

**SMALL  
COLLEGE  
CATALOG**

**WINTER 1979**



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## GENERAL EDUCATION

As you may know, the General Education requirement is that you take courses totaling a minimum of eight units, from at least two fields, within EACH of these three areas: The Natural Sciences, the Social Sciences, and the Humanities. The eight units per area may be distributed in any way between the two or more fields and need not be equally divided. In addition, a minimum of twelve units is required from a fourth area called Basic Subjects. Included in this twelve-unit requirement is the Small College requirement of four to five Writing Adjuncts. Since each Writing Adjunct grants two (2) units of credit, the Writing Adjunct requirement gives you from eight to ten units to apply toward your Basic Subjects requirement.

Below is a listing of Small College courses as they may be applied to the above General Education requirements. Descriptions for these courses may be found in the listing on the following pages.

NATURAL SCIENCE

Requirement: 8 units (minimum) from at least two fields

Chemistry and Nutrition (4 Units)	Ken Gash
Time and Timing Devices (4 Units)	Ruth Hsiung
Toys As Vehicles of Inquiry (4 Units)	Ruth Hsiung
Independent Study (1 - 4 Units)	Staff

HUMANITIES

Requirement: 8 units (minimum) from at least two fields

The Hero As Madman, The World As Asylum (4 Units)	Lois Feuer
Independent Study (1 - 4 Units)	Staff
Rhyme, Rhythm and Blues (4 Units)	Carmen Towler
Studies in Work & Play Through Literature (4 Units)	Marilyn Sutton

BASIC SUBJECTS

Requirement: 12 units (minimum) including 8-10 units  
Expository Writing

Independent Study (1 - 4 Units)	Staff
Making Your Case (2 Units)	Marilyn Sutton
Programming Micro-Computers for Small Business Applications (2 Units)	Ken Gash
Writing Adjunct (2 Units)	Marilyn Sutton Lois Feuer Judy Grabiner

SOCIAL SCIENCE

Requirement: 8 units (minimum) from at least two fields

Studies In Work & Play Through Literature (4 Units)	Marilyn Sutton
The Case Study Method (4 Units)	Fumiko Hosokawa



## AREA OF CONCENTRATION

The following courses may be applied toward the stated Areas of Concentration. Descriptions for these courses may be found in the listing on the following pages.

CIVILIZATIONS

The Hero As Madman, The World As Asylum	Lois Feuer
History of Scientific Ideas of Race	Judy Grabiner
Judaeo-Christian Foundations: The Bible	Judy Grabiner
Revolution As Social Drama	Alan Bomser
Studies in Work & Play Through Literature	Marilyn Sutton
Rhyme, Rhythm and Blues	Carmen Towler

HUMAN STUDIES

Business, Economics, and Literature: The Idea of The Self-Made American and the Structure of the American Economy	Frank Stricker
The Case Study Method	Fumiko Hosokawa
Chemistry and Nutrition	Ken Gash
Class, Culture and Careers	Fumiko Hosokawa
The Hero As Madman, The World As Asylum	Lois Feuer
History of Scientific Ideas of Race	Judy Grabiner
Revolution as Social Drama	Alan Bomser
Studies in Work & Play Through Literature	Marilyn Sutton

SCIENCE, TECHNOLOGY & SOCIETY

History of Scientific Ideas of Race	Judy Grabiner
Time and Timing Devices	Ruth Hsiung



SMALL COLLEGE MODULES OFFERING A WRITING ADJUNCT

The Case Study Method  
Class, Culture and Careers  
The Hero As Madman, The World As Asylum  
History of Scientific Ideas of Race  
Studies in Work & Play Through Literature  
Time and Timing Devices  
Toys as Vehicles of Inquiry



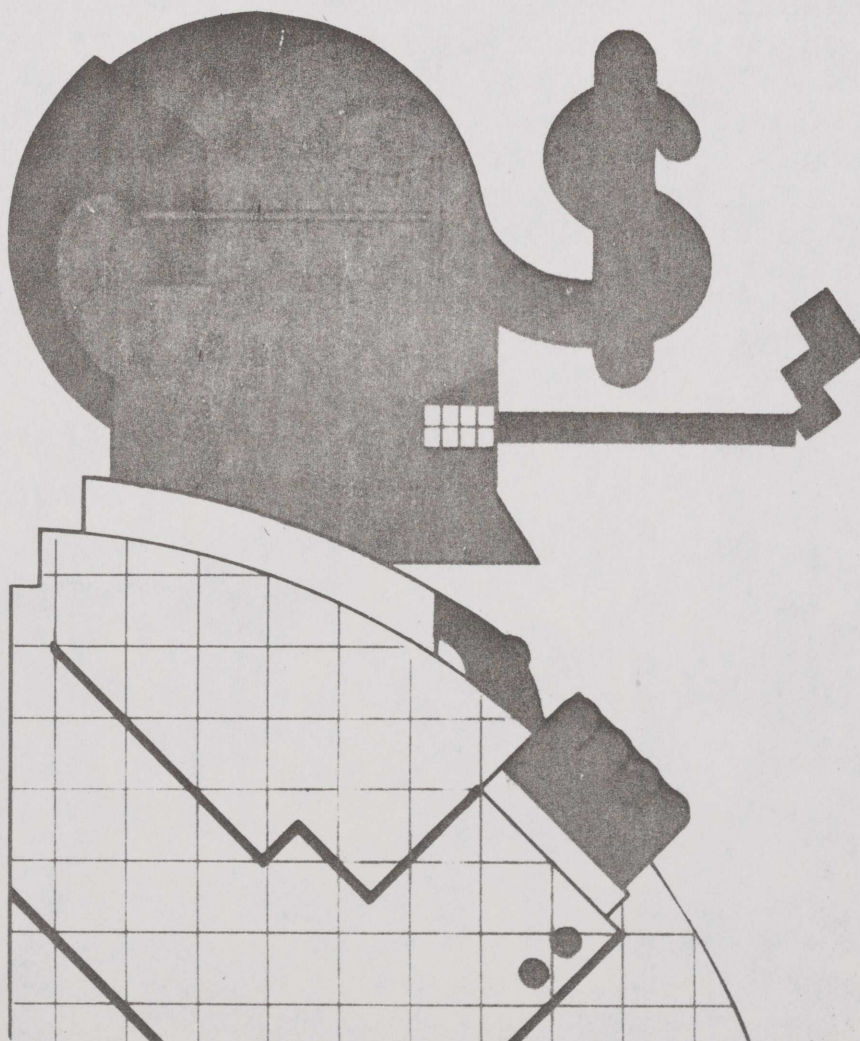
SMC 282      BUSINESS, ECONOMICS, AND LITERATURE: Frank Stricker  
THE IDEA OF THE SELF-MADE AMERICAN      MW 4-5:40  
AND THE STRUCTURE OF THE AMERICAN      SBS A104  
ECONOMY(4 Units)      Upper Division

