

**SPRING 2003**



**COURSE SUPPLEMENT #1**

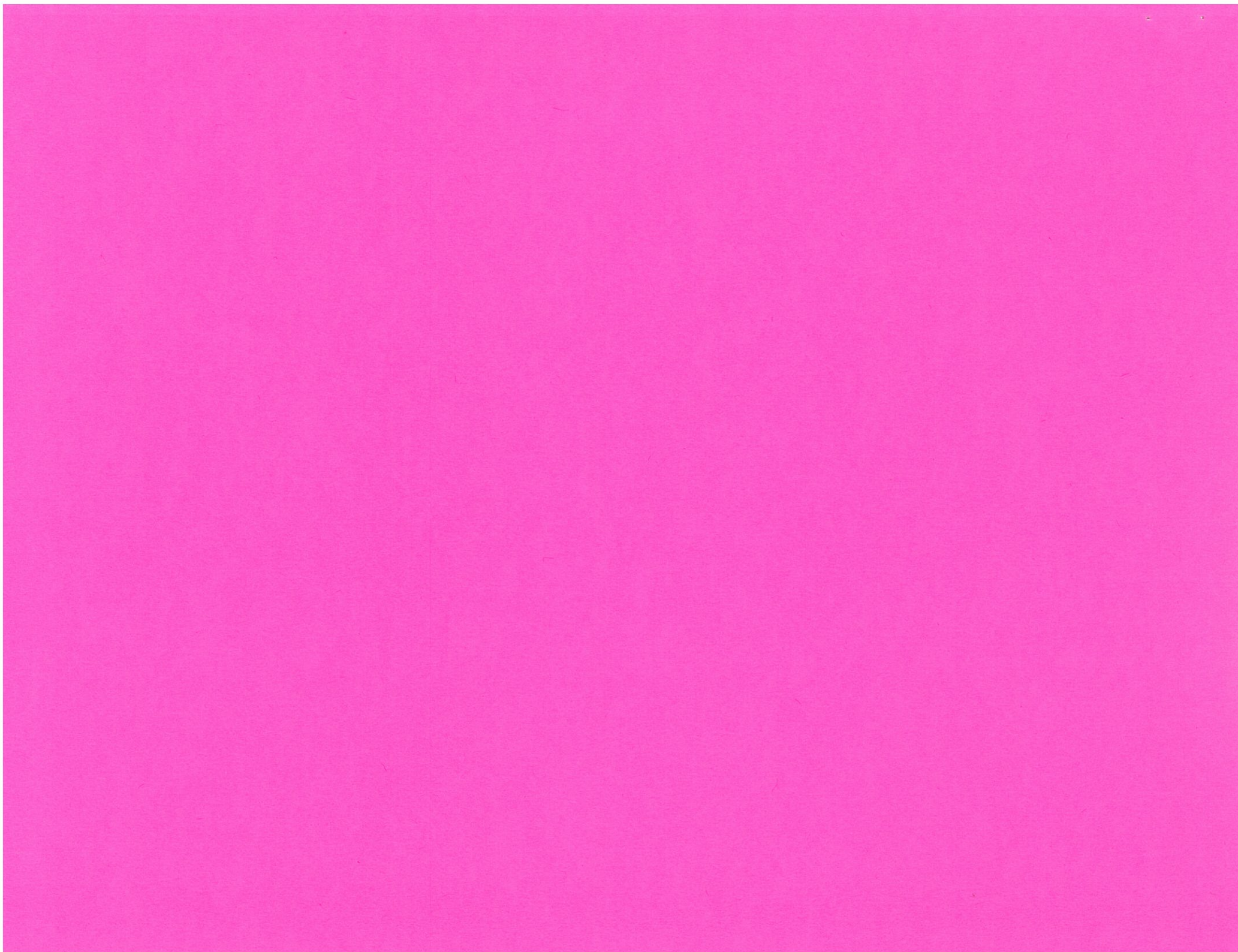
TO THE

**HAMPSHIRE COLLEGE**

2002/2003 CATALOG & COURSE GUIDE

November 6, 2002





## TIME SCHEDULING GRID

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

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

# SPRING 2003 COURSE DESCRIPTION SUPPLEMENT #1

**THE 'LINGUISTICS WARS': AN INTELLECTUAL CONFLICT AND ITS CONSEQUENCES**  
 Marcin Morzycki  
 What is primary in expressions of a language--their meaning or the words that make them up? Which determines which? In the '60s and '70s, theoretical linguistics was split in a lively and often acrimonious clash over essentially this question. This course will examine the issues underlying this debate from a number of perspectives and use it to frame broader questions about the nature of meaning and the organization of language. Although we will consider how this conflict developed and what it reveals about how a young field struggles with vexing foundational questions, the emphasis will be on actively engaging the issues surrounding the debate by confronting some of the linguistic puzzles that animated it. Ultimately, we will consider some more recent views on the place of meaning in a theory of language.

**COGNITIVE DEVELOPMENT**  
 Marie Evans  
 CS 203  
 New Course

Do children perceive and think differently than do adults? How do perception and thought change as children grow up, and why? What are the implications for educating

**SEX, DRUGS, ROCK 'N ROLL, AND SEATBELTS: INDIVIDUAL LIBERTY, MORALITY, AND POLITICS**  
 Ernest Allieva  
 CS 161  
 New Course

Individual liberty is a core value in modern liberal democratic societies. What is liberty? What are different interpretations of liberty? Why do people think liberty is important? How might it be justified as a value? When and for what reasons can it be legitimately constrained? In this course we will examine alternative approaches to interpreting and valuing liberty, connections, and conflicts between liberty and other values (e.g., justice, equality, well-being, privacy, and community), and various contemporary public policy controversies involving issues of individual liberty (e.g., drug use, sexual behavior, pornography, hate speech, prostitution, "surrender" or "contract" motherhood, suicide and voluntary euthanasia, seatbelt laws, among others). Readings include material by moral, political, and legal thinkers representing diverse moral and intellectual perspectives.

**INTERNET PROGRAMMING**  
 Richard Weiss  
 CS 153  
 Description and Instructor Change

This course is an introduction to programming languages and tools that can be used for designing websites. The basic concepts of object-oriented programming will be taught. Students will have the opportunity to design their own websites, focusing on interactive aspects. Both JavaScript and PHP programming languages will be taught. The course will also cover some aspects of how the Internet works, including how browsers work, how data is transferred between computers, and how e-mail works. No previous experience with computers or with programming is required.

**COGNITIVE SCIENCE**  
 FOR STUDENTS ENTERING PRIOR TO FALL 2002  
 One method of completing the Division I requirements is through two courses: one at the 100-level and the other at either the 100- or 200-level. Unless otherwise stated, 100- and 200-level courses may serve as one of the two courses for completing a Division I in Cognitive Science. 100- and 200-level cross-listed courses in two schools may serve as one of the two courses for completing a Division I in only ONE of the schools.

**ARTIFICIAL LIFE**  
 Jonathan Klein  
 CS 108  
 New Course

Can a computer program be "alive"? What exactly does being "alive" entail? In this course we will study the emerging field of artificial life, or "alife," the simulation of life-like behaviors in computers. By studying recent alife literature and by creating our own alife experiments using simple simulation tools, we'll investigate how artificial life can teach us about "real" biology, cognition, and the origins of life. We'll also examine why artificial life is such an important stepping stone towards artificial intelligence. No previous experience with computer simulation or programming is required.

**THE READING BRAIN**  
 Jane Ashby  
 CS 151  
 New Course

How is it that squiggles on paper communicate thought? Reading



children? This course takes an empirical, scientific approach to addressing these questions. The primary goal of this course is to foster an understanding of the processes that cognitive psychologists use to understand the origins and development of knowledge. We will examine what kinds of information processing and action seem fundamental to human behavior and its development. Some students will successfully use this course as preparation for CS 328: Research Practicum in Cognitive Development, typically offered in the fall semesters. Readings include a main text and empirical research articles. Students will complete short explications of most of the empirical articles, as well as 2-3 longer papers, each examining a debate in the contemporary literature.

*Prerequisite Added*

CS 210

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

Laura Sizer

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

The course will require several short and long papers. Prerequisite: a course in philosophy or linguistics.

*New Course*

CS 212

**PHILOSOPHY OF TECHNOLOGY: MACHINES, MEGALOMANIA, AND MORALS**

Falguni Sheth

Indoor plumbing, assembly-line technology, automatons, and artificial intelligence have fundamentally changed the world that we live in, some in predicted ways and others in completely unexpected ways. What is the function of technological innovations and advances for society? Is technological "progress" a goal that we should pursue unabashedly, or should we be reflective and selective in the reasons and methods by which we pursue technological advances? Does technology always represent "progress"? Does technology change the way human beings think and interact with each other? Which ways are good and which aren't? In this course, we will explore these questions through readings of philosophers from prior epochs as well as from contemporary times. Readings will include historical, fictional, and philosophical texts from some of the following authors, as well as others: Rousseau, Dewey, Heidegger, Marx, Horkheimer, Adorno, Gadamer, Walter Benjamin, Whitehead, William Barrett, Theodore Roczak, Donna Haraway,

and Robert K. Merton, Andrew Feenburg, and Don Ihde.

*New Course*

CS 229

**COMPUTER VISION**

Richard Weiss

This course is an introduction to computer vision and image processing. Computer vision has many applications including navigation and safety features for vehicles, security systems, synthesizing graphical representations of the 3-D world, and creating special effects for video. The course will focus on a group project, for example, building a vision system to recognize street signs. The programming will be done using Matlab and C. Prerequisites: an introductory programming course and the ability to write code and think algorithmically.

*New Course*

CS 231

**COMPUTER GAME THEORY AND DESIGN**

Ryan Moore

The study of computer game design covers topics such as story and character development, level architecture, game play, and the appearance and sound of game elements. While it may be clear how programmers and artists contribute to the production of a game, what is the role of the game designer? Students will explore game design through industry articles, design tools, and the writing of production documents and

computer game reviews. An overall enjoyment of computer games is a prerequisite to this course (not to mention a basic familiarity with computers). Programming for this course is not a prerequisite.

*New Course*

CS 299

**THE ASSESSMENT OF CONCEPTUAL DEVELOPMENT: A RESEARCH PRACTICUM**

Theo Linda Dawson

Over the last 50 years, several researchers have produced models of conceptual development. Early models focused on conceptual development in a single knowledge domain, such as the moral, self-understanding, or epistemological domains. More recent models are domain-general, making it possible to use a single set of principles to trace and describe conceptual development in any knowledge domain. In this course we will explore the history of developmental assessment, while learning how to employ a domain-general developmental assessment system to describe the development of concepts of truth and knowledge across the life-span. Because this course will provide students with insights into how people make meaning, it will be especially useful to students who plan careers involving teaching or leadership. Some of the students who take this course may be eligible to participate in a summer institute, assisting Hampshire faculty who are working to produce descriptions of conceptual

development in the science domain.  
This course can be taken as an  
advanced educational activity for  
Division III.

*New Course*  
CS 307

**Children and Television II:  
Advanced Research Seminar**  
Marie Evans

Contemporary topics related  
to children's use of television will be  
explored, with an emphasis on  
research methodology. Students will  
read recent empirical articles, critique  
them, and propose new research.

Classes will be discussion oriented.  
Topics will most likely include, but  
will not be limited to, the effects of  
television on infants and toddlers,  
preschoolers' use of TV in  
conjunction with the Web as a  
vehicle for learning science concepts,  
and the influence of television  
viewing on young children's play  
with toys. Students will have the  
opportunity to participate in ongoing  
research projects in these areas; at the  
very least, each student will be  
required to do some data analysis.

Although there are not required  
prerequisites, students who have  
taken courses in the following areas  
will be given priority: cognitive  
development, statistics, research  
methods, child development, child  
language, or educational psychology.  
Instructor permission is required.

*Course Canceled*  
CS 323

**REAL-TIME 3D GAME ENGINE  
DESIGN**  
Ryan Moore

*New Course*  
CS 331

**COMPUTER GAME THEORY,  
DESIGN, AND PROGRAMMING**  
Ryan Moore

The study of computer game  
design covers topics such as story  
and character development, level  
architecture, game play, and the  
appearance and sound of game  
elements. While it may be clear how  
programmers and artists contribute to  
the production of a game, what is the  
role of the game designer? Students  
will explore game design through  
industry articles, design tools, and the  
writing of production documents and  
computer game reviews. Students  
will also program a real-time 3D  
game engine using OpenGL as the  
primary programming API.

Understanding the previous sentence,  
as well as knowledge of geometry  
and C programming, are  
prerequisites.

*Course Canceled*  
CS 375

**LEARNING, COGNITION AND  
EDUCATION**  
Neil Stillings

**HUMANITIES, ARTS AND  
CULTURAL STUDIES**  
FOR STUDENTS ENTERING PRIOR TO FALL  
2002

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

*New Course*  
HACU/IA 105

**BOOK ARTS AND DIGITAL  
PRINTMAKING**  
Armaryllis Simosoglou

This class is designed for  
students who want to advance their  
creative interests in the Art of  
Making Books and Illustration while  
exploring the latest printmaking  
development: Photo Polymer plates.

A variety of book structures will be  
assigned and thematic development  
of imagery and text will be studied.  
Students will create drawings, and/or  
choose to work with photographs  
altered and manipulated with Adobe  
Photoshop, transferred on to  
photosensitive polymer plates, and  
printed using the intaglio press. The  
class meetings will consist of  
demonstrations, lectures and  
discussions, projects and critiques,  
and slide presentations. However the  
most essential source of learning will  
come from the experience in studio  
class setting and active participation  
during critiques. No previous  
experience required. Some class  
meetings will take place on the  
University of Massachusetts campus.

*New Course*  
HACU 108

**INTRODUCTION TO MEDIA  
PRODUCTION**  
Joel Saxe

In this course, the learning  
of basic skills and techniques of  
media (video) production will be  
grounded in a larger discussion of the  
historical contexts, forms and  
functions of media culture. As  
celluloid film is just over a century  
old, commercial video, i.e. "TV" a  
half-century, and "video art" and the  
personal camcorder but a quarter  
century, the language of media  
production is in its infancy compared  
to the longevity of human  
practices. In the range of production  
contexts in this country, the college-  
level video production course is a site  
where some of the freshest and  
innovative ways of "speaking" this  
medium get done. As we learn basic  
production techniques, they will be  
situated in their historical contexts be  
it commercial, experimental,  
documentary, performance art,  
political "guerrilla video," community  
project exercises, students will be  
expected to keep an ongoing  
reflective journal and work  
collaboratively with others as part of  
the learning process. Though  
Hampshire's pedagogy emphasizes a  
highly individualistic learning  
structure, this course will include a  
"crew" orientation in which students  
will be expected to team up with  
other students for some projects to

share production and evaluation processes.

