

THE PRIMARY SOURCE

VERITAS SINE DOLO



Searching for
the Classics...

Course Evaluation Guide 2001

No More Pencils...

You freshmen have it so easy!
When I came to Tufts way back in 1998, we had to wait on a line outside of Eaton Hall to sign up for classes. Once you were stiff and cold (and sometimes soggy, depending on the weather) you finally made it through the door. A bit more waiting and you arrived in the computer lab, only to find that your desired courses had long been closed. Nowadays, you not only have the convenience of registering in your pajamas, but you also have an easy-to-follow roadmap to guide you in your course selection. You're holding it right now—it's the SOURCE Course Evaluation Guide.

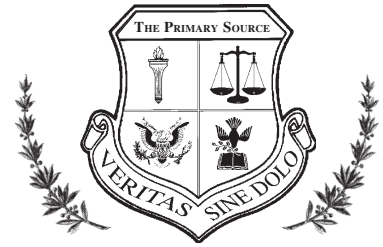
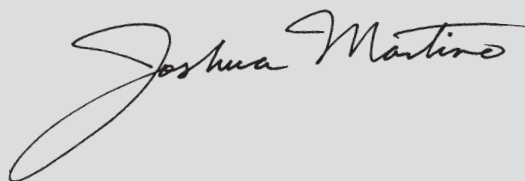
What you're holding is the combined efforts of our dedicated staff and hundreds of your classmate volunteers. And it's a blessing—while Tufts class registration has been updated to the twenty-first century, the only course descriptions you'll find are the decidedly unhelpful ones found on the website of each department. (Here's a tip—those haven't been updated in years!) And then there's that senate site, a nice gesture by our student government, but a 1 through 5 rating system is hardly a way to determine how to spend your parents' hard-earned tuition money.

Several years ago, a SOURCE staffer noticed this paradox: here we are, spending six figures to get an education, yet most students hardly know what to expect from their classes until they show up and get a syllabus. He said, no wonder two weeks into every semester you'll see hundreds of Jumbos running pell-mell across the quad, add-drop forms in hand, searching for office hours, begging for signatures, and scouring the block schedule for an opening.

So he suggested the Course Guide to his fellow SOURCE members. And they wrote reviews—honest and accurate reviews that didn't pull any punches or spare any compliments—and the first Course Evaluation Guide was published. A few semesters later, the SOURCE solicited the entire campus for reviews and the response was phenomenal. Tufts students have a lot to say about their courses. Before the Source asked what they thought, no one else was listening.

Now the Guide is a Tufts tradition. The students turn to it when they want to more about a class than its workload rating of 3.5. I've even seen a few professors sneaking a peek at our reviews. And we're proud to do this service to Tufts' liberals and conservatives alike. In this issue, politics isn't a focus, but our staff members love to trash a politically correct professor now and then. This issue won't get you out of that pesky World Civ requirement, but it will help you find the least nauseating way to fulfill it.

Enjoy this Course Evaluation Guide. I hope you find it useful, and I thank you if you are among the many who contributed to its pages. If not, there's always next year.



THE JOURNAL OF CONSERVATIVE
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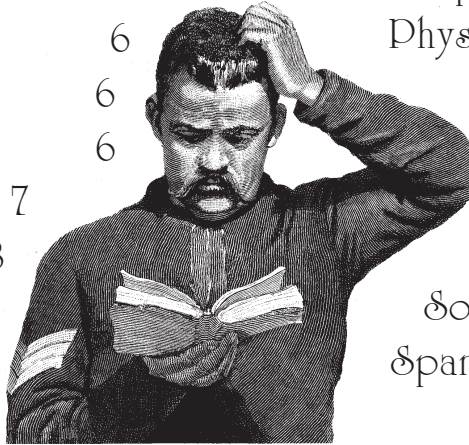
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THE PRIMARY SOURCE

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The 2000 - 2001 Course Evaluation Guide



We bring democracy to you: in our continuing capacity as Tufts' Voice of Reason, the SOURCE presents our annual Course Evaluation Guide. The SOURCE takes an honest, uncensored look at the best and worst in Tufts academics, from Archaeology to Studio Art. This year's edition is without a doubt the largest and most comprehensive review of Tufts courses ever published. It's so expansive, in fact, that we had to print an extra issue just to include all the student submissions! So break out those block schedules and get your number two pencils ready...

...the SOURCE is taking Tufts to school.

Friends, Jumbos, Countrymen...Send Us Your Email!

THE PRIMARY SOURCE Course Reviews 2001

American Studies

Race in America (American Studies 11) is the best class I have taken at Tufts. The professors are honest and hardworking. The class generally attracts students who benefit both from intellectual dexterity and an ability to engage themselves critically. The reading material is interesting, to the point, and diverse.

Anthropology

Introduction to Sociocultural Anthropology (Anthro 10) is terrible. The course was taught by **David Guss**, who is not generally a good lecturer. His lectures rambled and were unfocused. The TAs ran the sections, which had both advantages and disadvantages. The TAs were helpful, but also had a hard time focusing in on concrete aspects of the material. Presentation and definition of the subject itself was rather vague, and the course has been described by some as “pseudo-science.”

Teacher to 250 students each semester, Anthropology professor **Stephen Bailey** concerns himself more with fostering personal popularity among undergraduates and useless TAs than with actual instruction. He commands a well-known someone-here-has-AIDS-and-doesn't-know-it “lecture,” but never starts on time and often ends class well beyond the official limit. His exams have included questions not covered in lectures, and if you are looking for a little compassion, you had best try your luck with a TA—they may be useless, but at least they are not heartless. Bailey’s “**Physical Anthropology**” could use more organization and a more refined theme. The course begins with introductory high school biology and needs to focus more on the actual evolutionary and anthropological aspect. If you’re looking to actually learn something, take Bio 14, which covers

roughly the same stuff. If you just want to fill your science requirements, bring a crossword to class, and be prepared to meticulously read the text the night before the exam.