Area of Concentration: Human Studies,  
 Civilizations  
 10 Weeks

To what degree has American literature in the last century reflected changes in the structure of the American economy? How did the assumptions, ideas, and conflicts in novels about business people correspond to particular stages in American economic development? Novelists often saw themselves in opposition to materialism and to business culture; most of them probably did not know much about economics or business. How then could literary works tell us much about social and economic reality?

Fiction about business and the economy is a perfect test for the thesis that culture reflects social and economic forces. To understand the economic realities of different periods, we will read material in business history. Among the literary works we will discuss are Horatio Alger's Ragged Dick (1876), Sinclair Lewis' Babbitt (1922), Nathaniel West's Cool Million (1934) and Arthur Miller's Death of a Salesman (1949). We will also view several feature films that touch on business questions.

Each student will be asked to choose a popular novel of the post-World War II period and apply to it the analytical and historical methods learned in the class.





SMC 222      THE CASE STUDY METHOD (4 Units)

Fumiko Hosokawa  
 TTH 10-11:40  
 SC E143  
 Upper Division  
 W/A Offered

General Education: Social Science

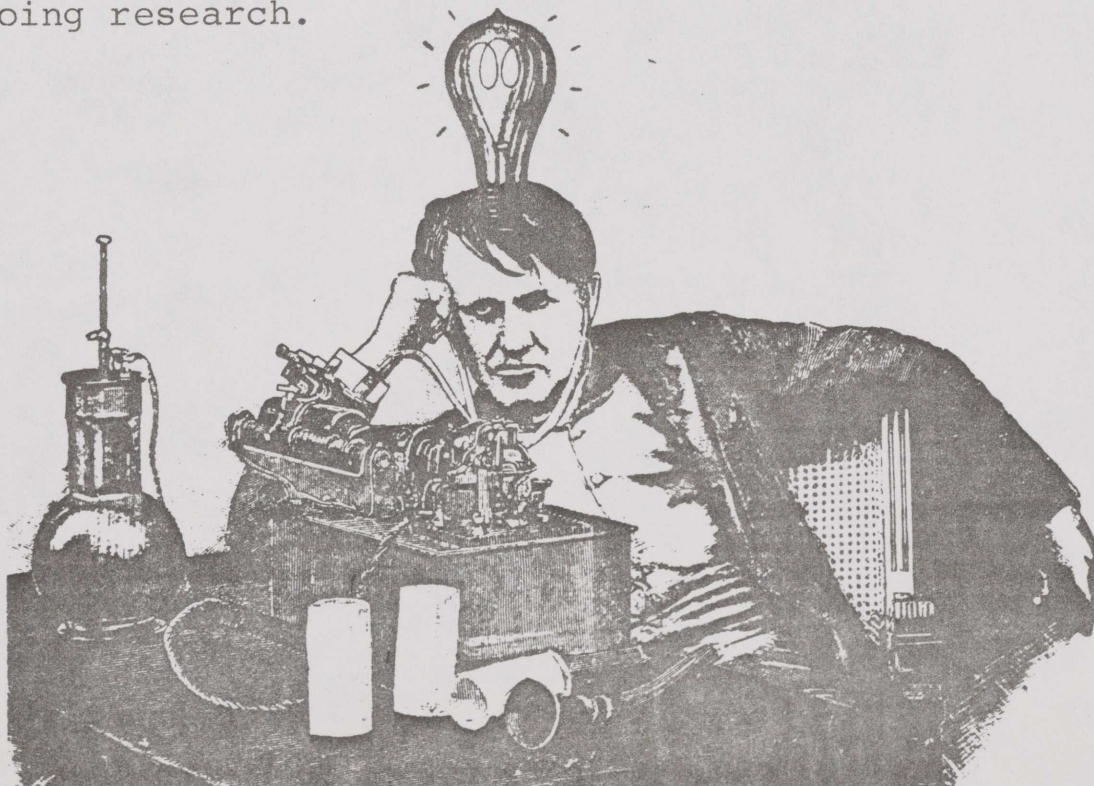
Area of Concentration: Human Studies (METHODS)  
 10 Weeks

The case study method is used both in sociology and psychology to describe an individual or group unit of study. Students will learn about the process of doing a case study as it involves the selection of a topic or problem, data collection through various techniques, data analysis and organization, and presentation of empirical findings through a case analysis. We will discuss the various types of case studies that exist in different disciplines and will examine the usefulness of such a method in providing insights into specific problems and social behaviors.