*Instructor Added and Title Change*  
HACU 110  
**FILM WORKSHOP I**  
Jack Waters

*Instructor Added*  
HACU 114♦  
**MODERN DANCE II**  
Candice Salyers

*Enrollment Method Change*  
HACU 131t  
**DEGAS, VAN GOGH, GAUGUIN**  
Sura Levine

This course is no longer designated as a tutorial course. See HACU 186.

*New Course*  
HACU 152  
**EXPERIMENTS IN JOURNALISM**  
David Kerr

What would result if the aims and methods of the Imagist and Haiku poets and the writers of economical narrative verse were studied and applied experimentally to journalism? In this course we will attempt to find out. It is conceivable that journalism in the future may make today's news stories, columns, and editorials seem bloated, sterile and overwritten. Perhaps writing that emphasized extreme brevity, precision, and the evocation of tone and mood through a poetic intensity can serve our journalistic ends as well or better. The course will emphasize the writing, editing, rewriting, and polishing of journalistic pieces in the 250-500-word range. "Journalistic" will not

be limited to news reporting but will include features, interpretation, analysis, opinion, reviews, and obituaries. The student should anticipate a level of work that will have him or her writing and rewriting constantly. Readings will be chosen to provide models for writing and analysis.

*New Course*  
HACU 159  
**JAZZ ENSEMBLE SEMINAR**  
Michael Dessen

The Jazz Ensemble Seminar will examine how a group identity is forged from the balance of individual strengths of its players in relationship to the compositional and improvisational demands of the leader/composer. Essentially this is a performance seminar and we will examine the music and recordings of six composer/bandleaders of different eras per semester. A transcription project of selected composers will be required and a final performance of the required repertoire by memory. In addition a concurrent emphasis will be on creating our own musics, identification of personal language, a means for expressing that language (varieties of notations and aural traditions), and musicianship training for the improviser. This course will meet concurrently with HACU 239. It is specifically designed for students with less musical training, experience and theoretical background.

*New Course*  
HACU 160  
**COLLAGE MEETS FEMINIST THEORY**  
Mariangeles Soto-Diaz

In this course we will be looking at the collage as art form, technique and, more importantly, a site for exploring critical feminist issues. Starting with Miriam Schapiro's *Femmage*, we will read feminist theory as fuel for the content of our collages. We will look at images by cubists, dadaists, surrealists and pop artists, while also paying close attention to the work of women and artists of color who have used collage to approach content through other angles. In the studio, we will recycle and put together images, detritus, puns, bits and pieces, odds and ends, taking them out of old contexts and transforming them in new ones to create multiple patterns and meanings.

*New Course*  
HACU 165  
**THE ARTIST AND THE STATE**  
Lara Nielsen

In this course we survey the perplexed role of the artist in the state. How have artists addressed the state? How have states understood the work of artists? We begin this study of art and politics with Classical readings in Plato's *Laws* and Aristotle's *Poetics* to unpack a framework for Western traditions of thinking about the work of artists in the context of the state. We study the texts of major artists, from Euripides to Heiner Muller, that reflect on the duties and disciplines of art and the state. We close with works of contemporary artists concerned about

the continuing challenges of the artist and the state.

*New Course*  
HACU 168  
**DOCUMENTARY: SALVATION OR SURVEILLANCE**  
Jen Meagher

This course will examine documentary representation through the lens of certain key moments in United States documentary history. We will begin with an exploration of the trend of participatory documentary projects with at-risk youth in the United States in the 1990s – projects that involved handing over the camera to youth participants, predominantly from the inner city. We will study this trend and its relationship to socio-economic and cultural phenomenon in the 1990s ranging from drastic cuts and ideological shifts in arts funding to child poverty, youth violence, and the surge of the Internet and new media industries in the 1990s. We will view and critique exemplary work by 1990s documentary photographers Jim Hubbard, Jim Goldberg, and Mary Ellen Mark. In doing so, our goal will be to question the social significance of this trend and the success of its objective: to empower youth and to revolutionize the documentary genre. We will explore how this movement is both similar and distinct from the work of Jean Rouché, Sol Worth, and early experimenters in participatory documentary. We will then look to documentary's earliest applications to explore the ideological conflicts that participatory documentaries attempt to escape. Cultural theory texts by Bill Nichols, Trinh T. Minh-Ha,

Under the Influence, Next Stop, Greenwich Village, Days of Heaven, Apocalypse Now. Readings will include film scholarship focusing on the period, including Glenn Man's *Radical Visions: American Film Renaissance*, 1967-1976, as well selected articles focusing on topics in the cultural history of the period.

*New Course*  
HACU 184  
**WRITERS OF THE AMERICAN WEST**  
Sherrell Harbison

This course will focus on the way American writers from three cultures—Native Americans, French and Spanish Catholics, and Northern European Protestants—have accommodated themselves both to the harsh and beautiful landscape of the West and to each other. From the first encounter of Spanish explorers with desert peoples in the sixteenth century, dramatic differences in language, religion, and culture insured both the mutual fascination and the mistrust and hostility that has dogged these relations from the start. And more than anywhere else, on the Western frontier the issue of language has complicated the definition of American literature. Immigrants wrote in their native languages about life in the new land—works that belong both to their own national literatures and to ours. Native peoples, faced with the loss of their oral traditions in the American literature mainstream, have resorted to using the conqueror's language to preserve their own heritage. Readings will include works by Cabeza de Vaca, Willa Cather, O. E. Rølvaag,

*Worlds*, Mrs. Humphry Ward, *Robert Elsmere*, Grant Allen, *The Woman Who Did*, Thomas Hardy, *Jude the Obscure*, Virginia Woolf, Mrs. Dalloway.

*New Course*  
HACU 174  
**THE AMERICAN FILM RENAISSANCE, 1967-1977**  
Matthew Schmidt

This course examines the "American Film Renaissance" in Hollywood cinema between the years 1967 and 1977, a period of unprecedented artistic innovation and revisionism in the history of American narrative film associated with directors such as Mike Nichols, Arthur Penn, Stanley Kubrick, John Cassavetes, Robert Altman, Francis Coppola, Peter Bogdanovich, Bob Rafelson, Dennis Hopper, Martin Scorsese, Paul Mazursky, and Terence Malick, among others. Focusing on American cinema of this period as a cultural text, we will explore the social, political, economic, institutional and aesthetic dimensions of this "New American Wave" of films and filmmakers, attempting to understand how they reconfigured the longstanding melodramatic and comedic conventions of Hollywood cinema in response to the cultural upheaval of American society in the era of the Civil Rights Movement, the ethnic revival, the counterculture, the sexual revolution, Vietnam, and Watergate. Among the films to be discussed: *The Graduate*, *Bonnie and Clyde*, 2001: A Space Odyssey, Easy Rider, McCabe and Mrs. Miller, Midnight Cowboy, Chinatown, Mean Streets, A Woman

contexts; phenomenological and existential structures of a politics of emotion and address; aesthetic possibilities for transformation in contemporary, global market cultures; categories of gender, race, and ethnicity, their bases in distributions of gendered and racialized subjectivities, their analytical interconnections (e.g. forms of racialization as forms of feminization), and their ties to notions of consciousness and agency; conceptions of communities and publics and the phenomenon of shifting constitutive exclusions.

*New Course*  
HACU 173  
**HEROINES AND HEROS EVOLVING NOTIONS OF**  
Sarah Wilburn

This course will look at evolving notions of literary heroines and heros in (mainly) British literature from the mid-nineteenth century to the early twentieth centuries. During the time of industrialization, increasing urbanization, and social change, there is a corresponding change in the types of characters, heroines and heros, in literature. Through our readings, we will centrally explore various modes in novel writing, including verse novels, big novels, humorous novels, and experimental forms at the turn of the century. Regular attendance, three to four essays, and discussion participation will be required. We will read several of the following works: Elizabeth Gaskell, *Cranford*, Charlotte Bronte, *Villette*, Elizabeth Barrett Browning, *Aurora Leigh*, Walt Whitman, *From Leaves of Grass*, Marie Corelli, *Romanance of Two*

Catherine Russell, Michel Foucault, and Donna Haraway will inform our discussions on the ideological tensions present in early documentary and how later experimental documentarians have tried to subvert them, i.e. the films, installations, and pageants of Trinh T. Minh-Ha, Vic Muniz, Tirtza Even, and Suzanne Lacy. In addition to studying documentary history, a primary focus of this course will be the development of critical viewing and critical reading skills.

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

*New Course*  
HACU 170  
**PHILOSOPHIES OF RACE AND GENDER**  
Mominque Roelofs

How do feminist philosophies and critical race theories conceptualize questions of difference such as race and ethnicity, gender and sexual orientation, modes of embodiment, economic inequalities, colonial legacies, and structures of cross-cultural exchange? What place should developmental, constructed, and transformative aspects of identities take in a philosophical account of experience, embodiment, and art/power/knowledge configurations? This course will explore these questions by studying the following focus-points: whiteness and blackness as modes of being-in-the-world; masculinities and femininities as configurations that travel among persons and social



Leslie Marmon Silko, N. Scott Momaday, and Rudolfo A. Anaya.

*New Course Number and Description Change*

HACU 186

**DEGAS, VAN GOGH, GAUGUIN**  
Sura Levine

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

*New Course*

HACU 195

**AMERICAN ETHNIC LITERATURE**  
Matthew Schmidt

This course examines the multicultural diversity of American literature, introducing students to 20<sup>th</sup>-century ethnic fiction and theories of literary ethnicity. Focusing on immigrant fiction by European Americans as well as works by African American, Asian American and Native American

authors, we will explore the unique cultural traditions and social histories that inform the ethnic writer's literary construction of ethnic and racial identities. Supplementary readings in literary criticism and ethnic history and theory will offer contexts for close readings of the novels and short fiction under discussion. Primary texts will include: Abraham Cahan, *Yekl*; Mary Doyle Curran, *The Parish and the Hill*; Hisaye Yamamoto, *Seventeen Syllables and Other Stories*; James Baldwin, *Going to the Meet the Man*; James Welch, *Fools Crow*.

*Course Canceled*

HACU 199

**STILL PHOTOGRAPHY WORKSHOP I FOR ADVANCED STUDENTS**  
Robert Seydel

*Instructor Added*

HACU 208

**INTRODUCTION TO PAINTING**  
K. Levni Sinanoglu

*Title Change*

HACU 210

**FILM WORKSHOP II**  
Abraham Ravett

*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. Extensive additional lab time will be available. Technical workshops will meet once a week for two hours. Prior photographic experience is required.

*Title and Description Change*

HACU 212

**VIDEO II: TYPOGRAPHY**  
Matthew Soar

Typographic elements often seem to be developed and applied as secondary elements, or even as an afterthought, in video productions. In this course, students will explore various experimental strategies for the design and integration of on-screen lettering into their video work, and the creation of pieces that actually center on typographic expression. Particular emphasis will be placed on developing potential solutions that are not merely functional, but are wholly appropriate to - and integrated into - a given video's subject matter. Class time will initially be spent studying various histories, theories and applications of type. We will also explore a variety

of creative methods, including shooting in-camera during production, and using software programs in post-production. During the semester, students will develop test pieces through storyboarding and production exercises, and, subject to instructor approval, may bring current projects to class, or develop new works that require typographic treatments. Students who miss the first class meeting run the risk of being refused an evaluation. Prerequisites: Video I. A \$50 lab fee provides access to equipment and editing facilities. Students are responsible for providing their own tapes, disks, and other supplies.

*Instructor Added*

HACU 216♦

**MODERN DANCE IV**  
Fritha Pengelly

*New Course*

HACU 230

**PAINTING THE 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 abstracting from 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 genre of still life, making it the focal point for in and out-of-class assignments, readings and slide

shows. Primarily, we will be looking at the formal elements of still-life painting - composition, quality of line / gesture, color, spatial relationships - and how these contribute to formal meaning. When appropriate, we will also read other layers of historical and cultural meanings in the still life. Prerequisite: (No exceptions) Introduction to Painting.

*Course Canceled*  
**HACU 237**  
**THE CAMERA AND THE SOCIAL BODY**  
 Sandra Mathews

**THE CULTURED CAMERA**  
**HACU 238**  
*New Course*  
 Sandra Mathews

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

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

The Jazz Ensemble Seminar will examine how a group identity is forged from the balance of individual strengths of its players in relationship to the compositional and improvisational demands of the leader/composer. Essentially this is a performance seminar and we will examine the music and recordings of six composer/bandleaders of different eras per semester. A transcription project of selected composers will be required and a final performance of the required repertoire by memory. In addition a concurrent emphasis will be on creating our own musics, identification of personal language, a means for expressing that language (varieties of notations and aural traditions), and musicianship training for the improviser. Prerequisite: Tonal Theory I and Tonal Theory II or equivalent Five College music courses.

*New Course*  
**HACU 254**  
**PSYCHOLOGICAL THEORIES OF RELIGION**  
 Mario D'Amato

Many theories explaining or interpreting the phenomenon of religion have been offered in western thought (e.g., theological, anthropological, sociological, etc.). In this course we will examine some psychological theories of religion. We will examine these theories from a philosophical point of view, which is to say, we will not only be

concerned with understanding these theories, but also with moving towards arriving at normative conclusions about them-conclusions about their validity and value. We will concentrate on works by William James, Sigmund Freud, and Carl Jung, but may also read selections from other theorists (e.g., Erik Erikson and Heinz Kohut).

*Description Change*  
**HACU 281**  
**VIDEO ACTIVISM:**  
**HISTORY/THEORY/PRACTICE**  
 Mathew Soar

The history of video can be understood as the emergence of a relatively affordable technology that initially seemed to offer endlessly "utopian" possibilities to artists and activists alike. Although this potential has so far proved to be largely unattainable, video continues to be used as an alternative medium of expression, from critiquing and countering the prevalent values of consumer societies to challenging the official testimony of oppressive governments. In this course we will develop and apply these insights through readings and screenings. Field projects are designed to explore the current possibilities and limitations of video as an alternative, low-budget medium with activist and interventionist potential. The regular screenings to be held outside class are mandatory. Students who miss the first class meeting run the risk of being refused an evaluation. Prerequisites: Video I, A \$50 lab fee provides access to equipment and editing facilities. Students are

responsible for providing their own tapes, disks, and other supplies.

*New Course*  
**HACU 284**  
**THINKING THROUGH ZEN BUDDHISM**  
 Mario D'Amato

The term "Zen" may call to mind images of emptiness, sounds of silence, and thoughts of no thought. Zen Buddhism is sometimes characterized as "a special transmission outside the scriptures.. directly pointing at the mind." In (How do you point at a *mind*?) In this course we will try to think through just what the discourses of Zen Buddhism might mean. (How many senses of "think through" are there?) We will read a number of primary sources, as well as secondary sources offering critical perspectives on Zen. We might say that from the point of view of Zen Buddhism, our approach will be misguided from the beginning. Students must have successfully completed at least one course on Buddhism before taking this course.