On the other hand: **Introduction to Physical Anthropology** (Anthro 20) was very informative. **Steven Bailey** has the reputation of not caring at all about his students, and being difficult to get a hold of, but these rumors are largely unsubstantiated. The tests are quite hard, though there is a balance to their difficulty—there are some multiple choice questions that are incredibly hard, but the short answer and essay portions are not difficult. There is also usually a massive grade curve, which lessens the blow to one’s GPA.

Lauren Sullivan is a great woman, very helpful in and out of class. Her sparkling personality, however, does not make **Introduction to Prehistoric Archaeology** (Anthro 30) any less of a waste of time. Sullivan’s lectures are unfocused and rambling; it is difficult to discern which material is important and which is not. The information is interesting, but most of it was learned in high school biology. The final project, a thesis-type paper based on research done involving the headstones in local graveyards, is a great way to practice gathering and synthesizing information.

Arabic

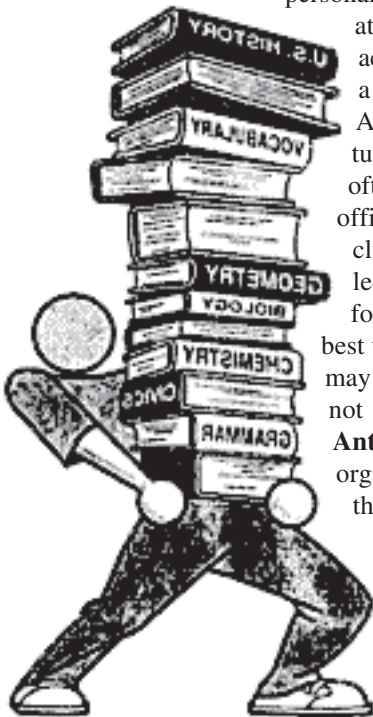
Learning Arabic is no more difficult than learning any other non-romance language. **Mohammed Alwan**, who teaches **Arabic 1**, is a kind and understanding instructor who moves at a reasonable pace. The class and professor are quite laid-back—Alwan usually grades using “good” or “OK,” and is subjective but generous with the final grade.

Archaeology

Art and Archaeology of the Aegean (Archaeology 163) is taught by **Derek Counts**, who is one of the funniest, most interesting professors here at Tufts. The course material is rather dense, but Prof. Counts makes it manageable and worthwhile. His tests are fair and well written. Anyone interested in the Bronze Age in Greece should definitely take Aegean Archaeology.

Art & Art History

If you’re looking to increase your cultural literacy (or just to handle that pesky fine arts requirement), **MoMA, the Whitney and the Guggenheim: Museum Culture in the 20th Century** is a class not to be missed. Lecturer **Sandy Duncan** is so full of enthusiasm,



she makes the 9:30 AM extended block fly by. Duncan is clearly interested in the subject matter—she dutifully types out weekly study guides for the course readings, and researches any student questions she cannot answer in class. Slides punctuate Duncan’s interesting and engaging lectures, and she loves receiving input from students about their own visits to galleries and exhibitions. For those easily bored in the classroom, the course also includes three field trips to modern art institutions; a culminating trip explores all three museums in New York City. The preponderance of Art History majors in the class may be daunting at first. Duncan’s affable manner and desire to make the subject matter accessible to all students, however, will make the course pleasing (and academically feasible) for even the most uninitiated of modern art enthusiasts.

Astronomy

I took **Wanderers in Space** (Astronomy 10) because I heard that it was an easy science credit for a non-science major. I also had a bit of interest in the subject. This was probably one of the worst courses I have ever taken at Tufts. The course consisted of two 100-question multiple-choice exams. If you are not a student who tends to do well on multiple choice exams I would not recommend this course. You can only do well if you are good at memorizing many facts verbatim. The exams tend to be on the nit-picky details of the lectures and text. It is not a course about understanding concepts. Professor **Kenneth Lang** is boring and constantly cracking cheesy jokes as an attempt to keep the students’ attention. The course information is taught in a very dry manner. As the semester moved on, attendance at lectures declined dramatically. The professor is not understanding of the student’s needs and not concerned with each student’s progress. He does not even hold regular office hours. I would recommend taking another science class for non-science majors rather than this one.

Biology

Environmental Biology (Bio 7), taught by **Michael Reed** is a fun, interesting class that fulfills both half of the natural science requirement and the biodiversity requirement for the environmental studies major. Reed uses dynamic teaching techniques, including relevant slides and plenty of class discussion. His class is perfect for anyone who has that insatiable curiosity about the natural world but who is perhaps not a science major. He is witty and down-to-earth in his lectures, refusing to give in to any political environmental mantra; Reed asks students to come up with and debate innovative ways to help keep the earth clean. He also manages to sneak in little life lessons about deceptive statistics which are enormously helpful. Dr. Reed is very available, always replies to his emails, and is a genuinely fun professor. Two bits of advice: do the reading and come to class.

Boot camp. You are nameless, voiceless, and uncared for in this oversized, poorly organized lecture course. **Cells and Organisms** (Biology 13) goes so far against the unwritten rules of education, it seems out of place at Tufts. You are instructed never to ask questions during tests, and are either ignored or ridiculed should you raise your hand in class. Though required for all pre-meds and many science majors, avoid this class if humanly possible. The real issue lies in that at the introductory level,

Biology just isn’t that hard. The professors have to go out of their way to compose tricky, ambiguous test questions, and then refuse partial credit if you didn’t read their minds. One can know all the required information, and still get a B on the exam. The course is team taught, good because you don’t have to listen to any of the lecturers for too long, and bad because the professors are not held to any standards. Some professors provide guidance and useful supplemental material, others provide nothing, and go off on such irrelevant tangents that you wonder whether the PhD standing in front of you has just smoked an illegal substance. It is really a disgrace that this pre-med weed-out course is so poorly organized. Instead of turning students away from their innate love of Biology, Bio 13 could inspire more students to pursue science.