The case study as used in sociology and psychology, provides a detailed and in-depth account of a particular individual or an event. The background provided about such individuals as a schizophrenic, a prostitute, a juvenile delinquent or a drug addict is used in conjunction with current information to analyze and understand specific forms of behavior, subcultures, and social life.

Students will do a case study in this course as their assignment. They may either choose an individual as a unit of study, i.e., a deviant or another type of unique person about whom a study would be informative, or they may select a group as a unit of study, i.e., a gang, sorority, fraternal organization or club, or an industry. Another option is a case study of a historical event such as a riot or demonstration, strikes, disasters, etc.

The course will start out with lectures on the method of doing a case study. After the first five weeks, during which time students will have begun their research, we will concentrate on field techniques for collecting data and identifying problems in doing research.





SMC 150      CHEMISTRY AND NUTRITION (4 Units)

Ken Gash

TTH 8-9:40

General Education: Natural Science

SC El45

Area of Concentration: Human Studies

Lower Division

(1 unit, METHODS)

10 Weeks

The course will begin with an introduction to atomic and molecular structure. Chemical bonds will be explained and these concepts will be used to discuss the roles played by carbohydrates, fats, proteins and amino acids, vitamins, minerals and water in human nutrition. A portion of the course will be self-study and the student will be required to read articles in professional journals, periodicals, and magazines and thus become aware of the various resource materials available in the area of nutrition. Evaluations will be based on unit tests, class discussion activity and library reports.



**CHEMISTRY**



SMC 224      CLASS, CULTURE AND CAREERS (4 Units) Fumiko Hosokawa  
TTH 12-1:40  
Area of Concentration: Human Studies(TOPICS) SC E143  
10 Weeks Upper Division  
W/A Offered

This class will be conducted as a seminar in which students will discuss sociological topics as they relate to class, culture, and careers. The emphasis will be on integrating these three areas so that it is possible to see how class backgrounds and cultural characteristics affect the development of individuals' careers or how careers reflect the cultural and class milieu of a group of people. We will examine specific social characteristics such as sex, race and ethnicity, and age as they relate to the development of career goals.

In order to answer such questions as why do women choose the careers they do, or why do certain ethnic groups end up in specific occupations, we will examine socialization to career goals and the formation of early expectations about jobs. In addition, we will look at types of opportunities that exist for various groups of people and how they contribute to the development of motivations to pursue certain career options.

Students will do a term paper for this class. They will also learn how to conduct interviews on occupational history and career goals.





SMC 230      THE HERO AS MADMAN, THE WORLD  
AS ASYLUM (4 Units)

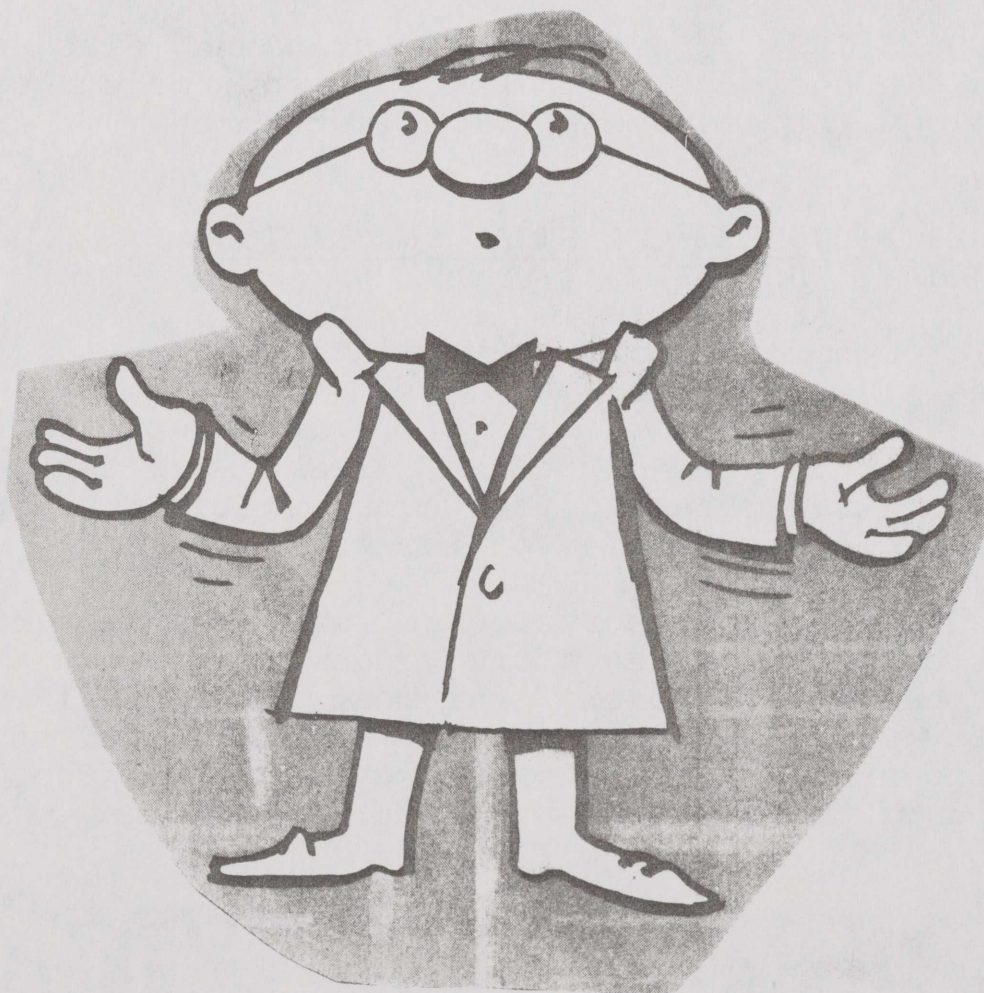
Lois Feuer  
MW 8:50-10:30  
SC E143  
Upper Division  
W/A Offered