*Title Change*  
**HACU 302**  
**APPLIED ETHNOMUSICOLOGY: COMMUNITY, ETHNOGRAPHY, DOCUMENTATION**  
 Rebecca Miller

*New Course*  
**HACU 315**  
**SUBJECTIVITY,**  
**RELATIONALITY, AND THE**  
**PRODUCTION OF CULTURES**  
 Monique Roelofs

This course studies philosophical theories of the body/subject-in-progress, intersubjective and intercorporeal relationships, and structures of translation and exchange within and across cultures. The project is to draw out the implications of these theories for an alternative aesthetic and cultural ontology. One aim of this alternative ontology is to clarify what the variable cultural workings of art suggest for art's legibility and productivity. Another aim is to strengthen our understanding of the strategies of making from which aesthetic productions emerge, as well as the modes of analysis to which they can be subjected (these strategies and modes will be theorized in their interrelations). As we distill ontological implications from philosophical writings as well as artworks in various media and traditions, we will also work to have these implications reflect back into our developing philosophical, imaginary, volitional, emotional, visual, auditory, tactile, spatial, and temporal sense of what it is to inhabit cultural relationships as corporeal subjects. Coursework will engage multiple media, depending on the participants' backgrounds and interest. Readings by Fanon, Kristeva, Irigaray, Braidotti, Chow, Narayan, Grosz, and others. This course is designed for third and fourth year students who already have a background in philosophy,

cultural/aesthetic theory, or one of the arts. Instructor permission is required.

## **INTERDISCIPLINARY ARTS**

**FOR STUDENTS ENTERING PRIOR TO FALL 2002**

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

*New Course*  
**IA/HACU 105**  
**BOOK ARTS AND DIGITAL**  
**PRINTMAKING**  
 Amaryliss Siniosoglou

This class is designed for students who want to advance their creative interests in the Art of Making Books and Illustration while exploring the latest printmaking development: Photo Polymer plates. A variety of book structures will be assigned and thematic development of imagery and text will be studied. Students will create drawings, and/or, choose to work with photographs altered and manipulated with Adobe Photoshop, transferred on to photosensitive polymer plates, and printed using the intaglio press. The class meetings will consist of demonstrations, lectures and discussions, projects and critiques, and slide presentations. However the most essential source of learning will come from the experience in studio class setting and active participation during critiques. No previous experience required. Some class

meetings will take place on the University of Massachusetts campus.

*Instructor Change*  
**IA 108A**  
**FOUNDATIONS IN DRAWING**  
**AND VISUAL MEDIA**  
 Noah Simblist

*Course Section Added*  
**IA 108B**  
**FOUNDATION IN DRAWING**  
**AND VISUAL MEDIA**  
 Scott Reeds

This course constitutes initial preparation for work in the studio arts as well as other fields where ideas are visually presented. Assignments will require that students develop their ability to perceive, depict, and establish meaning through form, light, color, space, and imagery. Projects will address both the two-dimensional picture plane and three dimensional space. A wide range of traditional media will be employed in the exploration of subject matter including architectural spaces, the human body, and found and fabricated objects. An introduction to the history of visual media and the critical vocabulary particular to its analysis will be established through group critiques and discussions, slide lectures, readings, and independent research. Considerable outside of class work is required. A dinner break will be incorporated into the class structure. Class will meet in the Art Barn, South, on Friday's 4-8 p.m. Enrollment is open --limited to 25.

*New Course*  
**IA 118**  
**INTRODUCTION TO THEATRE**  
**AND SOCIAL ACTION**  
 Priscilla Page

How do artists affect social change? Beginning with Augusto Boal's Theater of the Oppressed, we will look at different historical moments and the actions taken by many to bring about change. Boal offers a broad definition of theater that we will use to look at public demonstrations as spectacle. We will also consider whether or not all art is, by its very nature, political. Then, we will examine the practices of theater companies such as the San Francisco Mime Troupe, El Teatro Campesino, Spiderwoman Theater, and Split Britches. Within the context of social action, we will also look at feminist movement and the artists who raise awareness, offer social commentary and use the arts to articulate the types of change that are needed to create a just world.

*New Course*  
**IA 120**  
**SCULPTURE FOUNDATION**  
 Thomas Haxo

Sculpture Foundation introduces students to concepts and processes that are applicable to work within a range of three-dimensional media. Fundamental principles pertaining to form and meaning are linked to the development of technique within a range of materials including clay, wood, plaster, concrete, and steel. Subject matter may include figurative sculpture, abstraction, installation, public art, and the relationship between



sculpture and architecture. Slide lectures, readings, research projects, and group critiques will be used to elucidate historical and contemporary issues in sculpture. A \$70 lab fee will cover most materials.

*New Course*  
IA 121

## READING AND WRITING FICTION: THE BASICS

Kirsten Bakst

This course is open to any student with a desire to write.

Readings will include works by Raymond Carver, Eudora Welty, Felisberto Hernandez, Junichiro Tanizaki and Alice Munro. There will be short writing exercises, in and out of class, throughout most of the semester. Each student will devote the last several weeks to writing a longer piece, which will be workshoped in class.

*New Course*  
IA 133

## COLOR PRACTICE AND CONCEPTS

Scott Reeds

The relative sensation and substance of color will be studied both practically and conceptually to enable students to articulate a personal response to their observation and develop an eye for color. In and out of class, students will do assignments supported by readings from theorists such as Biren, Albers, and Itten among others. Slide presentations and group discussions will help students to connect their learning to their studio practices. Materials used in this course include: color paper, gouache

and acrylic paint. The goal of this course is to enhance a method of seeing color and its psychological interpretation as it relates to diverse cultures. Students will be expected to complete readings and produce six to eight projects that illuminate essential color issues. Lab Fee: \$45

*New Course*  
IA 138

## LATINO THEATRE IN THE U.S.

Priscilla Page

How many Latino playwrights can you name? How many of them have you seen produced? Which ones have you read? Who are the influential Latino theater artists today and what are the traditions of Latino theater in this country? In this course, we will study the texts of contemporary Latino playwrights and performers such as Cherrie Moraga, and Jose Rivera. We will also look at the tradition of Latino writers in the theater of the U.S. and their artistic, cultural and political influences. This course will pay particular attention to Chicano and Nuyorican artists. We will look at the historical representations of Latinos both on the stage and in the media. Lastly, we will focus on the specific issues addressed by Latina artists as women of color in the U.S.

*Course Canceled*

IA 182

## FICTION STUDIO

Robin Lewis

*New Course*  
IA 183

## WHERE ARE THE DRESSING ROOMS? EXPLORING PERFORMANCE SPACES AND DESIGNING WITHIN THEM

Peter Kallok

Designers, choreographers, and performers frequently face a traditional empty space or, as is often the case, face a non-traditional space and then question how to "fill" or design within it. What elements help create the functionality and appropriateness of a performance space? We will explore a variety of spaces with this question in mind. We will then focus on designing scenery and lighting within these spaces, while examining the many ways these particular design elements serve the text and/or vision of a performance piece. Special emphasis will be placed on current student projects or divisional work. Designers, choreographers, and performers with any amount of experience may enroll.

*Course Number Change and Instructor Added*

IA 191

## PRINCIPLES OF ACTING

Davor Diklich

Formerly IA 291.

*Course Number Change and Instructor Added*

IA 196

## PRINCIPLES OF DIRECTING

Davor Diklich

Formerly IA 296

*Course Canceled*  
IA 220

## DIFFERENTLY VISUALIZING CREATIVE PROCESS: SOME SURREALIST INTERVENTIONS

Jill Lewis

*New Course*  
IA 292

## CREATIVE INTERVENTIONS: VISIONS OF ART AND SOCIAL ACTION

Jill Lewis

This seminar aims to explore ways creative artists and writers have envisaged their creative process relating to issues of social concern. It will create a context for students who are working with different creative forms, and wanting to link their creative process with social concerns or different approaches to social action, to discuss their work with each other, while sharing exploration of various artists or writers who have addressed these questions in different ways. The course will look at the work of a selection writers, photographers, performers, sculptors, painters, theatre creators, film makers and look at their different creative approaches, asking with what vision and strategy, what public and personal social agendas of concern they undertook their creative work. The idea is to open discussion of very different visions of how creative processes foster social awareness or inspire desire for social change, looking at echoes or differences between artists. Participating students, according to their project focus, will help select the work we explore. Students are expected to bring their own work

actively into the classroom process. Instructor permission is required.

*New Course*

IA 301

**ADVANCED FICTION WRITING**

Kirsten Bakis

This course is open to the best student fiction writers, regardless of experience. We will warm up with short exercises and readings in the first weeks. *After that, this course will be exclusively devoted to workshoping.* Each student will workshop three short pieces (5 to 10 pages each) during the semester, and substantially rewrite one of them for a final project. The pieces may be complete stories or excerpts from longer works. Every week, each student will be responsible for reading and critiquing, in depth, approximately four peers' stories. Because students must do this while writing their own pieces, the workload for this course will be high. Depending on final class size, the group may be split up for workshoping, with the TA leading one group. However, each student will have an opportunity to workshop with the professor, and will meet with the professor outside of class to discuss each of his or her pieces. Instructor permission is required.

*Course Canceled*

IA 302

**REWRITING MYTH**

Robin Lewis

**NATURAL SCIENCE**

FOR STUDENTS ENTERING PRIOR TO FALL 2002

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

*Enrollment Method and Description Change*

NS 101

**HOW THINGS WORK**

Herbert Bernstein

This class is no longer a first-year seminar.

This course introduces students to college physics, projects, and science through study of ordinary objects. Principles flow from everyday applications in mechanics, electricity and magnetism, electronics and optics; eventually we even make our own simple "paper clip" motors that run for hours on a single battery. The mathematics level is algebra to pre-calculus. We also steadily build an individualized project, which may have been previously started in some other learning activity. This covers the five elements of a Division I project for continuing students and crucial first-year program goals for newcomers: learning quantitative and verbal skills, the methods of scientific inquiry, and the importance of social context, all as applied to the topic of your own choice.

*Description Change*

NS 107

**EVOLUTION OF THE EARTH**

John B. Reid, Jr.

The central goal in this course is to develop confidence in a

student's ability to look at a landscape and "see" the processes that have produced it. Using the Connecticut Valley, the Massachusetts coastline and the American Southwest as field areas, we will investigate the effects of rivers, of glacial ice and its melt waters, and of volcanic activity in creating the present shape of the land. In addition, we will consider the larger scale processes by which the earth's crust has formed and continues to evolve by plate tectonic motion and the drifting of continents. Evaluation will be based on class/field participation and three research papers based on investigations we carry out as a class in the field. A trip to Death Valley or Big Bend National Park is planned for Spring Break.

*New Course*

NS 114

**ALTERNATIVE AGRICULTURES**

Lawrence Winship

Even as modern agriculture has concentrated more and more crop production into fewer and fewer hands, becoming ever more effective at converting petroleum into food, there have always been voices raising the cry for ecological sound farming. Wes Jackson, Wendell Berry, Bill Mollison and many others have written passionately about the problems with modern agriculture and have posed intriguing and often effective alternatives. And, other traditions such as Bio-dynamic farming have brought time-tested ideas and substance to the modern "organic" movement. In this class we will critically read and analyze both

"classics" and new thinkers in search of alternative agricultures.

*New Course*

NS 120/320

**HEALING: CONVENTIONAL AND COMPLEMENTARY MEDICINE**

Christopher Jarvis and Helaine Selin

The *New England Journal of Medicine* reports that one-third of Americans frequently seek out and use "nontraditional" medical therapies. Numerous centers of alternative and complementary medicine have been built in the last several years to evaluate the effectiveness of selected alternative medical therapies. The acceptance of these therapies is influenced by politics, history, personalities, and even their effectiveness. We will look at the biology of cancer and its effect on the body. We will then look critically (with an open mind) at some of the many treatment options available. The bitter rivalry between conventional Western oncology and unorthodox therapies has many victims. This situation will only be improved with a careful evaluation of these alternative therapies and an open-minded look at the successes and failures of Western treatment. We will also examine how people choose specific therapies, and in what ways people learn.

*New Course*

NS 126

**THE SCIENCE OF ORGANIC VEGETABLE PRODUCTION**

Nancy Hanson

Successful organic agriculture requires an understanding

**CONTEMPORARY ISSUES IN INTERNATIONAL NUTRITION**  
NS 156  
*New Course*

Fatemeh Gtahi  
This course examines the various factors that contribute to the continued existence of world hunger as a widespread problem. Special attention is paid to the nutritional problems of developing nations. The topics to be covered include assessment of undernutrition, causes and consequences of hunger, related policies and intervention programs, the political economy of world hunger, and the impact of globalization on the nutrition of individuals, households, communities and nations. Protein and energy malnutrition, vitamin and mineral deficiencies and infectious diseases in vulnerable populations will be emphasized. The social and economic situation of women in relation to food and nutrition is also covered. In addition to reading and writing assignments, students will be expected to complete an independent research project.

**HEALTH EFFECTS OF ARTISTS MATERIALS**  
NS 157/357  
*New Course*

Nancy Lowry  
Health effects of artists' materials: This course will allow students to examine primary literature about the health effects of a variety of artists materials such as solvents, paints, wood dusts, metals, and more. The course will combine Division I and Division III students; Division III students will coordinate group oral

historical records? In addition to methods and the history and archaeology of slavery, the class will focus on better understanding the birthplaces and diets of individuals who were buried in the New York African Burial Ground in the 1700s. This course is open to all students.

**VIOLENCE AND CONFLICT IN PREHISTORIC POPULATIONS**  
NS 140  
*New Course*

Ventura Perez  
Using a multidisciplinary approach including archaeology, bioarchaeology, osteology, and forensic science, students will examine methods, theory and data on violence and trauma on prehistoric populations. A case study from the American Southwest and Northern Mexico will be used to highlight the range of scientific approaches for interpreting violent behavior. This course is designed to illustrate how key concepts and principles in forensic science, including blunt and sharp force injury and patterned injury recognition, can be used with bioarchaeology and archaeology to facilitate the interpretations of past lives. Bioarchaeological data based on human remains recovered from archaeological sites will be used in conjunction with available warfare and raiding (including evidence from settlement patterns and site construction) to examine the complex social and cultural interactions that led to violence in the past.

covered. Students will be introduced to these topics using a mix of primary literature, videos and discussion. The second half the course will be devoted to neuropathologies that perturb the functional patterns of the intact brain. Students will work on an independent research project on one of the many neurological evils to which humans are vulnerable—from head trauma to toxic exposures to mad cow disease to learning disabilities. This course will stress development of skills in critical thinking, location and evaluation of primary literature in this field, and completion of a major research project.