Chemistry

Though he still teaches only the introductory courses, **Christopher Morse** has already proven that he is a fantastic professor. His enthusiasm and commitment to teaching are obvious—in fact, he is one of the few professors (if not the only professor) in the department who forgoes research in order to focus on teaching. This may someday prevent him from gaining a tenured position, which would be a true loss to Tufts—especially its undergraduates.

Organic Chemistry I Lab

(Chem 52) is a necessary evil for all pre-med students. Professor **Robert Stolow**’s lectures are slow, tedious, rambling, and in most cases, pointless. He constantly puts up overhead after overhead and then repeats the process with the same overheads. The quizzes in most cases are not fair, and will need to be scaled. This laboratory

half-credit will teach you nothing that you will not learn in class. It proves and reinforces nothing, except one’s extreme hatred for pre-med classes. One plus is that the grading in the end is very lenient. You really can’t do badly in this class.

Child Development

You could pick no better introductory course than Child Development 1, **Introduction to Child Development**, taught by **Maryanne Wolf**. Professor Wolf bubbles over with enthusiasm for her subject matter, and is constantly coming up with inventive ways to engage her students. Though a large lecture course, Professor Wolf makes a genuine effort to be on a first name basis with each of her students. The class requires a moderate amount of reading, and exams are relatively easy, considering that the information is made more understandable by Wolf’s informative lectures. Professor Wolf successfully transmits her contagious enthusiasm and knowledge to her students—it’s no wonder so many of her undergraduates become Child Development majors.

Though requiring a hefty time commitment, “**The Social and Personal Development of the Young Child**” is an excellent investment in one’s education. Professor **Donald Wertlieb** is reticent to use class time as a regurgitation of text-based concepts, so keeping on top of the required reading is a must. Instead, he invests heavily in applying concepts to real-life situations and uses the two allotted extended blocks as opportunity to share ideas and opinions. Though students will notice his clear affection for the “stress and coping

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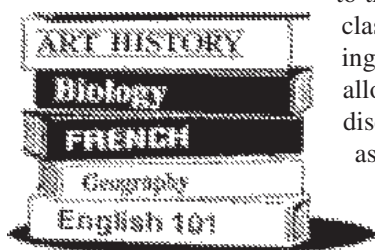
paradigm” and the concept of “developmental lines,” Wertlieb provides a holistic and eclectic approach to development. Instead of supplying his own opinions on child-rearing, he encourages students to come up with their own creative solutions to problems; everything from dealing with a pair of rambunctious twelve-year-olds to facilitating mother-child attachment. Weekly recitations are of limited usefulness, but time spent outside of class with one’s small group will help to solidify concepts and identities from the text. For any student interested in children, or planning on someday becoming a parent, Child Development 61 provides an excellent foundation.

If you take Child Development 155, “**Development of Language**” — you will be awed by the body of knowledge possessed by the so-called “socio-linguist.” **Calvin “Chip” Gidney**’s talents lie not only in his linguistic mastery (his knowledge of countless languages), but in his ability to relate aspects of child development and linguistic theory to his students. Unfortunately, however, Gidney’s subject matter is inherently political and one-sided. Though a large class composed of both graduate students and undergraduates, Gidney manages to maintain an informal and entertaining classroom climate. It is easy to see that a great deal of preparation is put into the interactive lectures, which are peppered with personal anecdotes, video clips and overheads. A great deal of reading is required for the course, from the theories of Noam Chomsky to case studies of individual linguistic development. Professor Gidney, however, handles the abundance of information with aplomb and characteristic good humor. Strongly recommended for anyone who wishes to probe theories of the origins of language and their application to human development, but probably better taught by a person who understands that political tolerance is a two-way street.

Chinese

Tufts offers students with some Chinese experience the option to take **Intensive Elementary Chinese**. This course combines levels one and two into the first semester, with study of levels three and four the following semester. In one year, therefore, a student can fulfill 4 semesters of the language requirement. The class is held six times a week and meets for two hours one day a week. Though this all seems very “intensive,” professors move at a manageable pace determined by feedback from the students. Two professors alternate teaching every other session in order to expose students to different teaching styles and accents. Both professors really care about their students’ performance. They try to accommodate students’ needs by offering extra help and scheduling in an extra review lesson. Due

to the low number of students, the class becomes a semi-private tutoring session. The small class size allows everyone to participate in discussions and exercises, as well as for professors and students to get to know each other on a personal level.



Classics

The classics department is among Tufts’ best, in no small part because of professors like **Gregory Crane**. Students looking for a gut course need not apply; Crane’s exams are trying and demanding, but no one can pass his classes without learning – a lot. Professor Crane oversees the PERSEUS Project, an online compilation of ancient documents and resources, which, save its reliance on federal funding, is a fine example of what the Internet and the classics have to offer.

Although **Dennis Trout** has a frustrating habit of exceeding his allotted time, his lectures are interesting and engaging. He encourages class participation and answers questions thoroughly, displaying his extensive knowledge of Classics. Professor Trout has a profound enthusiasm for his subject and is concerned with his students’ learning, a sentiment that will hopefully prevail despite his having achieved tenure. Where Trout fails is in evaluation. In “History of Rome” he leaves little room for disagreement but is somewhat less biased in his literature and upper-level courses.