General Education: Humanities  
Area of Concentration: Civilizations  
Human Studies (TOPICS)  
10 Weeks

One way to examine society and its attitudes toward madness is through the imaginative literature produced by members of a given society. Many novels and plays have as their central character a person who is "mad" in a social, moral or psychological sense; many others use an "insane" universe as their central premise. By reading and discussing various literary "case studies," from Don Quixote to One Flew Over the Cuckoo's Nest, we'll be trying to develop several views of the individual's relationship to his society and of human values as they are reflected in literature.

Previous college-level study of literature is not a prerequisite to this course, though it would, of course, be useful.

Students will be asked to write a few brief papers in addition to reading the assigned texts. Human Studies students will be given the opportunity to apply their expertise to the texts, though no Human Studies courses are prerequisite to this course.









# even better!

7

## Another innovation

SMC 805	INDEPENDENT STUDY - NATURAL SCIENCE	Staff
SMC 806	INDEPENDENT STUDY - SOCIAL SCIENCE	Staff
SMC 807	INDEPENDENT STUDY - HUMANITIES	Staff
SMC 809	INDEPENDENT STUDY - BASIC SUBJECTS	Staff

Independent Study is an individually-designed course of study on a topic which the student wishes to pursue in some depth and in which the instructor is prepared to suggest a course of study (readings and/or projects) and to meet with the student regularly. Students may contact individual faculty members for independent study, with units to be awarded according to the work done. Before contracting for any independent study, however, the student will be expected to specify (with the assistance and consent of the supervising instructor) the problem to be investigated, the background--such as book, course, article, previous research, or instructor--that suggested this study, the method of inquiry, the nature of the evaluation, and the number of units to be awarded for this study.

Look twice.



SMC 262      MAKING YOUR CASE (2 Units)

Marilyn Sutton  
TTH 10-11:40  
SC E149  
Upper Division

General Education: Basic Subjects

PREREQUISITE: English 100 or Writing  
Adjunct 1 & 2

5 Weeks: BEGINS FIRST 5 WEEKS

This course is designed for students who would like to become more effective speakers and writers. Through study of basic techniques in speaking and writing, students will develop strategies for effective communication. The course will also include study of typical forms of writing that are employed in business and the professions. This course will be of particular interest to students who do now or will in the future be writing or speaking publicly in their careers.

Students will prepare a brief speech one week and write a one-page paper each of the other four weeks. Students should have completed either English 100 or Writing Adjunct 1 and 2 before entering this course.

SMC 160      PROGRAMMING MICRO-COMPUTERS FOR  
SMALL BUSINESS APPLICATIONS (2 Units)

Ken Gash  
TTH 4-4:50  
SC E143  
Lower Division

General Education: Basic Subjects  
10 Weeks

Thousands of people are buying micro-computers (Radio Shack, PET, APPLE, etc.) each month. This course is designed to teach owners or potential owners of such computers the fundamentals of programming using the BASIC language. Students will work problems with applications suitable for business or home management and will then run these problems by programming one of the micro-computers in the Small College computer lab. It is not essential that students have access to their own micro-computer but it is recommended. The emphasis in the course will be a "hands-on" approach so that the student can learn from the computer itself (with suitable guidance from the instructor). No previous knowledge of computers or computer programming is necessary.

# ***CREATIVE COMPUTING***

**solutions to your problems**



SMC 280    REVOLUTION AS SOCIAL DRAMA (4 Units)    Alan Bomser  
Area of Concentration: Human Studies,    TTH 2-3:40  
10 Weeks    Civilizations    SBS E026  
Upper Division

How do behaviors become acceptable and roles legitimate? Part of the answer lies in the way history is used. The effects of such usage become embedded into our traditions and revealed in school textbooks, television and motion picture presentations, in literature and drama--in ways that shape our consciousness and our daily lives.

We shall examine one example of this process: the attributes real and metaphorical actors in revolutions are assigned by history and tradition. Spartacus, Robin Hood, Washington, Lenin are heroes; Croesus, the Nottingham Sheriff, George III and Czar Nicholas are villains. The events are dramatic scenes, encounters in arenas, and greeted with boos or applause. Of special interest to us can be the audience. Is that who we are?

Each student may direct activity from the vantage point of a larger interest drawn from the gamut of the university catalog. With instructor guidance, libraries, newspapers, and even daily conversation will be plumbed for evidence of social upheaval as ritual, myth and drama.

The student will read about it, discuss it, theorize, and offer a written set of hypotheses and conclusions.