**ARCHAEOLOGY OF ENSLAVED AFRICANS**  
NS 134/334  
*Description and Number Change*

Alan Goodman and John Reid  
Formerly NS 339.  
Among the more disturbing aspects of the enslavement of Africans is that so little is known about individuals' lives. What were their joys as well as their more obvious hardships? What were their comparative levels of malnutrition and disease? Where did enslaved Africans come from? The dehumanization of slavery is nowhere more pronounced than in the separation of individuals from their geographic and social roots. In this research course we will focus on the use of bioarchaeological and geochemical techniques to provide insights into key questions about slavery in the US. What insights are provided by these scientific techniques and how do they match

of a complex biological system that includes soil, air, water, the sun, microorganisms, animals, plants and fungi. It is the interactions between these components that encourages or discourages plant growth and directly impacts vegetable yields and quality. This course will explore the scientific basis for many organic vegetable production techniques including crop rotations, cover crops and green manures, compost production and application, and weed, insect and disease control. Students will be expected to critically read and present primary literature on a chosen topic related to organic production.

**TOPICS IN WOMEN'S HEALTH**  
NS 129  
*Enrollment Method Change*

Merle Bruno  
This course is no longer a first-year seminar and enrollment is open to all students.

**HUMAN NEUROPSYCHOLOGY: BRAIN, PATHOLOGY AND BEHAVIOR**  
NS 130  
*New Course*

Brad Crenshaw  
This course explores the neurological underpinnings of human behavior. The beginning of the course will focus on the organization and anatomy of the brain, along with essential structural components of the central nervous system. The organization of sensory and motor systems, the functional specificities of different lobes of the brain, and the higher cortical functions (memory, language and emotions) will be

reports and take the lead in developing plans for safe studio practices. All students will be expected to complete several oral reports and short papers as well as a longer in-depth analysis of an appropriate topic of their choice.

*New Course*

NS 162

**NATURE, NATURALISTS AND NATURE WRITERS**

Kenneth Hoffman

As our culture has become increasingly urbanized, a corresponding literature has evolved in which nature is viewed as our true home, a place where a profound serenity of a kind unavailable in the human world may be experienced. In earlier times, nature may have had a forbidding, even threatening aspect, or the natural world may have appeared to be something needing to be totally under the control of human forces. We will explore these changing views through the literature of different periods. In reading the works of Muir, Emerson, Thoreau, Burroughs from the 19th century up through contemporary writers such as Krutch, Ammons, Lopez, Momaday, McPhee, Dillard, Ehrlich, Eiseley, and Piercy we will explore this transition from earlier views of nature. Four papers are required.

*Course Canceled*

NS 214

**ORGANIC CHEMISTRY II**

Nancy Lowry

*Instructor Added*

NS 216

**COMPOST SCIENCE AND SUSTAINABLE SOIL FERTILITY**

Lawrence Winship and Jason Tor

*Course Canceled*

NS 229

**FOREST ECOLOGY**

Lawrence Winship

*New Course*

NS 239

**HEALTH AND CULTURE: ETHICS OF MEDICAL CARE IN A DIVERSE SOCIETY**

Jessica Payne

In the healthcare settings of our diverse society, the interactions between medical professionals, patients, and their families are cross-cultural encounters where differences in health-related beliefs and practices must be carefully negotiated in order to ensure effective and responsible care. This course will begin by exploring the notion that western medicine and its institutions are cultural phenomena rather than domains of empirical truth. We will examine how cultural perspectives can be applied in medical settings towards a broader conception of the multiple meanings of health. Our questions and class exercises will be both theoretical and practical as we seek to understand the nature of cultural belief as it is played out in people's everyday lives and within the culture of medicine.

*Course Canceled*

NS 254

**CULTURE AND BIOLOGY**

Alan Goodman

*New Course*

NS 262

**BIOCHEMISTRY**

Christopher Jarvis and Jason Tor

Biochemistry is the study of the molecules and chemical reactions of life. Considering the vast diversity of living organisms, you might expect them to be composed of significantly different biomolecules, and to use entirely different mechanisms for obtaining energy and communicating biological information. In fact, the principles and language of biochemistry are common to all life – the same chemical compounds and the same metabolic processes of humans are found in organisms as distantly related as bacteria. To understand life you must understand biochemistry. Classroom and laboratory topics will include the structure and function of biomolecules, metabolism and bioenergetics, as well as the flow of biological information.

*Course Canceled*

NS 263

**MATH FOR SCIENTISTS**

Ann McNeal

*Course Canceled*

NS 317

**MODERN ALGEBRA**

Kenneth Hoffman

*New Course*

NS 320/120

**HEALING: CONVENTIONAL AND COMPLEMENTARY MEDICINE**

Christopher Jarvis and Helaine Selin

*The New England Journal of Medicine* reports that one-third of Americans frequently seek out and use “nontraditional” medical therapies. Numerous centers of alternative and complementary medicine have been built in the last several years to evaluate the effectiveness of selected alternative medical therapies. The acceptance of these therapies is influenced by politics, history, personalities, and even their effectiveness. We will look at the biology of cancer and its effect on the body. We will then look critically (with an open mind) at some of the many treatment options available. The bitter rivalry between conventional Western oncology and unorthodox therapies has many victims. This situation will only be improved with a careful evaluation of these alternative therapies and an open-minded look at the successes and failures of Western treatment. We will also examine how people choose specific therapies, and in what ways people learn.

*Course Canceled*

NS 329

**IMMUNOLOGY**

Christopher Jarvis



APPLY it to their own work. We read the instructor's two books and those of Foucault, Keller, Feyerebend etc, to help reconstruct what we each DO as knowledge workers -- our projects, concentrations & theses. The real-world efforts at ISIS (Institute for Science and Interdisciplinary Study) help launch creative discussion of our own work. Previous students commend this course for remarkable effects in divisional work, graduate school, and their professional life.

**SOCIAL SCIENCE**  
FOR STUDENTS ENTERING PRIOR TO FALL 2002  
One method of completing the Division I requirement 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.

develop a research paper on a related topic of their choice. Through this process students will consider questions of power in the ethnographic setting, develop interviewing and transcribing skills, and explore interpretive anthropological methods.

*New Course*  
SS 117

**BUDDHISM AND SOCIETY IN CROSS-CULTURAL PERSPECTIVE**

Abraham Zablocki

This course examines the relationship between the Buddhist religion and the socio-cultural contexts in which it has taken root. We seek to understand how Buddhist doctrine exists in a complex interplay with social institutions, economic and political interests, and pre-existing cultural frames of reference. Our analysis will be comparative - drawing upon examples from India, Sri Lanka, Thailand, Tibet, Nepal, Japan, and the United States - and historical - examining material from Buddhism's earliest period in India up to its current phase of global expansion. Throughout the course we will attempt to understand how issues such as gender, hierarchy, the state, modernization, and monasticism have been variously imagined in Buddhist societies, and how these different imaginings have led to profoundly different forms of social practice. Our goal is to understand Buddhism as it is lived by its adherents, and Buddhist societies as they have shaped, and been shaped by, the religion.

*Course Canceled*

SS 124

**ENGAGED PEDAGOGY AND EDUCATION REFORM**

Kristen Luschen

*Course Canceled*

SS 126

**SOCIAL MOVEMENTS AND SOCIAL CHANGE**

Margaret Cerullo

*New Course*

SS 128

**THE HISTORY AND POLITICS OF CONSUMER CULTURE**

Viveca Greene

Learning Goals: PRJ, PRS, W

What is the historical relationship between the marketplace and culture? Has materialism been wrongly celebrated and/or demonized? In this class students will explore the historical development of American consumer cultures. While media scholars tend to link the emergence of consumer culture to that of mass communication technologies, historians often backdate its inception to a much earlier time. We will analyze some of the differences between earlier "consumer societies" and our own and examine how advertising's power has been (re)conceptualized over time in the literature. Students will write a series of position papers in response to the assigned readings, prepare a book review of an outside text, and submit a primary documents research proposal.

*Description Change*

SS 134

**GLOBALIZATION AND THE LAW**

Stephanie A. Levin

Globalization poses a challenge to many democratic institutions, including the ability of national legal systems to regulate their economies, protect the environment, and promote civil rights. This course will investigate a wide range of legal issues raised by globalization, examining the legal evolution and powers of the multinational corporation, the relationships between national regulatory law and international business, and such current controversies as sweatshops and child labor, the impact of foreign investment on the environment, and the spread of "McDonald's monoculture." It will also examine the basic legal underpinnings of the world trading system (including the World Trade Organization, the International Monetary Fund, NAFTA, and the European Union) and investigate issues arising from the anti-globalization movement. Emphasis will be placed on learning how to critically analyze complex sources and to articulate arguments for one's own point of view.

*Description Change*

SS 135

**THE CULTURE(S) OF UNITED STATES' FOREIGN**

**POLICY** Carolee Bengelsdorf and Margaret Cerullo

This course will provide a context for analyzing "The War on Terrorism." 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 Yong, *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 Eyal Ahmad.

*New Course*

SS 137

**POLICE & STATE: THE HISTORY AND PRACTICE OF AMERICAN POLICE FORCES**  
*Stacy McGoldrick*

This course considers the two sometimes colorfully conflicting models of how to organize a police force in America: the "London

# EXPRESSIONS OF URBAN CULTURE: FROM GRAFFITI TO HIP HOP

SS 166  
New Course

This course will examine the origins and evolution of various forms of urban expression with emphasis on rap music, mural design and graffiti. How once-marginalized ghetto art forms have reached mainstream acceptance is a central focus of study. The frequent controversies of hip hop culture including violence and misogyny, the conflicts between east and west coast rappers, and the commercialization of hip hop will be analyzed critically. Through an exploration of film, music and documentaries this course will look at other themes associated with urban culture including race and class boundaries within hip hop communities, artists as role models, and sexuality, representations of sex style and fashion, and the emergence of an international hip hop community.

SS 168  
New Course

# JUSTICE, GENDER AND THE STATE: FEMINIST POLITICAL THEORY

Falgout Sheih

Does conventional political theory accurately reflect the ways in which human beings are expected to uphold certain responsibilities in society? Or does it, as feminist political philosophers argue, eclipse, mold, and selectively manipulate the picture of the citizen and the set of responsibilities that individuals must

hope to achieve and how we, as a community and as individuals, could potentially support the work of these groups, and the ethical and theoretical issues to be considered in the process.

SS 158  
New Course

# PSYCHOLOGY OF IMMIGRATION

Amy Cheng

The United States prides itself as a country of immigrants and the "land of opportunity." Yet looking past this dominant narrative, immigrant lives are marked by a complex negotiation of cultures, nationalities, and social injustices. To navigate the powerful tensions and contradictions of their social worlds, immigrants and their families may shift their identities as a response to the social demands of nationality, culture, gender, race, class, and sexuality. In this class we will explore the various ways that immigrants (first- and second-generation) adapt to and shape these social forces. By exploring fictional and autobiographical accounts of immigration, we will engage with and challenge psychological theories of immigration and "acculturation." By reading about experiences of individuals from a variety of immigrant groups (e.g., Jewish, Latino, Afro-Caribbean, and Asian American intersections. By investigating these narratives, we may go beyond the dominant narrative of the typical immigrant "success story."

SS 151  
New Course

# CULTURAL & RELIGIOUS CONTEXTS OF ENVIRONMENTALISM

Sue Darlington

This course explores how cultures and religious influence theoretical and social concepts of nature and the environment. Efforts to preserve, protect and/or define natural spaces in Asia, Latin America and the United States shed insight into the development of the concept of environmentalism. Often equated in the North with nature conservation and sustainable development, environmentalism takes a variety of forms in different social and cultural settings. Through examining religious and cultural concepts of the natural and social environment cross-culturally, different modes of thinking and acting are illustrated through specific environmental movements. We will compare the forms movements take, their goals, principles, methods and results. Another goal of the course is dialogue on what these movements

"model" as applied in northeastern cities of the United States and the "slave model" as applied in the South. Building upon this historical base, we will examine how and why police forces have developed in various American cities. Along with readings by historians, sociologists and anthropologists on policing, we will also read works intended to educate police officers themselves on such issues as crime, neighborhood relations, and ethics. As such, this course will look closely at how police forces have developed through time and in what direction (privatization, community policing, etc.) policing is going in the United States.

SS 148  
New Course

# COMPARATIVE PERSPECTIVES ON CHILDREN'S RIGHTS: U.S. AND SOUTH AFRICA

Peggy Maisel

This course will provide a domestic and international framework to critically examine the crisis facing children both in the U.S., a wealthy and powerful nation where one-fifth of our children are born in poverty, and in South Africa, a representative of the developing world. The U.S. is also one of two UN member states not to sign the most widely endorsed human rights treaty in history, the UN Convention on the Rights of the Child. This course will examine the debates about children's rights surrounding this document as well as a number of issues of vital importance to children's well-being: education (public schools, mandatory testing,

have, by assuming a masculine model? What are the assumptions and implications behind conventional and feminist political theory? Is political obligation really based on "consent"? Is the notion of "contract" helpful or harmful for protecting women's concerns about their bodies, reproduction, child-care, and property? Feminists have argued both sides of these concerns. Some suggest that contractual models of politics allow women greater freedom to live their lives in fulfilling ways, while others suggest that the conventional rubric of property, contracts, and rights, etc. merely coerce women into commodifying themselves and falling under the sway of oppressive masculinist political structures. In this course, we will examine these, among other, concerns. Readings will include selections from some of the following authors, among others: Nancy Fraser, Seyla Benhabib, Patricia Williams, Mari Matsuda, Angela P. Harris, Dorothy Roberts, Catharine MacKinnon, Katherine Francke, Vicki Schultz, Margaret Radin, Jean Elshtain, Iris Young, Zillah Eisenstein, Uma Narayan, Elizabeth Kiss, Nancy Hartsock, Joan Williams, Wendy Brown, and Judith Butler.

*Course Canceled*

SS 201

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

Fred Weaver

*New Course*

SS 204

**MODERN LATIN AMERICA IN WORLD HISTORY**

Frederick Weaver

This course is designed to introduce the sequences and patterns of historical change in Latin America since the early nineteenth century. The course begins with the struggles for national independence and goes on to examine the growth of export economies in the late nineteenth century, the political transformations from revolution and depression, the Cold War and government-sponsored economic development, and globalization and the recent retreat from government initiatives. This is an ambitious undertaking, because Latin American history is, after all, comprised of twenty something national histories. Using comparative frameworks, we will work to bring some interpretive order to those histories and pay close attention to their links to events in the wider world. Given the nature of the course, the required written work will be several short essays oriented towards historiographical issues.

*New Course*

SS 205

**WOMEN, RELIGION, AND POLITICS IN INDIA**

Kalyani Devaki Menon

This course will examine the ways in which religion and politics intersect to shape women's lives in India. We will look at nationalism, social movements, religion, and religious politics, to analyze how these various forces are both constitutive of and constituted by

constructions of gender in India. Through a close examination of ethnography, history, and fiction written from the perspective of postcolonial, feminist, subaltern, and activist writers, we will study the myriad strategies through which women adapt, conform, resist, and transform the dynamics of religion and politics in their everyday lives.

