feinstein, Mark	5551	CS	ASH 205	V	Prisock, Louis	5393	SS	FPH 204
	Ford, Michael	5412	SS	FPH 204	V	Ramirez, Mary Anne	5465	CS	ASH 207
	Fried, Marlene	5565	SS	FPH G5		Ravett, Abraham	5492	PF	PF 205
	Frye, Mary	5433	CS	ASH 212		Reid, Jr., John B.	5568	NS	CSC 103
	Glazer, Penina	5708	SS	FPH 216		Risech-Ozguera, Flavio	5504	SS	FPH G10
	Glick, Leonard	5388	SS	FPH 202		Roof, Steven	5667	NS	CSC 206
	Goodman, Alan	5372	NS	CSC 104		Rueschmann, Eva	5429	CS	ASH 107
	Goodman, Robert	5359	HA	EDH 29	W	Ryan, William	5646	WP	GE B
W	Gorlin, Deborah	5531	WP	GE A	V	Sanders, Lise	5650	CS	ASH 211
I	Gosselin, David	5844	CS	DD C		Schocket, Eric	5821	CS	ASH 102
V	Hadley, Martha	5515	SS	FPH G16		Schultz, Brian	5486	NS	CSC 105
	Hanley, Lynne	5407	HA	EDH 16	V	Seydel, Robert	5447	PF	PF 207
A	Harrington, Nancy	5364	CS	ASH217	V	Sheth, Falguni	5390	CS	ASH 105
	Hartmann, Elizabeth	5565	SS	FPH G5		Sizer, Laura	5619	CS	ASH 103
	Haxo, Thomas	5321	MB	Art Barn	P	Snyder, Holly	5396	SS	FPH 207
	Hayden, Jacqueline	5617	PF	PF 204	V	Soar, Matthew	5686	CS	ASH 208
F	Higashida, Cheryl	5633	HA	PH A5	V	Soto-Diaz, Mariangeles		CS	DB
F	Hill, Constance Valis-	5673	DB	DB 1		Spector, Lee	5352	CS	ASH 201
V	Hillman, Baba	5550	CS	ASH 209		Sperling, Jutta	5507	SS	FPH G2
	Hodder, Alan	5747	HA	EDH 7	V	Stewart, Kane	5575	PF	PF 101
	Hoffman, Ken	5401	NS	CSC 207		Stillings, Neil	5513	CS	ASH 203
	Holland, Norman	5490	DO	CSC 124	A	Sugerman, Michael	5775	NS	CSC 303
A	Itterly, Kathleen	5364	CS	ASH 217		Tracy, Susan	5518	SS	FPH G4
A	James, Ben	6099	WP	GE F	P	Tronsky, Loel	5389	CS	ASH 219
	Jarvis, Christopher	5580	NS	CSC 210		Wald, James J.	5592	SS	FPH G15
	Johnson, Kay	5498	SS	FPH 211		Wallen, Jeffrey	5428	HA	EDH 10
	Jordan, Amy	5644	SS	FPH 201		Warner, Stanley	5598	SS	FPH G3
V	Kallok, Peter	5749	HA	EDH 26	A	Waters, Jack	5570		PF206
Q	Kelleher, Phillip	6001	SS	QRC	A	Waugh, Matthew	5586	HA	MB 103
	Kennedy, Brown	5509	HA	FPH G12		Weisler, Steven	5365	CS	ASH 101
	Kerr, David	5672	DB	DB 2	V	Wenk, Laura	5364	CS	ASH 217
F	Klare, Michael T.	5563	SS	Art Barn	F	Western, Jon	5377	SS	FPH 212
	Kline, Gregory	5866	MB			Winship, Larry	5387	NS	CSC101
	Kramer, Wayne	5480	HA	EDH 28		Yngvesson, Barbara	5578	SS	FPH 208
A	Krstjanson-Gural, David	5397	SS	FPH 209					