**REVOLUTIONARY**



SMC 135      RHYME, RHYTHM & BLUES (4 Units)

Carmen Towler

MW 2-3:40PM

SC E143

Lower Division

General Education: Humanities,  
Area of Concentration: Civilizations

The objective of this course is to enable the student to more fully understand the HUMAN experience as it is expressed by Black artists in the artistic mediums of poetry and "soul" music.

Rhythm and blues have always been integral parts of Black life; Black music, both in substance and in style, has been considered a paradigm of the Black experience in the United States, and it has served as a model for much of the work created by Black poets. The Blues, which espouses the philosophy of the endurance of the apparently unendurable, and the rhythms of jazz, which deal with the subversion of the status quo in favor of individualism, are at the heart of the Black musical idiom, whether sacred or secular, "serious" or popular; both are used, in varying forms, by most Black poets.

In this course we will explore, through readings, films, recordings and discussions, the interrelationships between Black poetry and Black music, from the slave songs and dialect poems of the 19th century to R&B and the "now" poetry of the 1970's, in order to comprehend some of the cultural dynamics of the Black heritage in this country and the impact of this heritage upon Black Americans and the larger society.

The works to be studied will be those whose power and wisdom have illuminated the diversity, as well as the universality, of the human experience, and whose unique vision and perspective have illuminated the human soul.

STUDENT WORKLOAD: Discussion of assigned readings, an oral report, a midterm, a take-home final, and a short term paper (due at the end of the eighth week). For upper division credit, the term paper should be an extensive research document, based upon sources in addition to the texts, in consultation with the instructor.

Required Texts: Understanding the New Black Poetry, by S. Henderson, Black American Poetry (Monarch Notes) and Big Star Fallin' Mama, by H. Jones.

All students are welcome. No specialized knowledge of either poetry or music is required.

Now, once more with feeling.



SMC 270      STUDIES IN WORK & PLAY    (4 Units)  
                  THROUGH LITERATURE

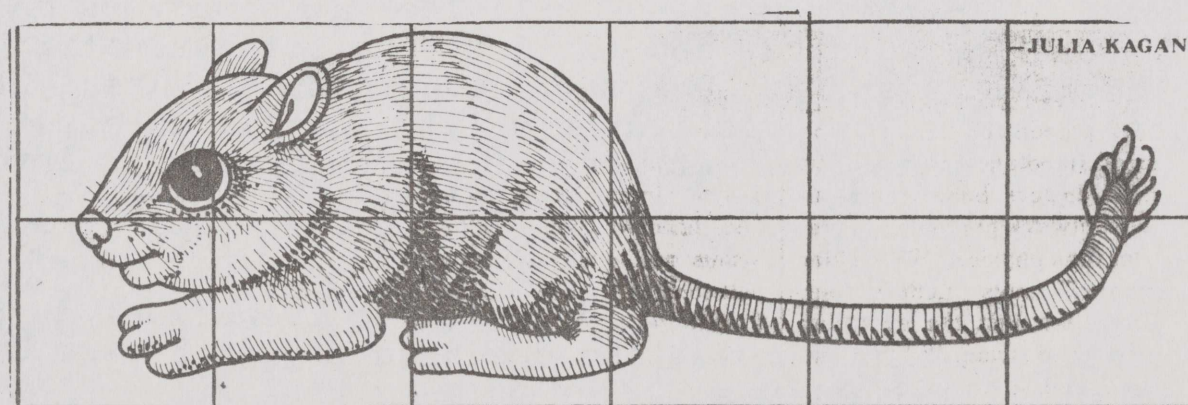
General Education; Humanities, Social Science  
 Area of Concentration: Civilizations;  
 Human Studies (TOPICS)  
 10 Weeks

Marilyn Sutton  
 TTH 2-3:40  
 SC E143  
 Lower Division  
 Upper Division  
 W/A Offered

Our lives are almost totally engrossed in either work or play; unfortunately, most would say, in the former. But how, really, do we distinguish work from play? On the basis of pleasure? of profit? of structure? Is the present mix of work and play typical of earlier times? Is the balance likely to change in the future?

Studies in Work and Play has been designed to allow examination of the topics of work and play from the perspectives of several disciplines. By reading and discussing selections from literature, folklore, philosophy, sociology, psychology and political science we will attempt to trace the changes in the way both work and play have been understood in the past. Our study will be organized around topics such as the following: work as a structure for life, mass production and alienation, the task, the contest, play as a structure for life, professional sports and language as play. Students will conduct field experiments in both work and play.

Evaluation will be based on a mid-term and final examination as well as the two field assignment reports. Students who wish to take this course for upper division credit may substitute a short research paper for one of the field assignments.





SMC 250      TIME AND TIMING DEVICES (4 Units)

Ruth Hsiung  
 MWF 10:40-11:50  
 SC E149  
 Upper Division  
 W/A Offered

General Education: Natural Science  
 Area of Concentration: Science Technology  
 PREREQUISITES: Chem 102 or Phy 101 and  
 Bio 102 or equivalent

10 Weeks

This course attempts to provide students with an in-depth understanding of a topic in science, an insight to the relation among different disciplines in natural sciences, and an understanding of the basic methods used in the exploration of science.

Time always poses a puzzling question to human beings because of man's inability to stop, shorten, lengthen, reverse, or, in short, control it. In this course, we will study the following topics: basic concept of time, cyclic changes in nature, time in non-cyclic changes in nature, biological rhythms, photoperiodic phenomena, synchronization of physical and biological clocks, perception of time and the role of experience, reversibility, entropy and biological evolution, and finally, a short discussion of special theory of relativity. Methods and devices used to determine time will also be included.