*Description Change*

SS 208

**THE GHETTO IN MODERN HISTORY**

Holly Snyder

This course examines the development of the ghetto as a social institution between the 15<sup>th</sup> and the 21<sup>st</sup> centuries. We will begin with the present and move backward in time, looking at the ghetto through the varied lenses of social theory, sociological reality, urban development, and ethnic politics, to unpack the issues that underlie the process of "ghettoization." Using historical perspective, we will examine the social and political utility of the ghetto during periods of demographic stress, including times of war and peace. Finally, we will assess the implications of the ghetto as a modern cultural space.

*New Course*

SS 224

**URBAN PATHOLOGIES: URBAN CULTURE IN HISTORICAL AND THEORETICAL PERSPECTIVE**

Stacy McGoldrick

How do we view the city? What are our historical assumptions about city life? Where do they come

from? The purpose of this class is to examine some of the "classic" and soon to be "classic" works in urban studies and social theory in order to ask: What is this text reacting to? What does it tell us about city life and culture at the time it was written, and what about it is useful in a contemporary urban context? Many of the authors feared the social consequences of city life and we will examine why and what they were afraid of. This class will move back and forth from theoretical arguments about the nature and definition of the city and urban life to classic works of urban ethnography and planning.

*Course Canceled*

SS 231

**THE AMERICAN SCHOOL**

Kristen Luschen

*New Course*

SS 237

**INDIGENOUS POLITICS OF LATIN AMERICA**

Michelle Bigenho

On January 1, 1994 the Zapatistas captured the attention of the world with an uprising against the unchecked advances of globalization and its specific effects in Mexican society. This uprising, like other Latin American social movements of the late 20<sup>th</sup> century, has drawn on the organizational and symbolic power of indigenous identities. In the past, museum displays and ethnographic texts on Latin America have contributed to the idea of frozen indigenous cultures, comprised of primordial essences—cultures already lost or facing the threat of imminent disappearance in the



modern world. As an alternative, this course presents a dynamic view of what it means to be indigenous in Latin American contexts. The course will be taught through the disciplinary lens of anthropology and readings will be drawn from case studies in Mexico, Guatemala, Colombia, Brazil, Peru and Bolivia. Depending on the Spanish language capabilities of the students who take this course, part of the course may be conducted in Spanish.

*New Course*  
SS 239

## DIVERSITY EQUITY AND OPPORTUNITY IN US. SCHOOLS

Madeline S. Marquez  
At a time when the buzz phrase "no child should be left behind" has become ubiquitous, the schoolroom remains contested ground. Even as the national legacy of failure in educating diverse students--those whose race, ethnicity, class, sexual orientation, or abilities fail to mirror that of the governing society--is more widely recognized than in the past, explanations are multiple and recommended solutions remain contradictory. This course is designed to address three goals. First, we will explore the underlying issues imbedded in the debates on marginality and educational outcomes. Second, based on our understanding of these, we will develop a set of principles of good practice for the education of neglected groups. Finally, we will propose school structures, curricular objectives and pedagogical strategies that promote excellence and equity in

our nation's schools. Students will be asked to write response papers to selected readings, make a class and participate in a group research project on a current educational issue. This course is designed to meet the objectives of the Education Studies program. It is, however, open to any Division II or III student who is interested in the current national education debate.

*New Course*  
SS 242

## IMMIGRANT COMMUNITIES

Linda Allegro  
This course will survey the incorporation processes of various immigrant groups to the United States since 1965. To be explored are immigrants arriving as political refugees; immigrants granted Temporary Protection Status as a consequence of natural disasters; recent Eastern European immigration since the fall of the Soviet Union and the reconfiguration of the Baltic states; and undocumented immigration especially from Mexico. How labor migrations fuel the US economy coupled with a study of the way US immigration policy accommodates particular national-origin groups are underlying theoretical frameworks shaping this course. Our goal is to seek to understand what historical contexts bring particular immigrant groups to America, what defines social-economic mobility once they arrive, and how membership is shaped for newcomers and natives.

*New Course*  
SS 244  
**GLOBALIZING CULTURE**  
Abraham Zablocki  
This course examines the transformation of culture(s) in light of globalization. We seek to understand how the emergence of new global forms of politics, economics, media, technology, violence, and religion are generating complex new cultural forms. How have recent thinkers attempted to theorize these transformations? What do terms such as "society" and "culture" mean in a radically globalized world? We will be particularly concerned with the emergence of hybrid cultural formations, and the consequences of this hybridity for people around the world.

*Description Change*  
SS 249

## THE UNCONSCIOUS BEFORE, DURING AND AFTER FREUD

Martha Hadley  
The unconscious, part of mind or being that is not accessible to consciousness but powerful in its influence on behavior, thought and feeling, has been referred to in philosophy, literature, psychiatry and elsewhere since antiquity. Our current understanding of the unconscious has been shaped by Freud's conceptualization of the mind, psychodynamic theory as it has evolved over the past hundred years and neuropsychology. This class will be an opportunity to read and discuss early writing on the unconscious (even when it is not called by this name) from several disciplines.

Freud's original and revised theory, key contemporary psychoanalytic theory and research from cognitive as well as neuroscience. We will be working with original texts and considering the history of our awareness and understanding of the unconscious aspects of ourselves as human beings. Students will write several brief critical papers on the readings and a final paper on a topic of their choice. A previous course in psychology is required.

*Course Number and Enrollment Method Change*  
SS/WP 255

## WRITING ABOUT THE OUTDOORS

Robert Rakoff and William Ryan  
Formerly SS/WP 138. This course is best suited to Division II students in environmental studies and creative nonfiction writing. Instructor permission.

*Course Canceled*  
SS 257

## INTERROGATING NATIONAL IDENTITY: NATIONS, STATES, AND NATIONAL STATES

Vivek Bhandari  
*Instructor Dropped*  
SS 262

## CONFLICT RESOLUTION AND HISTORICAL ANALYSIS

John Ungerleider  
*Instructor Dropped*  
SS 267

## HUMAN RIGHTS AND THE ENVIRONMENT

Stephanie Levin

*Course Canceled*

SS 268

**UNDERSTANDING CHILDREN**

Rachel Conrad

*Course Canceled*

SS 277

**SOCIALLY ENGAGED**

**BUDDHISM**

Sue Darlington

*Course Canceled*

SS 282

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

Margaret Cerullo

*New Course*

SS 289

**RETHINKING CITIZENSHIP IN  
A GLOBALIZING WORLD**

Margaret Cerullo

This core Social Science course will introduce students to the work and interests of a range of Social Science faculty around a theme of signal importance the meanings of citizenship in a world where the boundaries of the nation state, as the site of belonging and identification as well as rights and duties are highly contested. The class will be held as a combination lecture/seminar discussion once a week in the evening with different faculty participating in each session. Some of the specific themes to be addressed include: US citizenship since September 11th: the reconfiguration of race, ethnicity, nationality and immigration, along with civil liberties, since September 11; African American conceptions and practices of citizenship; the

historical development in post-Emanicipation African American communities of alternative understandings of citizenship with economic, cultural and gendered dimensions; gender and citizenship: drawing on political theory and the history of social policy, feminist faculty will examine the contested meanings of womens citizenship; cultural citizenship: drawing upon current anthropological discussions of the dimensions of both entitlement and belonging that comprise citizenship; indigenous politics and citizenship in Latin America: examining contemporary indigenous movements in Latin America and their relationship to questions of national citizenship; citizenship and mistaken identity: the fate of Japanese and Korean Americans during World War II and the light those experiences shed on Asian American citizenship and current cases of mistaken identity (eg of Sikhs for Arabs); social class and citizenship; historical examination of the moments win the US when the class character of citizenship has been on the agenda, and current work that addresses class and citizenship within specific ethnic groups. The nation as locus of identification and belonging and the challenges that have emerged to nationalism in post-colonial South Asia; political economy of citizenship and its erosion: analysis of the role of the global economy in eroding national sovereignties and calling forth their reassertion in restrictive trade agreements.

*New Course*

SS 294

**INTERROGATING**

**NATIONALISM**Vivek Bhandari

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

**FIVE COLLEGE COURSES**

Mount Holyoke College

ASIAN 131

**ELEMENTARY ARABIC II**

Mohammed Mossa Jiyad

Continuation of Elementary Arabic I. Students will expand their command of basic communication skills, including asking questions or making statements involving learned material. Also, they will expand their control over basic syntactic and morphological principles. Reading materials (messages, personal notes, and statements) will contain formulaic greetings, courtesy expressions, queries about personal well-being, age, family, weather and time. Students will also learn to write frequently-used memorized material such as names, forms, personal notes and addresses.

Mount Holyoke College

ASIAN 232

**INTERMEDIATE ARABIC II**

Mohammed Mossa Jiyad

Continuation of ASIAN Intermediate Arabic I.

Smith College

ARA 100D

**ELEMENTARY ARABIC II**

Mohammed Mossa Jiyad

See course description for ASIAN 131.

Hampshire College  
HACU 287  
Constance Valis Hill and Baba Hillman

## THE BODY AND FILM

This advanced production and criticism course, open to film/video concentrators and dancers/choreographers, explores the relationship between dance and the camera and the creative processes involved in creating choreography for the camera. We will focus on works that have most successfully negotiated between the spatial freedom of film and the time-space-energy fields of dance, the cinematic techniques of camera-cutting-collage and the vibrant continuity of the moving body. The course will be structured as a series of hands-on workshops that introduce students to methods of grounding and developing source materials for three projects to be completed during the course of the semester. Students will engage in all aspects of production, from the concept, script, storyboard and direction to choreography, performance, lighting, sound, and editing. Weekly screenings will demonstrate historical and contemporary approaches to working with the body on film. Hampshire College

Amherst College  
TWENTIEH CENTURY  
AMERICAN DANCE: SIXTIES  
VANGUARD TO NINETIES HIP HOP  
Constance Valis Hill

This survey of late twentieth century dance moves from the sixties – a decade of revolt and redefinition

in American modern dance that provoked new ideas about dance, the dancer's body and a radically changed dance aesthetic – to the radical postmodernism of the nineties, when the body continued to be the site for debates about the nature of gender, ethnicity and sexuality. We will investigate how the political and social environment of the sixties – particularly the Black Power/Black Arts Movement and Women's Movement – informed the work of succeeding generations of dance artists and yielded new theories about the relationship between cultural forms and the construction of identities.

Smith College  
FS280

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

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

the history and contemporary practice of video art/documentary video as a means to explore a range of visual strategies and aesthetic approaches to video making. Prerequisite: 200 (which may be taken concurrently). Enrollment limited to 13. Five College students welcome. Location TBA. Tues. 1:00-4:50pm

University of Massachusetts

## ADVANCED VIDEO

PRODUCTION Elizabeth Miller

This advanced video production course is open to five college students who have a solid understanding of basic video production. In a seminar environment, students will have an opportunity to explore advanced aspects of the medium including proposal development, digital editing, sound recording, and distribution for finished work.

Through in-class critiques and the viewing and discussion of film and video, students will look and think critically about the construction of the moving image and the creative use of sound. Weekly screenings and readings will introduce students to the contemporary practice of video art/documentary video as a means to explore a range of visual strategies and aesthetic approaches to video making. Admission with consent of the instructor. (Contact registration) Limited enrollment. Location and time TBA.

Amherst College  
English 89S  
NON-FICTION PRODUCTION: THEORIES AND PRACTICE  
The aims of this seminar are two-fold: first, to continue our exploration into the art of film and video through production workshops, camera and editing exercises, and self-directed projects. Second, to continue an introduction to the aesthetics an forms of film and video art through weekly screenings, readings, writing, and class discussion. This semester's selected topic will act as a loose construct to examine the nature, form, and function of non-fiction film/video practices by focusing on its outer-limits, the places where its status and meaning (as documentary) is challenged. Not open to first-year students. Five College students welcome. Prerequisite: English 82 (or its equivalent). Admission with consent of the instructor. (Contact English Department before registration). Limited enrollment. Location and time TBA.

Mount Holyoke

FS 310

## PRODUCTION SEMINAR ON THE MOVING IMAGE: STRUCTURE/SOUND/VISION

Amherst College  
This introductory video production course will teach basic skills involved in video production including camera work, lighting, sound recording, and editing. This class will provide students with technical and conceptual skills to plan and complete creative video

projects in small groups and individually. Over the course of the semester, students will gain experience in pre-production, production and post-production techniques. Through production exercises and in-class critiques, students will learn to look and think critically about the construction of the moving image and the creative use of sound. Weekly screenings and readings will introduce students to the history and contemporary practice of video art/documentary video as a means to explore a range of visual strategies and aesthetic approaches to video making. Dwight 101, Class: Wed. class 2:40-5:40 pm, Screenings: Tue 7:30-10:00pm.

University of Massachusetts  
GEO 591V  
**VOLCANOLOGY**  
John M. Rhodes

Systematic discussion of volcanic phenomena, types of eruptions, generation and emplacement of magma, products of volcanism, volcanic impact on humans, and the monitoring and forecasting of volcanic events. Case studies of individual volcanoes illustrate principles of volcanology; particular attention to Hawaiian, ocean-floor, and Cascade volcanism. Morrill IV, Room 258, F 1:30 – 3:30 and another 2 hour time and place

Mount Holyoke College  
IR 270  
**U.S. FOREIGN POLICY**  
Jon Western

In this examination of American Foreign policy since 1898, topics include the emergence of the

United States as a global power, its role in World War I and II, its conduct and interests in the cold war, and its possible objectives in a post-cold war world. Particular attention is paid to the relationship between domestic interests and foreign policy, the role of nuclear weapons in determining policy, and the special difficulties in implementing a democratic foreign policy.

University of Massachusetts  
POLS 255  
**U.S. FOREIGN POLICY**  
Jon Western

In this examination of American Foreign policy since 1898, topics include the emergence of the United States as a global power, its role in World War I and II, its conduct and interests in the cold war, and its possible objectives in a post-cold war world. Particular attention is paid to the relationship between domestic interests and foreign policy, the role of nuclear weapons in determining policy, and the special difficulties in implementing a democratic foreign policy.

University of Massachusetts  
Italian 597B  
**THE IMAGE OF THE WOMAN IN ITALIAN LITERATURE**  
Elizabeth. D. Mazzocco

Beginning with the images of the ideal females of the poetry of the Dolce Stil Nuovo and the Scuola Siciliana, we will examine literary depictions of women throughout Italian literature. The females will include Dante's Beatrice, Petrarch's Laura and Poliziano's Simonetta, the warrior queens and the enchanted

princesses of Renaissance epics, the heroines of commedia dell'arte, Goldoni's protagonist Mirandolina, and Moravia's Cesira. We will also look at the way women depict themselves using the works of Sibella Aleramo, Natalia Ginsberg, Franca Rame and Dacia Maraini. Students will write several critical essays, make oral presentations and complete a research paper. The course will be conducted in Italian, although those not enrolled for Italian credit may complete written assignments in English. Tu 4:00 – 6:30

**KI-SWAHILI**  
Intensive Ki-Swahili will be offered through the Five College Center for the Study of World Languages by an instructor funded by the Mellon Foundation. Limited enrollment. For further information go to <http://www.umass.edu/fclang>.