For those seeking to find an interesting class in history, and for those seeking to find another class to fill their schedules, the **History of Ancient Rome** (Classics 38, History 17) is a good choice. Professor **Jacqueline Carlon** is a dynamic lecturer who is an expert in her field and has a wealth of knowledge to share with her students. Your final grade is an average of only three tests that are based mostly on lectures and primary source readings, so it is important to go to class and do the readings. However, if you follow these easy guidelines, you should receive a good grade and lots of knowledge about Roman history to go along with it.

Comparative Religion

Mystics and Mysticism (Comparative Religion 195) is an appropriate class for those who are interested in the more esoteric, less institutionalized aspects of religion. Taught by Father **David O’Leary**, the course includes a light to moderate amount of reading from sacred texts and other primary sources of Hinduism, Buddhism, Judaism, Christianity, and Islam. Father O’Leary is a gifted lecturer; however, he has a tendency to repeat himself for the sake of filling up the entire hour and fifteen minutes of the class. Despite the repetitive nature of the course, the material is engaging, and a smart choice for anyone pursuing a general understanding of world religions.

Drama

Introduction to Acting (Drama 10) is a class most people don’t take seriously. It is a fun, relaxed class that is very good for those shy people (like yours truly) who loathe the sound of their own voice and would rather jump in front of a truck than speak in front of a crowd. In this vein, **Kyna Hamill** is a great teacher. She is very good at getting a group of people who share few if any common interests to become comfortable around each other. That’s really the strength of the class. Cheer up, shrinking violets! Drama 10 is a class that’s sure to induce your dramatic talents to blossom.

Computer-Aided Design (Drama 21) is a great course for those interested in flexing their creative muscles in a brand new medium,

namely, 3D computer modeling. Professor **Neal Hirsig** is a great promoter of creativity, requiring students to put their imagination to good use. Hirsig's assignments are unique, imaginative, and fun. Expect to put lots of time and work into the projects, however. Assignments for this class will often require large chunks of time every few weeks. Access to the multimedia lab in Jackson is a great requisite of enrollment. Also recommended is the advanced course for 3D modeling, Drama 194, also taught by Hirsig.

Economics

If Tufts is to require any courses, surely an offering in **Economics** should be on the list. Although the unhelpful teaching assistants to EC 1 and EC 2 seldom speak English, the Economics department is one of few on campus that has the majority of its staff teach the less-than-desired introductory classes. Basic understanding of markets and capitalism is integral to a student's survival in the real world. On a blindly liberal campus, economic effects of social programs go unexplored and unconsidered. A basic knowledge of how our decisions will affect our pocketbooks is necessary for success, both in the present and the future.

One such EC 1 ("**Introduction to Macroeconomics**") professor, **David Dapice**, is quite engaging, his pedagogy refined and successful. The Friday quizzes force students to stay up to date on all reading assignments, which in turn makes the lectures more interesting. Additionally, Dapice works in the field, and his stories from his experiences across the globe make the subject matter more accessible. However, some students find Dapice's class quirky yet boring, and may find **Andrew Morrison** to fulfill their needs better.

Economics 1, **Principles of Microeconomics**, is one of those classes that a lot of students end up taking because of requirements (IR, Distribution, etc.) and not because of any deep interest in the subject matter. **Professor Siddiq Abdullah** does an excellent job at livening up a subject matter that can easily be dry and altogether uninteresting. Introductory economics is old hat to Abdullah, and he presents the course material in a way that is very easy to digest. He also has a knack for speeding through a given day's material that ends up getting class over with in well under the 75 minutes allotted for a plus block. Having no prior experience in economics, I found the exams a cinch. If you are considering starting an economics track, Abdullah's Ec 1 is worth rearranging your schedule for.

on the other hand: **Principles of Microeconomics** is not a course I would recommend. Initially, lectures by Professor **Siddiq Abdullah** assume a light-hearted air. His unusual sense of humor is charming. However, as the semester proceeded, the lectures were for the most part unrelated to the assigned textbook. Exams and problem sets asked questions and wanted answers that were more sophisticated than the textbook, or lectures, or the prerequisites for introductory economics courses allowed. The teacher's assistants' responsibilities in this course were significant. They graded everything and they had to teach us all of the mathematical applications of the microeconomic theories. I understand that professors are often busy with their own research or upper level classes. However, an introductory course should provide a solid foundation of knowledge rather

than confusion. A professor should play a role in some of the teaching. Having a lectures that are irrelevant to the material (a frequent occurrence in this course) is a waste of students' time. Much of the time wasted in lectures on jokes could have been used to explain ideas that were important for our exams, such as the prominently-featured marginal utility. Students who expect professors who are interested in their students and willing to teach should not take Ec 1.

For **Andrew Morrison's Principles of Macroeconomics** (Ec 2) the textbook is utterly useless. Professor Morrison is an interesting lecturer, and is uncharacteristic in his unbiased display of non-liberal ideas. His interest and dedication to the material is unquestionable, and his knowledge of the subject is certainly impressive. However, none of these qualities matter much when he doesn't show up to class. He is chronically absent and completely unorganized; he pushes test-dates back and in most cases cancels midterms. This is a plus if you're doing well, but very negative if you need a good test to bring your grade up. When he does show up, Professor Morrison sheds some light on the study of economics. The recitations are devoid of any purpose other than handing in you problem sets. If you need to take this course, go to class, take notes, and look at last year's exams. Morrison is a fair grader, but don't expect a big curve.

Marcelo Bianconi is certainly a SOURCE favorite. Bianconi displays a tremendous concern for his students and is extremely accessible. Although he is perhaps too generous a grader, he understands the most important aspect of the job – making sure that his pupils learn. He delivers his lectures with clarity, presents many perspectives, and always ensures that the truth prevails.