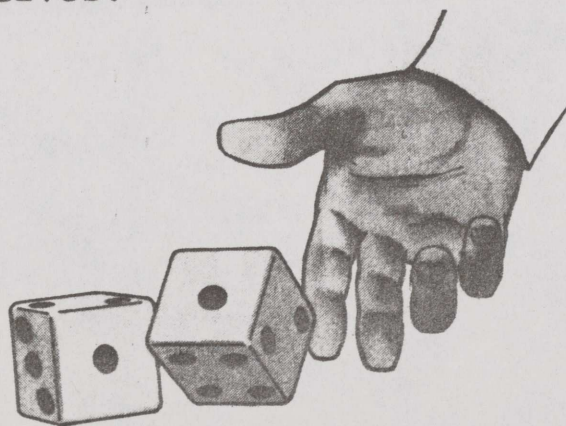
SMC 154      TOYS AS VEHICLES OF INQUIRY (4 Units)

Ruth Hsiung  
 MW 12-1:40  
 SC E149  
 Lower Division  
 W/A Offered

General Education: Natural Science  
 10 Weeks

"Toys are for children to understand and Ruth Hsiung to play with." In the course, we will look at some toys and try to define the word toy and the criteria for evaluating whether the definition has been met. Questions such as: What is a toy? Are toys for children only? What is an adult game? Computer games? Is it work or play when one is involved with a toy? How does one design a toy? How does one choose toys for a child? How does one teach children through a toy?

The students will evaluate the effectiveness of a few commercially available toys, and design a toy or a game with a set of stated objectives.





SMC 290 THEMATIC PROJECT PROPOSAL WRITING SEMINAR (2 Units) \*  
(Section 01)

TBA  
TBA  
Upper Division

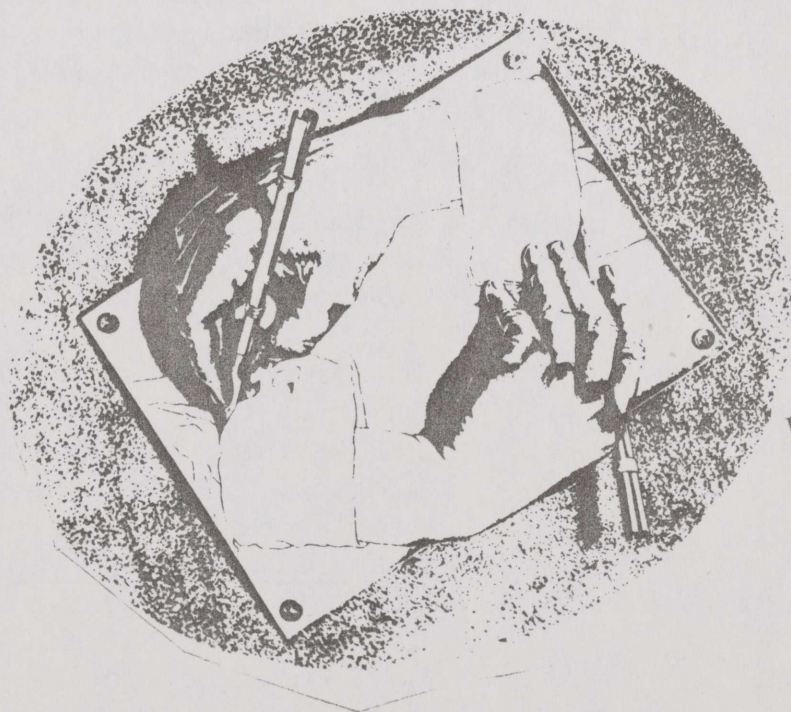
Writing proposals is a difficult, often anxiety-producing activity, yet in almost every profession it is also a necessary activity. A clear understanding of specific techniques can make the task a lot easier. This seminar will be conducted as a set of workshops to tackle the problems of:

- (1) Defining the scope of the proposal
- (2) Stating Objectives
- (3) Presenting Evidence
- (4) Developing a strategy of attack and of argument

The techniques taught in the workshops will be most immediately useful in drafting a Thematic Project Proposal, but will also be applicable to a wide range of enterprises beyond it.

In a series of ten one-hour workshops through lectures, discussions, and group exercises the class will examine several different kinds of projects (for instance, those with scholarly significance, those with social significance, those with personal significance) and develop strategies for presenting each to its best advantage in a proposal. The course will culminate with each student writing a 3-page proposal in a field or project area of his/her choice and with a group evaluation and analysis of these proposals.

\*THE UNITS GRANTED IN THIS COURSE WILL COUNT AS THE TWO THEMATIC PROJECT PROPOSAL UNITS. (IN ORDER TO RECEIVE UNITS FOR A THEMATIC PROJECT PROPOSAL WITHOUT TAKING THE PROPOSAL WRITING WORKSHOP YOU MUST FILE A PETITION WITH THE THEMATIC PROJECT COMMITTEE.)





SMC 291	THEMATIC PROJECT PROPOSAL (2 Units)	Staff
SMC 292	THEMATIC PROJECT FIELDWORK/RESEARCH	TBA
SMC 293	THEMATIC PROJECT FINAL PRODUCT	

A Thematic Project is an individually-designed and substantial body of work on a particular theme. The theme or topic is chosen by the student. The body of work can include courses and fieldwork or research as appropriate, and must end with the preparation of an "evaluable product"--that is, a long paper, film, dramatic production, set of demonstrable competencies--something that the faculty can look at and evaluate.