## **OUTDOOR PROGRAM AND RECREATIONAL ATHLETICS**

*Course Canceled*  
OPRA 105  
**WOMEN'S SELF-DEFENSE**  
Nancy Rothenberg

New Course  
OPRA 114  
**RAD: RAPE AGGRESSION DEFENSE**  
Troy Hill, Karen Pauly, and Marion Taylor.

The RAD system is a program of realistic, self-defense tactics and techniques. It is a comprehensive course for women which begins with awareness, prevention, risk reduction and

avoidance while progressing to the basics of hands-on defense training. Safety and survival in today's world requires a definite course of action. We provide effective options by teaching women to take an active role in their own defense and psychological well being. All physical abilities are welcome and no previous experience is necessary but consistent attendance or making up classes is necessary.

*Course Canceled*  
OPRA 128  
**MESSING AROUND IN BOATS**  
Karen Warren

*Course Canceled*  
OPRA 130  
**WINTER ACTIVITIES SAMPLER**  
Karen Warren

*New Course*  
OPRA 132  
**OUTDOOR ADVENTURE SAMPLER**  
Karen Warren

This course is an opportunity to experience the many activities that make up outdoor adventure. The class will also expose students to natural areas in the local region. In the winter, activities may include snowshoeing, cross country skiing, and building snow shelters. As spring arrives we will do canoeing, kayaking, hiking and climbing. This course is an opportunity to get out each week and learn new outdoor adventure skills.

## NEW FACULTY BIOGRAPHIES

**Jane Ashby**, Instructor in Psychology, is a graduate student in psychology at the University of Massachusetts currently working on her Ph.D. in psychology. She received her Ed.M. in education from Harvard University and her B.A. in English from Ohio State University. She has taught courses at Harvard Graduate School of Education and Ohio State University.

**Peggy Maisel** holds a B.A. from Pomona College, an M.A. in Urban Studies from Occidental College, Masters in Teaching from Antioch College School of Law, and a Juris Doctor from Boston University. She was a Fulbright Visiting Professor and then Associate Professor from 1996-2002 at the University of Natal in Durban, South Africa. While there, Professor Maisel conducted research on issues related to women and children's rights including domestic violence, discrimination on the basis of HIV/AIDS status and access to justice. In the U.S. she has been a law professor, dean, and civil rights lawyer. Among her publications are two textbooks she co-authored in South Africa: *Introduction to Law and Legal Skills*, and *Foundations of South African Law: Critical Issues for Law Students*.

**Marcin Morzycki**, Instructor in Linguistics, is completing his Ph.D. in linguistics at the University of Massachusetts. He received his B.A. from the University of California, Santa Cruz, in linguistics and in politics. His research interests focus

principally on semantics, syntax, and their interface. He is currently working on his dissertation, which develops analyses of the semantics and syntax of several puzzling modifier types and draws more general conclusions about how modifier position can influence modifier interpretation. He is the recipient of an NSF graduate research fellowship.

**Candice Salyers** is a Smith College graduate student in the dance department.

**Joel Saxe** teaches video in the Art Department at Greenfield Community College. As a documentary filmmaker, he has produced works on Yiddish culture and Jewish radicalism in Miami and New York. As a media activist, he has led efforts to develop critical media pedagogy and community media arts, most recently creating a "Revisioning Families" project at G.C.C. that used media education to represent issues of welfare and income inequality. He holds a Ph.D. from the Dept. of Communication at the University of Massachusetts where his doctoral thesis was an ethnography of Yiddish culture on South Miami Beach.



# SPRING 2003 SCHEDULE OF CLASSES

## NOVEMBER 6, 2002

### SCHOOL OF COGNITIVE SCIENCE

| Course  | Title                             | Instructor | Method   | Limit | Time           | Location | Learning Goals |
|---------|-----------------------------------|------------|----------|-------|----------------|----------|----------------|
| CS 0108 | Artificial Life                   | Klein      | Open     | 25    | MW 4-520       | ASH 126  | PRJ            |
| CS 0115 | Neural Networks                   | Davila     | Open     | 20    | MW 230-350     | ASH 221  | PRJ, PRS, Q, W |
| CS 0118 | Emotions                          | Sizer      | Open     | 25    | TTH 9-1020     | ASH 111  | PRJ, W         |
| CS 0127 | Memory, Learning and Expertise    | Tronsky    | Open     | 25    | TTH 2-320      | ASH 126  | PRJ, PRS, Q, W |
| CS 0151 | The Reading Brain                 | Ashby      | Open     | 25    | MW 4-520       | FPH 101  | PRJ, PRS, W    |
| CS 0153 | Internet Programming              | Weiss      | Open     | 25    | MWF 1030-1150  | ASH 221  | Q, PRS, PRJ    |
| CS 0155 | New Media: Innov/Adop/Future      | J. Miller  | Open     | 25    | MW 9-1020      | ASH 221  | PRJ, PRS, W    |
| CS 0161 | Ind Liberty, Morality, & Politics | Alleva     | Open     | 25    | TTH 1030-1150  | ASH 222  | PRS, W         |
| CS 0174 | Computer Animation I              | Perry      | Open     | 20    | MW 1-220       | ASH 126  | PRJ            |
| CS 0180 | The 'Linguistics War'             | Morzycki   | Open     | 25    | TTH 630-750 PM | ASH 111  | PRS, W         |
| CS 0203 | Cognitive Development             | Evans      | Open     | 25    | TTH 1030-1150  | ASH 111  |                |
| CS 0210 | Intro to Phil of Language         | Sizer      | Prereq   | 25    | TTH 2-320      | ASH 111  |                |
| CS 0212 | Philosophy of Technology          | Sheth      | Open     | 25    | TTH 1230-150   | ASH 111  |                |
| CS 0213 | Media and Democracy               | J. Miller  | Open     | 25    | TTH 1230-150   | ASH 222  |                |
| CS 0219 | Behavior/Evol Domestic Anim       | Coppinger  | Prereq   | 10    | MW 9-1020      | ARF      |                |
| CS 0229 | Computer Vision                   | Weiss      | Prereq   | 25    | MWF 1-220      | ASH 221  |                |
| CS 0231 | Comp Game Theory & Design         | Moore      | Open     | 9     | MW 230-350     | ASH 126  |                |
| CS 0260 | Cognitive Ethology                | Coppinger  | Prereq   | 10    | MW 1030-1150   | ARF      |                |
| CS 0263 | Artificial Intelligence           | Davila     | Open     | 25    | TTH 1030-1150  | ASH 221  |                |
| CS 0290 | Special Visual Effects            | Perry      | Prereq   | 15    | TTH 1230-150   | ASH 126  |                |
| CS 0299 | Assessment of Concep Dev          | Dawson     | Open     | 25    | MW 4-6         | ASH 111  |                |
| CS 0307 | Children & Television Viewing II  | Evans      | InstrPer | 10    | TTH 2-320      | ASH 222  |                |
| CS 0320 | Educ Research and Evaluation      | Wenk       | Open     | 20    | MW 9-1020      | ASH 111  |                |
| CS 0331 | Comp Game Theory/Des/Prog         | Moore      | Prereq   | 9     | MWF 230-350    | ASH 126  |                |

### SCHOOL OF HUMANITIES, ARTS AND CULTURAL STUDIES

| Course          | Title                           | Instructor  | Method | Limit | Time         | Location  | Learning Goals |
|-----------------|---------------------------------|-------------|--------|-------|--------------|-----------|----------------|
| HACU/IA/WP 0102 | Introduction to Writing         | Gorlin      | Open   | 16    | WF 1-220     | GRW       | W              |
| HACU 0104       | Introduction to Drawing         | Mann        | Open   | 18    | MW 1-5 pm    | ARB       | PRJ            |
| HACU/IA 0105    | Book Arts/Digital Printmaking   | Siniosoglou | Open   | 15    | F 9-1150     | EDH 3     | PRJ            |
| HACU 0108       | Introduction to Media Prod      | Saxe        | Open   | 16    | M 7-10 PM    | LIB B3    | PRJ            |
| HACU 0109       | Intro to Analog & Digital Media | Hillman     | Open   | 16    | TH 9-1150    | PFB Class | PRJ, PRS, W    |
| HACU 0110       | Film Workshop I                 | Waters      | Open   | 16    | TH 2-5       | PFB Class | PRJ, W         |
| HACU 114♦       | Modern Dance II                 | Salyers     | Open   | 24    | TTH 2-320    | MDB Main  |                |
| HACU 0117       | Architectural Design            | R. Goodman  | Open   | 25    | TTH 1230-150 | EDH 3     |                |
| HACU 0118       | Russia: Film & Literature Rev   | Hubbs       | Open   | 25    | TTH 1230-150 | EDH 4     | W              |
| HACU 0152       | Experiments in Journalism       | Kerr        | Open   | 18    | WF 1030-1150 | FPH 103   | W              |

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

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

# SCHOOL OF HUMANITIES, ARTS AND CULTURAL STUDIES

| Course       | Title                            | Instructor    | Method   | Limit | Time                    | Location        | Learning Goals |
|--------------|----------------------------------|---------------|----------|-------|-------------------------|-----------------|----------------|
| HACU 0153    | Introduction to Philosophy       | Cox           | Open     | 25    | MW 1-220                | EDH 4           | PRS, W         |
| HACU 0157    | The English Bible                | Hodder        | Open     | 25    | MW 1030-1150            | EDH 4           | PRS, W         |
| HACU 0159    | Jazz Ensemble Seminar            | Dessen        | Open     | 25    | T 630-930 pm            | MDB             | PRS            |
| HACU 0160    | Collage Meets Feminist Theory    | Soto-Diaz     | Open     | 16    | W 1-5 PM                | ARB             | PRS, W         |
| HACU 0165    | The Artist and the State         | Nielsen       | Open     | 25    | TTH 1230-150            | EDH 4           | PRS, W         |
| HACU 0167    | Intro to Television Theory       | Ogdon         | Open     | 25    | TTH 9-1020              | FPH 103         | PRS, W         |
| HACU 0168    | Docum: Salvation/Surveillance?   | J. Meagher    | Open     | 25    | M 9-1150                | ASH AUD         | PRS, W         |
| HACU 0170    | Phil of Race and Gender          | Roelofs       | Open     | 25    | TTH 1030-1150           | FPH 101         | PRS, W         |
| HACU 0173    | Notions of Heroes/Heros          | Wilburn       | Open     | 25    | MW 1-220                | FPH 103         | PRS, W         |
| HACU 0174    | American Film Renaissance        | Schmidt       | Open     | 25    | TTH 330-450/M 7-10 pm   | FPH 108         | PRS, W         |
| HACU 0178    | Self and Society in 19th Century | Sanders       | Open     | 25    | MW 230-350              | FPH 101         | PRS, W         |
| HACU 0180    | Read Poetry Crit & Creative      | Wallen        | Open     | 25    | MW 4-520                | EDH 4           | PRS, W         |
| HACU 0184    | Writers of the American West     | Harbison      | Open     | 25    | MW 1-220                | FPH 106         | PRS, W         |
| HACU 0186    | Degas, van Gogh, Gauguin         | Levine        | Open     | 25    | TTH 1030-1150           | ASH AUD         | PRS, W         |
| HACU 0193    | American Literary Modernism      | Schocket      | Open     | 25    | TTH 1230-150            | FPH 101         | PRS, W         |
| HACU 0195    | American Ethnic Literature       | Schmidt       | Open     | 25    | TTH 9-1020              | FPH 108         | PRS, W         |
| HACU 0197    | Cross-Cultural Readings          | Rueschmann    | Open     | 25    | MW 1030-1150            | FPH 104         | PRS, W         |
| HACU 0202    | Jane Austen's Mansfield Park     | Sanders       | Open     | 25    | MW 1030-1150            | FPH 105         | PRS, W         |
| HACU 0203    | Literature and/as History        | Holland       | Open     | 25    | MW 1030-1150            | FPH 106         | PRS, W         |
| HACU 0208    | Introduction to Painting         | Sinaglu       | Prereq   | 16    | MW 9-1150               | ARB             | PRS, W         |
| HACU 0210    | Film Workshop II                 | Ravett        | InstnPer | 16    | F 9-1150                | PFB Class       | PRS, W         |
| HACU 0211    | Still Photography Workshop II    | Seydel        | InstnPer | 16    | W 630-930 pm            | PFB Class       | PRS, W         |
| HACU 0212    | Video II: Typography             | Soar          | Prereq   | 16    | M 9-1150                | ASH 222         | PRS, W         |
| HACU 216 ♦   | Modern Dance IV                  | Pengelly      | Open     | 24    | TTH 330-5               | MDB Main        | PRS, W         |
| HACU/IA 0218 | Living Now/Life in the Valley    | Hayden/Lesly  | InstnPer | 32    | T 9-1150                | PFB Class       | PRS, W         |
| HACU 0224    | Literature and Evil              | Wallen        | Open     | 25    | MW 1-220                | EDH 1           | PRS, W         |
| HACU 0225    | Multi Narr Southern Lit & Hist   | Kennedy/Tracy | Open     | 35    | TTH 2-320               | FPH 102         | PRS, W         |
| HACU 0228    | World of Fedor Dostoevsky        | Hubbs         | Open     | 25    | W 230-520               | EDH 2           | PRS, W         |
| HACU 0229    | Contemporary Crime Fiction       | Kerr          | Open     | 25    | TTH 1030-1150           | FPH 103         | PRS, W         |
| HACU 0230    | Painting the Still Life          | Soto-Diaz     | Prereq   | 16    | TTH 9-1150              | ARB             | PRS, W         |
| HACU 0235    | Traveling Identities             | Rueschmann    | Open     | 25    | MW 230-350/M 630-930 PM | FPH 102/ASH AUD | PRS, W         |
| HACU 0238    | The Cultured Camera              | Mathews       | Open     | 25    | TTH 1030-1150           | FPH 107         | PRS, W         |
| HACU 0239    | Jazz Ensemble Seminar            | Dresser       | Prereq   | 25    | T 630-930 pm            | MDB Recital     | PRS, W         |
| HACU 0241    | Disc & Prac in Music Today       | Cox/Warner    | Open     | 35    | TTH 2-320               | MDB Recital     | PRS, W         |
| HACU 0243    | Nature and Prac of Improv        | Edwards       | Prereq   | 25    | MW 4-520                | MDB Recital     | PRS, W         |
| HACU 0248    | Woman Director of Film/Video     | Braderman     | Prereq   | 25    | T 1230-320              | ASH AUD         | PRS, W         |
| HACU 0254    | PsychTheories of Religion        | D'Amato       | Open     | 25    | TTH 9-1020              | FPH 104         | PRS, W         |
| HACU 0256    | Ancient Epic                     | Mcagher       | Open     | 25    | MW 1-220                | FPH 102         | PRS, W         |
| HACU/IA 0259 | Archit Design Diver/Soc Change   | R. Goodman    | Open     | 25    | TTH 2-320               | EDH 3           | PRS, W         |
| HACU 0265    | Tonal Music II                   | Edwards       | Prereq   | 25    | TTH 1230-150            | MDB Recital     | PRS, W         |
| HACU/IA 0272 | Dance in Culture                 | Lowell        | Open     | 20    | TTH 1030-1220           | MDB Small       | PRS, W         |
| HACU 0273    | Musie of Multicultural America   | R. Miller     | Open     | 25    | TTH 1030-1150           | MDB Recital     | PRS, W         |
| HACU 0281    | Video Activism                   | Soar          | Prereq   | 16    | W 9-1150/W 7-10 PM      | ASH 222/ASH AUD | PRS, W         |