Lynne Pepall's "Game Theory" (Ec 24) is an interesting course, but seems to be difficult for non-majors. Economics majors have the term "utility" beaten into them in course after course; a strong grasp of utilitarian decision making is required for game theory.

While this course is definitely worthwhile and makes for a fantastic foundation for students from all departments, failure to take the prerequisites will be reflected in a student's grade.

Economics 30, "**Environmental Economics**," taught by Professor **Thomas Downes**, is a phenomenal course. Downes shows, in easy to understand terms, how we can rationally use markets, emissions fees, and strict property rights to improve our environment while being fair to polluters and their financial needs. There are many problems with becoming one hundred percent Earth-friendly, taking into consideration how these changes will affect our market structure, and Downes brings these topics to the class in a fair, unbiased way. Also taught by Downes, **Economics 124, "State and Local Public Finance**," is a fantastic course for majors and non-majors alike. Downes is always one to show both sides of an issue, especially pointing out tradeoffs between economic equality and efficiency.

Anna Hardman cannot quite handle the art of teaching a large lecture class. The Oxford-educated scholar often proves too boring to handle, and various inane requirements – such as her demand for multiple drafts of a paper – result in treatment that reminds students of high school. Avoid.

Criticized by some for delving into the vocational by incorporating business issues into his lectures, **George Norman's** perspec-

Known for their marathon final exams and lengthy problem sets, Jeffrey Zabel's "Statistics" (EC 13) and its follow-up, "Introduction to Econometrics" (EC 107), rank among the toughest classes students ever love.

tive and course material provide an invaluable foundation for those heading to Wall Street despite their four years in the liberal arts. Professor Norman also takes a particular interest in developing students' writing skills – a necessity too often ignored. Always accessible, fair, and practical, Norman's intermediate micro- and upper-level courses are well worth the effort.

Sharun Mukand's "International Economics" (EC 60) is a challenging class but one worth the struggle. Even though the reading is negligible, students will definitely learn much more in this class than from most others. Mukand may try to scare you, but fret not: his clarity will shine through.

Known for their marathon final exams and lengthy problem sets, **Jeffrey Zabel's "Statistics"** (EC 13) and its follow-up, **"Introduction to Econometrics"** (EC 107), rank among the toughest classes students ever love. Zabel himself possesses a profound wealth of knowledge in both theoretical and applied principles, and imparts on his students a solid balance of the two with an engaging method of delivery. Both accessible and approachable, he shows great concern for his students' comprehension of difficult mathematical concepts. Not surprisingly, his students leave possessing more practical knowledge than they would have ever obtained from perhaps any other course in the traditional social-science curriculum.

Education

While few students not in the certificate program ever consider taking classes in the Education department, **"School and Society"** (Education 001) is really less about being a teacher and more about understanding the history of learning in America. No one seems to be able to resist bashing (or even praising) their high school, and it is interesting to see how differently schools are run across the nation, even across Boston. **Steve Cohen** of the Education department (not the Psychology department) is an incredible professor. Cohen is quick to learn the names of all of his students, even though they number nearly fifty. He is an engaging lecturer, and the reading material, while often lengthy, is relevant to what is studied. If you have any interest in the American educational system or are simply looking for an interesting class to round out a schedule, this is it. Even though it is usually the only class in the Education department taken by undergrads, it's an amazingly interesting combination of history, psychology, and political science. There is also an optional writing workshop, a helpful option for anyone who has a hard time with papers. Being in the writing workshop allows students to rewrite papers and receive an improved grade after the revision. The final project for the class in years past has had students design a school from scratch with the aid of nearby middle school students. While this task may seem difficult, is usually more exciting than it is "work."

Electrical Engineering & Computer Science

Electrical Engineering/Computer Science department head **Robert Gonsalves** brings a cheerful, upbeat attitude to every class. Easy to understand and eager to demonstrate required course material with helpful examples, Gonsalves also makes himself available to students, even conducting his own review sessions for exams.

All EECS students looking for a solid advisor and enlightening professor should turn to **Karen Panetta**. Panetta's jovial and eccentric in class demeanor enable her to turn the most bland of digital design topics into something, well, slightly interesting. You really can't ask for much more than that. Her stress on class participation energizes the classroom atmosphere and prevents students from idling, or sleeping through class. Professor Panetta's abilities as an advisor, however, far surpass her teaching skills. She gives sound advice and is capable of communicating with the most reticent of students. Panetta further distinguishes her self by giving extensive assistance to her students and advisees in their job searches. During office hours, the hallway outside her office is often

filled with students seeking her guidance. EECS students can't go wrong with the help of Karen Panetta.

Professor **David Krumme's "Computing on the Internet"** (Comp 6) proves to be much more than your average introduction to HTML. Lauded for years as an easy "A," a recent curricular overhaul has resulted in vast improvements. The course encompasses not only HTML and other web-publishing tools but also explores the UNIX timesharing

system and many of the tools accessible through Emerald. For many students at Tufts, Comp 6 provides the much-needed "everything you needed to know about computers but were afraid to ask." Professor Krumme's offbeat sense of humor spices up the potentially sleep-inducing lecture material, and his use of a laptop in class provides many interesting examples of the subject matter. Though the large class size tends to be limiting, Professor Krumme carries on, Scantron test forms in hand. Weekly labs afford an opportunity for individual computer use, and all class communiqués are sent via e-mail. Though not the easy "A" it used to be, CS 6 provides an interesting first look at the Internet and its capabilities.