Doing a Thematic Project lets the student plan and carry out a learning experience of his or her own choice. The student will benefit in several ways: by learning to work on his or her own; from the sense of mastery and achievement gained; by developing a set of skills applicable to future academic and professional work; and, in many cases, from involvement in fieldwork which leads to future employment.

Normally, Thematic Projects have four parts: the student begins by writing a proposal; he then does the fieldwork and/or research and coursework; finally, he prepares the evaluable product.

When you have earned about 60 units in the Small College, you should begin thinking about what you want to do your Thematic Project on. Some students have specific projects already in mind. If you do not have a project in mind, you should at least have a general area of interest; go talk with faculty members in that area, and see if together you can come up with a workable idea. You should find one faculty member who will agree to guide you as your Thematic Project Advisor.

With the help of your advisor, prepare a Thematic Project Proposal. After your proposal is acceptable to your advisor, you submit it to the Thematic Project Committee. The Committee will judge it according to the following guidelines:

- I. The Proposal must be written clearly and effectively, so that a reader can understand what you will be doing, and so the proposal can serve as a map by which you will move through the project.
- II. The Proposal must: DEFINE or state a problem worthy of investigation, and tell why you think it's worth doing. DEFINE the reasonable limits of solving the problem or project. SUGGEST the probable means of solving the problem or doing the project, and in what order these means will be employed. Through describing the evaluable product, make clear how your work is to be judged: that is, state by what means the faculty can tell what you have done, how you have done it, and how well you succeeded.

# Helping to make



III. The proposal must include each of the following:

1. A cover page indicating the project title, the proposed completion date (approximate), the name of the student, and the name--and signature--of the Thematic Project Advisor. The Advisor's signature signifies his approval of the proposal and judgment that it meets the criteria for acceptable Thematic Projects.
2. Description of the project, its background, and its relationship to the rest of the student's program. That is, explain what you are planning to do; the origin and development of the idea for the project; how the project relates to your academic, vocational, and/or personal goals. Notice that, though the Thematic Project must relate to something in your life, that something need not be (though it can be) your academic area of interest.
3. Statement of the objectives you hope to achieve as a result of doing the Thematic Project.
4. Outline of the learning methods to be used in accomplishing the project. In general this will include three things.
  - a. COURSEWORK: A list of the courses you expect to count toward the Thematic Project, including, as appropriate, experiential education, independent study, Small College and Large College courses. Explain the relevance of the courses to your project when this is not immediately obvious.
  - b. FIELDWORK AND/OR RESEARCH: A list of the types of activities you expect to undertake, together with proposed unit totals for each (see 5 below): e.g., library research, interviewing, internship, etc.
  - c. DESCRIPTION OF THE FINAL EVALUABLE PRODUCT (and unit total)

NOTE: Since the Thematic Project proceeds in stages, with earlier work providing the basis for later work, you must indicate how the components of your project done earlier will contribute to those done later.



5. Statement, approved by the advisor, of the proposed range of units the student will expect for each part of the Thematic Project:

- a. Proposal (2 Units)
- b. Coursework
- c. Fieldwork/Research
- d. Final Product

NOTE: Except in the case of coursework, the advisor must explain or describe the basis on which the units are assigned. In general, "one quarter's work by a student in a normal-intensity course is worth four units" is the basic guideline. This basic 4 units/course can vary according to the amount of time a student spends, intensity of the work he does, the number of different kinds of educational experiences he has, the amount of intellectual growth he shows.

The Thematic Project Committee may suggest revisions of these policies as experience shows us they are needed. However, no revisions will be applied retroactively--that is, no student whose proposal has already been accepted will have to redo it, nor will already-awarded units be revoked.

PLEASE sign up for Thematic Project Fieldwork/Research if you are doing it. You should sign up for Thematic Project Fieldwork/Research with the faculty member best suited to help you. This is very important. Though you may feel you can work on your own, you may at some time need help; and, since the college has to account for faculty members' time, if you are not signed up, the faculty member may not have enough time to work with Thematic Project students. Also, signing up helps us get data on how much faculty time goes into helping students with Thematic Projects; this data will help us improve the program.

You will be expected to meet with your advisor each quarter that you have thematic project work in progress. Prior to module sign-up, you will contract with your advisor to complete a segment of work on your project during the following quarter. At the completion of the quarter, your advisor will write an anecdotal evaluation of your progress and you will receive an "SP" grade for the number of units earned. These "SP" grades will accumulate on your Permanent Record Card until your final evaluable product is submitted. At that time, a letter grade will be assigned to these units, based on your advisor's written anecdotal evaluations and the recommendation of the Thematic Project Committee.

NOTE: A fuller description of Small College policy on Thematic Projects may be found in "Everything You Always Wanted to Know About Thematic Projects," available in the Small College office.



SMC 107 WRITING ADJUNCT (2 Units)  
(Sections 01, 02, 03)

Lois Feuer (01)  
Monday 12-1PM

General Education: Basic Subjects, Electives  
10 Weeks

Judy Grabiner (02)  
Tuesday 10-11AM

Staff (03)  
Saturday 10-11AM

SC E167

The Writing Adjunct is an individualized composition course which involves a combination of group meetings, workshops, and a weekly individual appointments. In the Writing Adjunct, you use papers you are already writing for your other courses as a basis for improving your ability to plan, write and revise papers. The Writing Adjunct may be taken to fulfill the General Education requirement in composition or, since you establish new goals each time, the Writing Adjunct may also be taken as an elective after you have completed your basic composition requirement. Since students in the Writing Adjunct work on extended pieces of writing, any student who fails to pass a screening test in basic skills (administered at the first class meeting of each section) will be advised to work on basic skills rather than take the adjunct program.