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## SCHOOL OF HUMANITIES, ARTS AND CULTURAL STUDIES

| Course    | Title                            | Instructor              | Method   | Limit | Time               | Location        | Learning Goals |
|-----------|----------------------------------|-------------------------|----------|-------|--------------------|-----------------|----------------|
| HACU 0282 | Varieties of Memoirs/Autobio     | Russo                   | Open     | 15    | T 9-1150           | EDH 4           |                |
| HACU 0283 | Issues in Popular Culture        | Ogdon                   | Open     | 25    | W 230-520          | FPH ELH         |                |
| HACU 0284 | Thinking through Zen Buddhism    | D'Amato                 | Prereq   | 25    | MW 4-520           | FPH 106         |                |
| HACU 0286 | Studio Art Division II Workshop  | Mann                    | Prereq   | 15    | MW 9-12            | ARB             |                |
| HACU 0287 | The Body and Film                | Hillman/Hill            | InstrPer | 24    | T 1230-320         | PFB Class       |                |
| HACU 0288 | Shakespeare and Woolf            | Kennedy                 | Prereq   | 25    | TTH 1030-1150      | FPH 102         |                |
| HACU 0291 | World Music for Comps & Perf     | Pillay                  | Prereq   | 25    | MW 1030-1150       | MDB Recital     |                |
| HACU 0297 | Liter, Violence, and the State   | Russo/Parker            | Open     | 35    | MW 1230-150        | Amherst College |                |
| HACU 0299 | The Collector: Theory and Prac   | Levine/Seydel           | Prereq   | 35    | M 230-520          | PFB Class       |                |
| HACU 0302 | Applied Ethnomusicology          | R. Miller               | InstrPer | 15    | M 1-350            | MDB Recital     |                |
| HACU 0315 | Subj, Relation, Prod of Cultures | Roelofs                 | InstrPer | 16    | T 1230-320         | FPH ELH         |                |
| HACU 0319 | American Studies Seminar         | Schocket/Tracy          | InstrPer | 25    | W 1-350            | ASH 111         |                |
| HACU 0323 | Integrated Media Seminar         | D. Warner               | InstrPer | 12    | W 230-520 pm       | LIB B3          |                |
| HACU 0354 | Comp Study Trad Love Poetry      | Mcagher/Pillay          | InstrPer | 16    | W 4-6/TH 1030-1230 | FPH WLH/EDH 4   |                |
| HACU 399b | Film/Photography Studies         | Braderman/Hayden/Ravett | InstrPer | 40    | W 2-520            | PFB Class       |                |

## SCHOOL OF INTERDISCIPLINARY ARTS

| Course          | Title                           | Instructor    | Method   | Limit | Time          | Location      | Learning Goals |
|-----------------|---------------------------------|---------------|----------|-------|---------------|---------------|----------------|
| IA/WP/HACU 0102 | Introduction to Writing         | Gorlin        | Open     | 16    | WF 1-220      | GRW           | W              |
| IA/HACU 0105    | Book Arts/Digital Printmaking   | Siniosoglou   | Open     | 15    | F 9-1150      | EDH 3         | PRJ            |
| IA 108A         | Drawing & Visual Media          | Simblist      | Open     | 25    | F 1230-510 pm | ARB           | PRJ            |
| IA 108B         | Drawing & Visual Media          | Reeds         | Open     | 25    | TH 4-8 pm     | ARB South     | PRJ            |
| IA 0118         | Intro to Theatre and Soc Action | Page          | Open     | 25    | MW 9-1020     | GRW           | PRJ, W         |
| IA 0120         | Sculpture Foundation            | Haxo          | Open     | 16    | TTH 930-1150  | ARB Sculpt    | PRJ            |
| IA 0121         | Reading and Writing Fiction     | Bakis         | Open     | 15    | TTH 1030-1150 | EDH 1         | W              |
| IA 0127         | Amer Voices, Amer Lives         | Lesy          | Open     | 15    | MW 9-1020     | FPH 105       | W              |
| IA 0133         | Color Practice and Concepts     | Reeds         | Open     | 25    | F 1-5 pm      | ARB South     | PRJ            |
| IA 0138         | Latino Theatre in the US        | Page          | Open     | 25    | MW 1030-1150  | GRW           | PRJ, W         |
| IA 0161         | Cultural Cont/Gender Pol/Aids   | J. Lewis      | Open     | 25    | MW 1030-1150  | KIVA          | PRJ, PRS, W    |
| IA 0183         | Expl PerfSpaces/Designing       | Kallok        | Open     | 15    | TTH 1230-150  | EDH 19        | PRJ, PRS       |
| IA 0191         | Principles of Acting            | Diklich       | Open     | 15    | MW 230-350    | EDH 19        | PRJ, PRS       |
| IA 0196         | Principles of Directing         | Diklich       | Open     | 15    | TTH 2-320     | MDB Main      | PRJ, PRS       |
| IA/LM 0203      | Designing for Humans            | Twitchell     | InstrPer | 12    | TTH 2-320     | LCD Classroom |                |
| IA/SS 0206      | Psych Dynamics in Drama         | Donkin/Mattei | Open     | 35    | TTH 1030-1150 | FPH ELH       |                |
| IA/HACU 0218    | Living Now/Life in the Valley   | Lesy/Hayden   | InstrPer | 32    | T 9-1150      | PFB Class     |                |
| IA 0227         | Harlem Renaissance/Negritude    | Coles         | Open     | 25    | MW 230-350    | EDH 4         |                |
| IA 0241         | Poetry with Politics            | Jenkins       | Open     | 20    | WF 1-230      | KIVA          |                |
| IA/HACU 0259    | Archit Design Diver/Soc Change  | R. Goodman    | Open     | 25    | TTH 2-320     | EDH 3         |                |
| IA 0266         | Political Fictions: Joan Didion | Hanley        | Open     | 16    | TH 1230-320   | EDH 2         |                |
| IA/HACU 0272    | Dance in Culture                | Lowell        | Open     | 20    | TTH 1030-1220 | MDB Small     |                |

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# SCHOOL OF INTERDISCIPLINARY ARTS

| Course  | Title                          | Instructor     | Method  | Limit | Time        | Location   | Learning Goals |
|---------|--------------------------------|----------------|---------|-------|-------------|------------|----------------|
| IA 0292 | Visions of Art & Social Action | J. Lewis       | InstPer | 15    | M/W 430-550 | FPH 105    |                |
| IA 0301 | Advanced Fiction Writing       | Bakis          | InstPer | 12    | W 1-350     | EDH 3      |                |
| IA 0325 | Theatre Concentrators Sem      | Donkin/Kramer  | Open    | 30    | F 1-320     | EDH 2      |                |
| IA 0330 | Advanced Sculpture             | Haxo           | InstPer | 15    | TTH 1-320   | ARB Sculpt |                |
| IA 0399 | Advanced Seminar in Writing    | Hanley/Jenkins | InstPer | 16    | T 1230-320  | KIVA       |                |

# SCHOOL OF NATURAL SCIENCE

| Course       | Title                             | Instructor       | Method  | Limit | Time                    | Location           | Learning Goals |
|--------------|-----------------------------------|------------------|---------|-------|-------------------------|--------------------|----------------|
| NS 0101      | How Things Work                   | Bernstein        | Open    | 25    | TTH 2-320               | CSC 202            | PRJ, Q         |
| NS 0107      | Evolution of the Earth            | Reid             | Open    | 20    | M/W 9-1020/M 130-430    | CSC Area 3         | PRJ            |
| NS 0114      | Alternatives Agriculture          | Winship          | Open    | 25    | TTH 1230-150            | CSC 316            | PRS, W         |
| NS 0116      | Social Determinants of Health     | Conlisk          | Open    | 25    | TTH 1030-1150           | CSC 316            | PRJ, PRS, Q, W |
| NS 0120/0320 | Conv & Comp Medicine              | Jarvis/Selin     | Open    | 40    | TTH 1030-1150           | CSC 333            | PRJ, PRS, Q, W |
| NS 0126      | Sci of Organic Vegetable Repro    | Hanson           | Open    | 20    | TTH 9-1020              | CSC 316            | PRJ, PRS, Q, W |
| NS 0129      | Topics in Women's Health          | Bruno            | Open    | 25    | M/W 1030-1150           | CSC 333            | PRJ, PRS, Q, W |
| NS 0130      | Brain Human Neuropsychology       | Crenshaw         | Open    | 20    | M/W 4-520               | CSC 316            | PRJ, Q, W      |
| NS 0134/0334 | Arch of Enslaved Africans         | Goodman/Reid     | Open    | 30    | M/W 1030-1150/W 1-4     | CSC Area 3         | PRJ, PRS, Q, W |
| NS 0135      | The Human Skeleton                | Perez            | Open    | 25    | TTH 1230-150/TH 2-5     | CSC 3rd Osteo      | PRJ, PRS, W    |
| NS 0140      | Violence/Confl in Prehist Pop     | Perez            | Open    | 25    | TTH 1030-1150           | CSC 121            | PRJ, Q         |
| NS 0156      | Issues International Nutrition    | Giahi            | Open    | 20    | TTH 9-1020              | CSC 121            | PRJ, Q, W      |
| NS 0157/0357 | Hlth Effects of Artists Materials | Lowry            | Open    | 25    | M/W 9-1020              | CSC 333            | PRJ, PRS, Q, W |
| NS 0162      | Nature/Naturalists/Nature Writ    | Hoffman          | Open    | 20    | M/W 230-350             | CSC 316            | Q              |
| NS 0169      | Mathematics & Other Arts          | Hoffman          | Open    | 25    | M/W 9-1020              | CSC 316            |                |
| NS 0202      | Chemistry I                       | Amarasiriwardena | Open    | 25    | M/W 1030-1150/M 130-430 | CSC 121/2nd Chem   |                |
| NS 0205      | Physics II                        | Wirth            | Open    | 20    | TTH 2-320/TH 330-5      | CSC 3rd Open       |                |
| NS 0216      | Compost Sci/Sust Soil Fertility   | Winship/Tor      | Open    | 25    | M/W 1030-1150/M 130-5   | CSC 333/CSC Area 3 |                |
| NS 0220      | Physiology: Integrative Biology   | McNeal           | Open    | 20    | M/W 9-1020/W 230-5      | CSC 3rd Open       |                |
| NS 0239      | Ethics of Med Care Diverse Soc    | Payne            | Open    | 20    | TTH 2-320               | CSC 121            |                |
| NS 0261      | Calculus II                       | Kelly            | Prereq  | 25    | M/W 9-1020              | CSC 2nd Open       |                |
| NS 0262      | Biochemistry                      | Jarvis/Tor       | Open    | 25    | TTH 1230-150/TH 2-5     | CSC 333/2nd Molec  |                |
| NS 0265      | Stats and Experimental Design     | Conlisk/Schultz  | Open    | 20    | M/W 1030-1150           | CSC 3rd Open       |                |
| NS 0294      | Sust Agric and Organic Farming    | Schultz          | Open    | 25    | TTH 1030-1150/T 1-3     | CSC Area 3         |                |
| NS 0320/0120 | Conv & Comp Medicine              | Jarvis/Selin     | Open    | 40    | TTH 1030-1150           | CSC 333            |                |
| NS 0324      | Advanced Calculus                 | Kelly            | Prereq  | 20    | M/W 1030-1150           | CSC 2nd Open       |                |
| NS 0333      | Analytical Chem for Scientists    | Amarasiriwardena | InstPer | 10    | W/F 9-1020/F 1-4        | CSC 121/2nd Chem   |                |
| NS 0334/0134 | Arch of Enslaved Africans         | Goodman/Reid     | Open    | 30    | M/W 1030-1150/W 1-4     | CSC Area 3         |                |
| NS 0336      | Supernovae/Fate Universe          | Leonard          | Prereq  | 20    | T 230-530               | CSC 333            |                |
| NS 0355      | Advanced Topics Plant Ecol        | Winship          | InstPer | 8     | F 1030-1150/F 1-5       | CSC Area 1         |                |
| NS 0357/0157 | Hlth Effects of Artists Materials | Lowry            | Open    | 25    | M/W 9-1020              | CSC 333            |                |

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## SCHOOL OF NATURAL SCIENCE

| Course  | Title                          | Instructor | Method   | Limit | Time          | Location     | Learning Goals |
|---------|--------------------------------|------------|----------|-------|---------------|--------------|----------------|
| NS 0361 | Integrative Sem in Env/Hlth Ed | Bruno      | InstrPer | 15    | M 230-520     | CSC 333      |                |
| NS 3811 | Sustainability Seminar         | Wirth      | Open     | 20    | TTH 1030-1150 | CSC 3rd Open |                |
| NS 3861 | New Ways of Knowing            | Bernstein  | InstrPer | 15    | W 230-520     | CSC 121      |                |