If you are considering taking **Computer Science Primer (CS 10)** this fall, make sure that someone other than **Michael Jonas** is teaching it. If you don't, you will find yourself waking up early 3 days a week only to be bored to tears in a class where the only stuff you learn could easily be found in the text. The class doesn't serve to teach one the theory behind programming as expected, instead the first test is based solely on the history of computers and another big aspect of the course serves to go into detail about every single attribute of HTML, rather than actually teach programming. However, the assigned projects actually did force students to learn and demonstrate the class material.

Rumor has it that she taught so badly at Boston University that she was banned. Now, Professor **Margaret Guertin** has created stampedes of students looking for drop forms at Tufts. The first week of her **Introduction to Computer Science (CS 11)** class sees hundreds of students. By the second week, about half the students have dropped. By the end of the first month, most students would rather read the book than listen to her. Don't misunderstand—she is a very nice person, but she isn't 100% confident about what she's teaching. Of the students who do show up to class, many bring a pillow and blanket. Completing the weekly programming projects can require anywhere from thirty minutes to a few hours, but the

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grading system is skewed so that these projects count as less than one fourth of the total grade. Tests constitute three fourths of the total grade, with labs and homework making up the rest. Earning a B in this class is extremely do-able, but not worth the pilgrimage to Halligan. If you have a good deal of experience with programming, skip this course and enroll in Computer Science 15.

Known for his abundant energy, **Alva Couch** is truly a great professor. Not for the weak of heart, **Data Structures (CS 15)** uniquely challenges students – not only must Couch’s pupils compete against their peers, but also against the professor himself. Despite the difficult course material and limited time, Professor Couch shows exceptional concern for student progress. He has arranged this course into well-organized online lecture notes that are very helpful and easy to understand – sometimes even clearer than the lectures in class! He has a distinctive if unusual teaching style which sets the programming guru several tiers above the rest. Unfortunately, due to some of Couch’s eccentricities, students may get confused after witnessing Couch blurt out 10 megabytes of information in two sentences. Couch also is the creator of Computer Science 20, “**Multimedia Programming**.” Two sections of this course are offered in the spring, tellingly, only Couch’s is classified as “high demand.”

Comp 80, “**Programming Languages**,” resembles the introductory course at other respectable universities. It is difficult to understand the usefulness of this class, bearing in mind that those

taking it have usually already taken Comp 11 (**Introduction to Computer Science**) and Comp 15 (**Data Structures**). For some reason, the CS department starts specific in Computer Science 11 and generalizes in Comp 80. Disregarding this fault, Comp 80 is actually a decent course. It gives the student a look at a variation of different kinds of languages such as Prolog, Lisp, and Java. Taught by Professor **James Schmolze**, Comp 80 is supposed to set the stage for the rest of Computer Science – the theory for which these languages are used. Professor Schmolze is one of the most lucid lecturers in the department. He’s very honest and understandable in the classroom. For some odd reason, though, his assignments are often vague. But this may be irrelevant—if you’re a major, you’re taking this class anyway.

Often, the computer science major can be so focused on coding that it appears to be a vocational field. But then the hard facts hit—CS has complex theory in the background. Some people think Comp 160, “**Algorithms**,” is a useless course—and for them, it is! Many will have no problem finding high paying jobs and being successful in them, even if they don’t understand half of this class. But for those interested in the theoretical and the more intelligent and challenging aspect of CS, this class is for you. Professor **Diane Souvaine** is a brilliant professor who is readily available and talented in handling students, but beware – she’s known not to take much BS. Assignments are challenging and time consuming, but can be very satisfying when completed. A great class for lovers of math.

Engineering Science

In the words of the Comic Book Store Guy, **Introduction to Digital Logic Circuits (ES 4)** may be best described as “most busy work

ever.” This required course for Electrical and Civil Engineers will have you repeating the same lengthy process over and over again on your homework. After the first hour, you know the subject well enough to dread the following 2-3 hours repeating the first. The kicker – the tests are completely different from the homework! While the homework problems utilize methods that need to be learned, the exams are very intuitive and require creativity. This would be good, except that the class does not prepare you for it. The class features a “TeamThink” program where students have to write quiz questions and read and comment on other student’s questions. Labs have repetitive programming sections that are essentially copying and pasting for an hour. Even though this course is often less than enjoyable, students do usually learn a lot in it.

English

It is unfortunate that students register for **English 1** without much opportunity to find lecturer **Joe Hurka**, perhaps one of the finest instructors on Walnut Hill. Hurka blends his own life story, his love for the guitar, and of course writing to create a class students love to show up to. Thankfully, Hurka also teaches English 5 and 6, “**Creative Writing: Fiction**,” nearly every semester. Those looking to enhance their writing skills and who enjoy anecdotal humor would be should consider committing two and a half hours a week towards a class with Hurka.

For those who have always wanted to be the next Woodward and Bernstein, English 5, **Introduction to Journalism**, offers the basics. Professor **Neil Miller** – a veteran journalist himself – establishes a workshop environment for the fledgling sleuth to show off his work. Because of this, the class

relies more on the students rather than the teacher, as students are asked to give feedback. But all in all, Professor Miller’s eccentric personality usually stirs a decent flow of criticism. That being said a lot of the final grade depends on class participation, a fact that Professor Miller often neglects to mention.

Few experiences at Tufts are as unique, informative, sometimes bizarre, and thoroughly enjoyable as **Juan Alonso’s** “Creative Writing: Fiction” class. Alonso’s ability to dissect and analyze a student’s story within minutes of reading it is truly remarkable, and the manner in which he expresses his opinion is eloquent and intelligent. While the class itself is occasionally boring, this is more a function of the occasional weak story than it is the fault of Professor Alonso. Although his sense of humor is somewhat off-the-wall, his overall manner of teaching is superb.