The first meeting of the Writing Adjunct is most important as an organizational, informational and screening meeting. Students who wish to enroll in the Writing Adjunct Winter Quarter, should select one of the three sections listed above and should arrange their schedules so that they will be free for class at that time all quarter. Usually students will meet in class about seven times during the ten week quarter. In addition to the class meetings, students should be sure that they can be available for a weekly 20 minute tutorial meeting during one of the times indicated below.

In the event that the Writing Adjunct is over-enrolled, priority will be given to students who are either Small College students (that is taking their General Education OR an Area of Concentration OR a Thematic Project in the Small College) OR taking at least one other Small College course during Winter Quarter.

IF YOU SIGN UP FOR THE WRITING ADJUNCT HOLD OPEN THE CLASS TIME LISTED ABOVE AND SOME POSSIBLE TUTORIAL TIMES THAT FALL WITHIN THE SHADED AREAS OF THE SCHEDULE BELOW.

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
9						
10						
11						
12						
1						
2						
3						
4						



## IMPORTANT DATES

Tuesday, Wednesday  
January 2,3

Mentoring and Registration  
FOR ALL STUDENTS

Thursday  
January 4

First Five-Week Period Begins

Wednesday  
January 24

Last Day to DROP Classes Without  
Permanent Record of Enrollment:  
Last Day to Add Classes

Monday  
February 19

Academic Holiday  
WASHINGTON'S BIRTHDAY

Monday  
February 5

First Five-Week Period Ends

Wednesday  
February 7

Second Five-Week Period Begins

Wednesday  
March 14

Last Day of Scheduled Classes

Thursday, Friday, Saturday,  
Monday, Tuesday  
March 15,16,17,19,20

Final Exams

Thursday  
March 22

QUARTER ENDS  
(Grades Due)

Wednesday, Thursday, Friday  
March 28-30

REGISTRATION  
Winter Quarter

# big



## THE SMALL COLLEGE FACULTY

- LOIS J. FEUER (1972) . . . . . Associate Professor  
B.A., 1967, University of Arizona, M.A., 1968, Ph.D., 1972,  
University of California, Irvine
- KENNETH B. GASH (1967) . . . . . Director, Professor  
B.S., 1960, Pratt Institute; Ph.D., 1968, Arizona State University
- JUDITH V. GRABINER (1972) . . . . . Associate Professor  
B.S., 1960, University of Chicago; M.S., Radcliffe Graduate  
School; Ph.D., 1966, Harvard University
- FUMIKO HOSOKAWA (1972) . . . . . Assistant Professor  
B.A., 1969, California State University, Long Beach; M.A., 1971,  
Ph.D., 1973, University of California, Los Angeles
- CHI-HUA WU HSIUNG (1972) . . . . . Professor  
B.S., 1954, National Taiwan University; M.S., 1957, Ph.D., 1962,  
University of Michigan
- MARILYN P. SUTTON (1973) . . . . . Associate Professor  
B.A., 1965, University of Toronto; M.A., 1969, Ph.D., 1973,  
Claremont Graduate School
- JAMIE L. WEBB (1975) . . . . . Assistant Professor  
B.A., 1968, Colorado College; M.S., 1971, Ph.D., 1978,  
University of Arizona

## VISITING FACULTY

- ALAN BOMSER (1971) . . . . . Assistant Professor  
B.S., 1941, Brooklyn College; M.A., 1959, California State University  
Los Angeles
- FRANK A. STRICKER (1972) . . . . . Assistant Professor  
B.S., 1965, Loyola University, Chicago; M.A., 1969, Ph.D., 1974,  
Princeton University
- CARMEN TOWLER (1976) . . Administrative Assistant  
B.A., 1975, California State University  
Dominguez Hills; M.A., 1978,  
California State University  
Dominguez Hills





## A S O N G F R O M T H E S M A L L C O L L E G E

"IT'S YOU AND ME AGAINST THE WORLD"--NO!  
RATHER, YOU AND I EMBRACE THE WORLD  
WE CAN MAKE IT INTO ANYTHING WE WANT.  
WE CAN FLY ABOVE THE EARTH, NEO-ICARUS  
WITH WINGS THAT WILL NOT MELT. WE CAN  
DELVE BENEATH THE SEAS, ONDINE'S REALM  
NO LONGER MYSTICAL AND DARK. WE CAN  
VISIT ANCIENT BABYLON AND PREHISTORIC  
INCAS; VENTURE INTO MICROCOSMS, WATCH  
ELECTRONS DANCE AND SHATTER; JOIN WITH  
HERBERT, ELLISON AND CLARKE IN FAR  
GALACTIC WANDERINGS; EXPERIENCE REMBRANDT'S  
VELVET, SILK AND SATIN; THE CACAPHONIES OF  
KENTON'S 1950s BAND. SEE, IT'S THERE, IT'S  
WAITING FOR US, ALL WE HAVE TO DO IS TAKE  
IT. JOIN ME--LET'S EXPLORE THE WORLD.

H. RATHSKELLAR