## SCHOOL OF SOCIAL SCIENCE

| Course     | Title                            | Instructor          | Method   | Limit | Time          | Location | Learning Goals |
|------------|----------------------------------|---------------------|----------|-------|---------------|----------|----------------|
| SS 0102    | Poverty and Wealth               | Nisonoff            | Open     | 25    | TTH 1030-1150 | FPH 104  | PRJ, PRS, Q, W |
| SS 0103    | Performance and Ethnography      | Bigenho             | Open     | 25    | WF 9-1020     | FPH 103  | PRJ, PRS, W    |
| SS 0110    | Making of Modern South Asia      | Bhandari            | Open     | 25    | MW 230-350    | FPH 103  | PRJ, PRS, W    |
| SS 0117    | Buddhism/Soc Cross-Cultural      | Zablocki            | Open     | 25    | MW 1030-1150  | FPH 101  | PRJ, PRS, W    |
| SS 0128    | Hist/Politics Consumer Culture   | Greene              | Open     | 25    | MW 1030-1150  | EDH 1    | PRJ, PRS, W    |
| SS 0134    | Globalization and the Law        | Levin               | Open     | 25    | MW 1-220      | FPH 104  | PRS, W         |
| SS 0135    | Culture(s) of US Foreign Policy  | Bengelsdorf/Cerullo | Open     | 35    | WF 1-220      | FPH 107  | W              |
| SS 0137    | Hist & Prac Amer Police Forces   | McGoldrick          | Open     | 25    | MW 9-1020     | FPH 104  | PRJ, PRS, W    |
| SS 0139    | Race and Ethnicity in the US     | Kim                 | Open     | 25    | WF 9-1020     | FPH 106  | PRS, W         |
| SS 0141    | Third World Dev                  | Holmquist           | Open     | 25    | TTH 2-320     | FPH 103  | W              |
| SS 0147    | Gender and its Development       | Hadley              | Open     | 25    | TTH 1030-1150 | FPH 108  | PRS, W         |
| SS 0148    | Comp Persp Children's Rights     | Maisel              | Open     | 25    | MW 4-520      | FPH 102  | PRS, W         |
| SS 0151    | Cultural/Religious Cont of Env   | Darlington          | Open     | 25    | MW 1-220      | FPH 108  | PRJ, PRS, W    |
| SS 0158    | Psychology of Immigration        | Cheng               | Open     | 25    | TTH 1230-150  | FPH 103  | PRJ, PRS, W    |
| SS 0166    | Expressions of Urban Culture     | Allegro             | Open     | 25    | WF 230-350    | FPH 104  | PRJ, PRS, W    |
| SS 0167    | Radicalism/Soc Change in US      | Snyder              | Open     | 25    | TTH 2-320     | FPH 104  | W              |
| SS 0168    | Feminist Political Theory        | Sheth               | Open     | 25    | TTH 9-1020    | FPH 105  | PRJ, PRS, W    |
| SS 0172    | African/African Amer             | Jordan              | Open     | 25    | MW 1030-1150  | FPH 102  | W              |
| SS 0202    | Fair Div/Fair Representation     | Kelleher            | Open     | 25    | TTH 2-320     | FPH 105  |                |
| SS 0204    | Modern Latin Amer World Hist     | Weaver              | Open     | 25    | MW 230-350    | FPH 108  |                |
| SS 0205    | Women, Religion, Politics India  | Menon               | Open     | 25    | TTH 1230-150  | FPH 105  |                |
| SS/IA 0206 | Psych Dynamics in Drama          | Mattei/Donkin       | Open     | 35    | TTH 1030-1150 | FPH ELH  |                |
| SS 0207    | Envir Policy in America          | Rakoff/Warner       | Open     | 35    | MW 230-350    | FPH 106  |                |
| SS 0208    | The Ghetto in Modern History     | Snyder              | Open     | 25    | MW 1030-1150  | FPH 107  |                |
| SS 0224    | Urban Culture Hist/Theor Pers    | McGoldrick          | Open     | 25    | MW 230-350    | FPH 107  |                |
| SS 0228    | African-Amer Soc Mvmnts          | Jordan              | Open     | 25    | TH 1230-320   | FPH 106  |                |
| SS 0232    | Econ of Africa and Latin Amer    | Holmquist/Weaver    | Open     | 35    | TTH 9-1020    | FPH 106  |                |
| SS 0237    | Indigenous Polit Latin America   | Bigenho             | Open     | 25    | TTH 1230-150  | FPH 104  |                |
| SS 0239    | Diver Equity/Ooport US Schools   | Marquez             | Open     | 25    | MW 4-520      | FPH 104  |                |
| SS 0240    | Reproductive Rights              | Fried/Hartmann      | Open     | 35    | TTH 2-320     | FPH 106  |                |
| SS 0242    | Immigrant Communities            | Allegro             | Open     | 25    | TTH 1230-150  | FPH 107  |                |
| SS 0244    | Globalizing Culture              | Zablocki            | Open     | 25    | TTH 1030-1150 | FPH 105  |                |
| SS 0249    | Uncons Before/During/After Freud | Hadley              | Open     | 25    | MW 1030-1150  | FPH 108  |                |
| SS/WP 0255 | Writing About the Outdoors       | Rakoff/Ryan         | InstrPer | 16    | TTH 1030-1150 | GRW      |                |

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# SCHOOL OF SOCIAL SCIENCE

| Course  | Title                         | Instructor  | Method   | Limit | Time          | Location | Learning Goals |
|---------|-------------------------------|-------------|----------|-------|---------------|----------|----------------|
| SS 0262 | Conflict Resolution/Hist Anal | Ungerleider | Open     | 25    | M 7-930 PM    | CSC 121  |                |
| SS 0267 | Human Rights and Environment  | Levin       | Open     | 25    | TTH 1030-1150 | FPH 106  |                |
| SS 0276 | Destruct of Euro Jews as Hist | Wald        | Open     | 25    | TTH 2-320     | FPH 101  |                |
| SS 0289 | Rethinking Citizenship        | Cernillo    | Open     | 20    | TH 7-930 pm   | FPH 102  |                |
| SS 0293 | Europe Era Classic Modernity  | Wald        | Open     | 25    | MW 4-520      | FPH 103  |                |
| SS 0294 | Interrogating Nationalism     | Bhandari    | InstrPer | 15    | M 7-930 PM    | FPH 103  |                |
| SS 0298 | Asian Arner and "Good War"    | Kim         | InstrPer | 20    | W 230-520     | ASH 222  |                |
| SS 0311 | Women and Work                | Nisonoff    | InstrPer | 15    | W 1-350       | FPH 105  |                |
| SS 3971 | Writing About the Third World | Bengelsdorf | InstrPer | 15    | TH 1230-320   | FPH 108  |                |
| SS 399A | Making Social Change          | S. Warner   | Prereq   | 20    | T 7-10 PM     | GRW      |                |

## LANGUAGE STUDY

| Course  | Title                     | Instructor    | Method    | Limit | Time           | Location | Learning Goals |
|---------|---------------------------|---------------|-----------|-------|----------------|----------|----------------|
| LS 0101 | Elementary Spanish I      | Rojas-Rimache | See Descr | 15    | MW 330-600 pm  | PH A1    | PRS            |
| LS 0102 | Elementary Spanish II     | Battles       | See Descr | 15    | TTH 330-600 pm | PH A1    | PRS            |
| LS 0201 | Intermediate Spanish I    | Candia        | See Descr | 15    | MW 330-600 pm  | EDH 1    | PRS            |
| LS 0202 | Intermediate Spanish II   | Candia        | See Descr | 15    | TTH 330-600 pm | FPH 101  |                |
| LS 233B | Elem Yiddish-Sec Semester | Lewin         | Prereq    | 18    | TTH 1230-150   | YBC      |                |

## 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.

## FIVE COLLEGE ASTRONOMY

|          |                               |           |             |                             |
|----------|-------------------------------|-----------|-------------|-----------------------------|
| ASTFC 14 | Stars and Galaxies            | Yun       | MWF 125-215 | University of Massachusetts |
| ASTFC 20 | Special Topics in Astronomy   | Hameed    | MW 230-4345 | Smith College               |
| ASTFC 25 | Galactic/Extragalactic Astron | Edwards   | M 6-9 pm    | Smith College               |
| ASTFC 26 | Cosmology                     | Dennis    | TTH 115-230 | Mount Holyoke               |
| ASTFC 30 | Topics in Astrophysics        | Leonard   | T 230-530   | Hampshire College           |
| ASTFC 38 | Tech of Radio Astronomy       | Snell     | MW 230-345  | University of Massachusetts |
| ASTFC 52 | Astrophysics II: Galaxies     | Lowenthal | TTH 230-345 | University of Massachusetts |

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

## CO-CURRICULAR COURSES

| Course          | Title                      | Instructor   | Method   | Limit | Time          | Location      | Learning Goals |
|-----------------|----------------------------|--------------|----------|-------|---------------|---------------|----------------|
| WP/HACU/IA 0102 | Introduction to Writing    | Gorlin       | Open     | 16    | WF 1-230      | GRW           | W              |
| WP 0201         | Writing Project Workshop   | Siegel       | Prereq   | 16    | W 230-520     | GRW           |                |
| WP/SS 0255      | Writing About the Outdoors | Rakoff/Ryan  | InstrPer | 16    | TTH 1030-1150 | GRW           |                |
| LM/OPRA 0200    | Advanced Soft Goods Design | Alderson/Way | InstrPer | 10    | WF 9-1020     | LCD Classroom |                |
| IA/LM 0203      | Designing for Humans       | Twitchell    | InstrPer | 12    | TTH 2-330     | LCD Classroom |                |
|                 | Fabrication Skills         | Armitage     | Open     | 10    | F 930-12 pm   | LCD           |                |
|                 | Women's Fabrication Wkshp  | MacEwan      | Open     | 25    | M 7-930 pm    | LCD           |                |

## OUTDOOR PROGRAM AND RECREATIONAL ATHLETICS

| Course    | Title                         | Instructor        | Method   | Limit | Time                     | Location             |
|-----------|-------------------------------|-------------------|----------|-------|--------------------------|----------------------|
| OPRA 0101 | Beginning Shotokan Karate     | Taylor            | Open     | None  | MW 730-900 pm            | RCC                  |
| OPRA 0102 | Intermediate Shotokan Karate  | Taylor            | Prereq   | None  | TTH 6-730 pm             | RCC                  |
| OPRA 0104 | Advanced Shotokan Karate      | Taylor            | InstrPer | None  | TTH 6-8pm, Su 6-8pm      | RCC                  |
| OPRA 0106 | Hatha Yoga (M)                | Lovell            | Open     | 40    | M 430-6 pm               | RCC                  |
| OPRA 0107 | Hatha Yoga (N)                | Lovell            | Open     | 40    | W 430-6 pm               | RCC                  |
| OPRA 0108 | Hatha Yoga (O)                | Lovell            | Open     | 40    | F 230-4 pm               | RCC                  |
| OPRA 0110 | Intermediate Hatha Yoga       | Lovell            | Open     | 20    | F 4-530 pm               | RCC                  |
| OPRA 0112 | Intermediate Aikido           | Hayes             | Open     | None  | MW 6-730 pm              | RCC                  |
| OPRA 0114 | Rape Aggression Defense       | Hill/Pauly/Taylor | Open     | 12    | W 1-230                  | RCC South Lounge     |
| OPRA 0115 | Beginning Kyudo               | Taylor            | Open     | None  | TTH 230-4pm              | RCC                  |
| OPRA 0116 | Intermediate Kyudo            | Taylor            | Prereq   | None  | MW 230-4pm               | RCC                  |
| OPRA 0117 | Advanced Kyudo                | Taylor            | Prereq   | None  | TTH 430-6pm              | RCC                  |
| OPRA 0120 | Tai Chi                       | Zilin             | Open     | None  | M 6-8 pm                 | FPH 107              |
| OPRA 0123 | Begin Whitewater Kayaking (X) | E. Alderson       | InstrPer | 6     | F 1230-6pm/ W 130-245 pm | Pool till 3/15 River |
| OPRA 0124 | Begin Whitewater Kayaking (Y) | Davis             | InstrPer | 6     | F 1230-6pm/ W 245-4 pm   | Pool till 3/15 River |
| OPRA 0126 | Beyond Begin Whitewater Kayak | G. Alderson       | InstrPer | 8     | TH 1230-6/TH 130-3 pm    | Pool till 3/15 River |
| OPRA 0132 | Outdoor Adventure Sampler     | Warren            | Open     | 10    | TH 1230-530 pm           | RCC                  |
| OPRA 0141 | Aquatic Life Skills           | G. Alderson       | Open     | None  | T 3-4 pm                 | Pool                 |
| OPRA 0145 | Lifeguard Training            | G. Alderson       | Open     | 10    | TW 6-8pm                 | Pool                 |
| OPRA 0149 | Openwater Scuba Certification | Project Deep      | Open     | None  | M 6-9 pm                 | Pool/RCC             |
| OPRA 0151 | Top Rope Climbing (A)         | E. Alderson       | Open     | 12    | TH 1230-6 pm             | RCC from 3/27-5/2    |
| OPRA 0152 | Top Rope Climbing (B)         | Kyker-Snowman     | Open     | 12    | F 1230-530 pm            | RCC begins 3/29      |
| OPRA 0156 | Lead Rock Climbing            | Kyker-Snowman     | Open     | 12    | T 1-430/T 1230-530 pm    | RCC till 3/15        |
| OPRA 0157 | Mountain Biking               | Davis             | Open     | None  | TH 4-530 pm              | RCC begin 3/28       |
| OPRA 0158 | Ice Climbing                  | E. Alderson       | Open     | 12    | T 1230-6 pm              | RCC till 3/15        |
| OPRA 0159 | Playboating Skills            | Davis             | Prereq   | 6     | T 130-245/T 1230-6 pm    | Pool till 3/15 River |
| OPRA 0161 | Bicycle Maintenance           | E. Alderson       | Open     | 30    | W 330-6 pm               | RCC from 1/30-3/13   |

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# OUTDOOR PROGRAM AND RECREATIONAL ATHLETICS

| Course       | Title                          | Instructor    | Method                     | Limit | Time              | Location                  |
|--------------|--------------------------------|---------------|----------------------------|-------|-------------------|---------------------------|
| OPRA 0174    | Basic Fitness and Training     | Hilli         | Open                       | 12    | TTH 9-10 am       | MSC                       |
| OPRA 0175    | A Mini-Course Getting Stronger | Kyker-Snowman | Open                       | None  | WF 12-1 pm        | MSC till 3/15             |
| OPRA 0181    | Fundaments of Basketball       | Hilli         | Open                       | 30    | TTH 2-3pm         | RCC Playing Floor         |
| OPRA 0218    | Outdoor Leadership             | Warren        | InstrPer                   | 12    | W 1-5 pm/F 1-3 pm | CSC 202/CSC 121           |
| OPRA/LM 0200 | Advanced Soft Goods Design     | Alderson/Way  | InstrPer                   | 10    | WF 9-1020         | LCD Classroom             |
| ARB          | Arts Building                  | ELH           | East Lecture Hall          |       | MH                | Merrill House             |
| ARF          | Animal Research Facility       | EMS           | Electronic Music Studio    |       | MLH               | Main Lecture Hall         |
| ASH          | Adele Simmons Hall             | EH            | Enfield House              |       | MSC               | Multi-Sports Center       |
| CSC          | Cole Science Center            | FPH           | Franklin Patterson Hall    |       | PH                | Prescott House            |
| CSC 1-Anth   | 1st Flr Ecology/Anthro         | GRW           | Greenwich Writing Center   |       | PFB               | Photography and Film Bldg |
| CSC 1-Envs   | 1st Flr Environmental Sci      | KIVA          | Harold F. Johnson Library  |       | RCC               | Robert Crown Center       |
| CSC 3-Oste   | 3rd Floor Bone Lab             | LIB           | Harold F. Johnson Library  |       | TBA               | To Be Announced           |
| CSC 3-Phys   | 3rd Floor Physics Lab          | LCD           | Lemelson Center for Design |       | WLH               | West Lecture Hall         |
| EDH          | Emily Dickinson Hall           | MDB           | Music and Dance Building   |       | YBC               | Yiddish Book Center       |

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