20th Century African American Literature (English 37) was worth taking for the reading alone. Books like *Native Son*,

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Invisible Man, Song of Solomon, and Autobiography of an Ex-Colored Man are essential to understanding the literary tradition of black people in America. Professor **Barbara Rodriguez** is quiet, and she won't shock or humor many of her students with her lectures. However, she prepares for each class as well as any professor I've had. Most importantly, she cares very deeply about what she's teaching and whether her students understand it. This is the most important facet of her teaching. It is what made the course more than a survey of "Black Lit"; the course provoked an emotional response from me every week. One drawback was the fact that there was a midterm and a final, which may not be a valid evaluation in English courses. Papers test more accurately and completely the ability of the student to think and create in a unique way. Quote identification and essay exams that test the ability of a student to think of a quick answer to a complex and difficult question place too much importance on memorization. The real test of knowledge is not reciting old truths, it is defining new ones.

Professor **Kevin Dunn**'s sampling of great English literature is a joy to experience. Dunn's relaxed but enthusiastic teaching style makes his class something to look forward to every week. The format is open and informal. Students work together in an open discussion to plumb the depths of each day's literature (the course title is accurate: Dunn chooses only true masterpieces for discussion). The grading is friendly; the only grades come from three papers, two of which are revised, wherein Dunn asks students to simply "make an argument." While Dunn offers plenty of advice on possible topics, the ultimate decision is up to the student; something I found liberating, as I was able to discuss topics that genuinely interested me. What is even more refreshing and unique is that Dunn's comments on the papers are given in the form of a personalized audiocassette. There is no sea of red ink to contend with in revisions and the aural format limits Dunn to offering editorial insight as opposed to your typical English professor's proofreading. **Masterpieces of Literature** (English 50) is well worth taking for anyone, especially non-English majors.

While Professor **Ronna Johnson** is knowledgeable and enthusiastic and keeps her students focused, "**Continuity of American Literature**" (English 59) should be re-named Continuity of American Discrimination. This is probably caused by the class's grading structure. Students are graded on a midterm, a final, and one short essay. This is certainly not enough writing for an English course. As a result, the class is dominated by Professor Johnson's take on the readings. Indeed, Johnson allows ample class discussion of the readings, but all the while inserts too much of her very liberal politics into literature that has nothing to do with sexism, racism, or homophobia, spending the entire semester pointing out the alleged racist subtext in all early works of American authors. The experienced English student will be frustrated by the deconstruction of every white male author to a racist chauvinist. This course is recommended only to novice literature students, and those students must take the lectures with a grain of salt. Conservatives should be

prepared to be horrified. The lecture was interesting but myopic, and while the texts were well-selected (ranging from several Native American texts to classics by Hawthorne, Poe and Melville), reading excerpts is not always the best way to learn literature.

One of Tufts' finest "**Creative Writing: Poetry**" instructors, **Peter Richards**' approach to teaching is especially refreshing in light of some of the horror stories that surface about other writing courses. Refreshing because, like studio art, it is sometimes difficult to critique students' compositions without hurting feelings, and too many creative-writing professors succumb to the temptation to lavish endless praise without giving any particularly useful feedback. Richards, on the other hand, manages to identify the strengths in every student's work without caring more about feeding egos than improving skills. His criticism is sometimes biting but always helpful. Richards also possesses the somewhat amazing ability to foster a lively exchange while workshopping students' poems, assisted by his uncanny knack for always knowing when someone has something valuable to say. And any assessment of Richards' teaching would be incomplete without stressing the relationships he

manages to build both with and among his students. In a university environment where classes meet at most three times a week, it is almost unheard of for students to form any kind of friendships with peers solely through classroom contact. But Peter Richards' courses somehow manage to create a classroom environment which, by the end of the semester, solidifies a camaraderie which enriches the learning process while going well beyond it.

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Jay Cantor is probably one of the most distractible professors on campus, and his class, **The Modern Mind** (English 77), reflects his continual inability to concentrate. The class focuses on unarguably three of the most intriguing people of the last two centuries: Marx, Nietzsche, and Freud. The assigned readings are fascinating and leave themselves open to extensive discussion. Unfortunately, Cantor uses class time to ramble on about his personal interpretations of the texts, a decidedly un-Nietzsche-an way to conduct this course. As the class was held in the Crane Room, the acoustics are already intolerable, and Cantor's barely audible voice drones on with no direction and easy digression. He may as well only have 10 or so students in the large class, since the few people at the front of the room have the advantage of arranging themselves in a discussion circle, an entirely separate faction to which Cantor directs 99% of his lecture anyway. Also, Cantor essentially ignores one great thinker of the time without whose works Nietzsche may have been unable to say with courage, "God is dead," Marx would have possibly been unable to acceptably preach atheism, and Freud may have dismissed hysteria as the will of God. The man missing in action? Darwin. The course's assumption of the comprehension of Darwin's evolutionary theories makes the connection between each of the three main authors and the general world a difficult one. Cantor's class is, in a word, illegitimate.

One would think from the title that this class, **Underworlds** (English 91) would be entirely about Hell and Satan. While the

material does glance over these dark places, other works are introduced to try and establish some sort of unity among “dark” works of fiction. But it all falls short. Professor **Julia Genster** tries her best to tie eclectic works together with a thin thread of the “underworld”. And with gigantic novels to be read, this class dawdles around what could be a very interesting and living class about literary conventions of Hell. Despite Professor Genster’s zeal and knowledge of the literature, this class feels more like a sentence to the Underworld rather than an exploration of it.

The English Bible (English 115) is definitely one of the best courses I have taken. Professor **Kevin Dunn** has an electric personality that enlivens the daunting text with humor and relativity, and his connections with his students are filled with mutual respect and a sense of appreciation for both the material and the new/different ideas that may emerge. He has the most amazing ability to take something positive from each student response or answer, no matter how mundane, repetitive, inane or completely off track, and convert it into something that can be further explored or discussed by the class. This is good in that he never makes anyone feel stupid or inhibited about contributing, but it also keeps encouraging those same people from continuing along in their train (which is sometimes endless) of thought.

Most people think that Shakespeare was the only Renaissance playwright. And while his work is the most popular representation of the period, his contemporaries often matched and sometimes surpassed his genius. In **Renaissance Drama** (English 118), a very enthusiastic **Professor Judith Haber** establishes a new perspective of this great literary period. Her enthusiasm and profound knowledge mesh together to give a dynamic and inviting discourse on the major and minor plays of the time. There is hardly a dull moment as she dances around the room, spouting out line after line from memory and inviting students to participate. Assignments include reading a play a week, two papers and a final.

PC warriors beware: **Jonathan Wilson’s “Contemporary Jewish Fiction”** provides no comfortable safe haven for bleeding hearts. He’s bold, he’s frank, and he makes a point of using the word “erection” in almost every lecture. But beyond his initial shock value, Wilson is insightful and challenging, refusing to grant significant discussion time to English majors’ over-analyzed misinterpretations of the course material. He delves into sensitive issues such as sexism and racism, but only when appropriate, and without dancing around the forbidden topics or pointing fingers as do too many of his colleagues. It is disconcerting that English 192 caters to the liberal school of breaking down disciplines by ethnic categories, but such is standard fare these days, and Wilson does his best to ensure that debate does not degenerate into feelings sessions about oppression and marginalization. Although Wilson includes a few lesser-known Jewish literati friends of his in the curriculum, he covers some of the most important contributors to contemporary fiction as a

whole, not just the course title’s ethnic group. From Malamud to Bellow to Roth, Wilson does an excellent job of guiding his students through the assigned material. That, and the inclusion of a guest lecture from comedian brother-in-law Jonathan Katz, earn Professor Wilson a strong recommendation.

Another recommended class is Wilson’s “**American Fiction 1900-1950**” (English 63A). While the class gives only a cursory overview of American Fiction and of each text (mostly due to the large number of books covered during the semester), the course is worthwhile as the witty and intelligent Wilson demands attention with his humorous anecdotes and apt interpretations.

Geology

If there was ever a class that offers something for everyone, **Bert Reuss’ Geology 1, “The Dynamic Earth,”** is it. Those

looking to major in the natural sciences will find this course to be an excellent introduction to the study of the earth, and those dreading having to fulfill their science requirements will find a user-friendly experience with a manageable workload. Professor Reuss delivers some of the most lively and animated lectures

on the hill, each one with enthusiasm that belies the fact that he has been teaching the same courses for decades. Vivid demonstrations accompany the lecture notes, which are without fail written neatly and meticulously on the blackboard half an hour before the class begins. Although there are typically over one hundred students in the class, Bert (as he insists on being called) will memorize everyone’s name within the first few weeks. Geology 1 will take up a considerable amount of class time each week; there are three lectures and one lab, which is usually a three-to-four-hour field trip to geologic formations in the Boston area. The reading load is always manageable, however; and the labs are always interesting. There are two-hour examinations and one final. This is not “Rocks for Jocks;” success on each exam requires a good deal of studying. However, the material should be interesting even for non-science types, and the lectures and labs are so well-done that going to class is never a chore. Geo 1 comes highly recommended.

Hebrew

Hebrew 3 professor Rahel Meshoulam is clear in her lectures and does a good job encouraging class participation. Meshoulam is always willing to take time to listen to the concerns of her students and honestly takes them to heart, often willing to provide in-

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struction above and beyond the call of duty when needed. A fantastic professor in what can often be a difficult subject.

History

Gerald Gill is unquestionably a liberal, but one who appreciates that his job is to instruct, not indoctrinate. His treatment of American history is uncompromisingly fair; he presents both sides of all major debates and does not penalize students for holding opinions that contradict his own (unlike too many others in his department). He is a first-class orator, and his assigned readings are usually interesting and always informative. He is one of Tufts' most popular professors, and for good reason. Despite his professional objectivity, however, students who sign up for Gill's class may find themselves in unsavory company, campus leftists flock to his classes like winos to welfare. Even so, unlike other Jumbo multicultis, Gill possesses a great knowledge of and appreciation for the other side; a matriculation address of his a few years back on the subject made due mention of the conservative point of view.

History of Ancient Egypt is far more difficult than one would first imagine. The tests are quite hard, and the paper requires considerable effort. Professor **Peter Der Manuelian** is extremely knowledgeable, but his lectures are often quite dry. However, I found the material that I learned in the class extremely interesting, and it has greatly enriched my studies.

Modern Southeast European History is one of the best courses at Tufts. **Professor George Marcopoulos** is unparalleled in his cogency and ability to explain confusing political historical events. Everyone should know of events in the former Yugoslavia, and this is a great way to introduce you to the historical and political climate. If you are scared of having only two exams that account for your entire grade, however, don't take the course

Although "Pierre Gump" has been everywhere and seen everything, perhaps a more appropriate moniker for **Pierre-Henri Laurent** would be *Pierre-Ennuie*. Even if one manages to stay awake through Laurent's tedious lectures (which never fail to go over time), he will not learn much. But his teaching style shines in comparison to his arbitrary evaluation. Professor Laurent gives sparse and unhelpful comments on exams and papers and often skirts discussion of his grading decisions. Avoid his office hours for this reason, but also because he is sure to keep you for an outrageous amount of time talking about something utterly uninteresting – and you won't get a word in edgewise. A specific instance of Laurent's transgressions can be found in History 36, "**Transatlantic Relations of the 20th Century**." Professor Laurent is extremely passionate about what he teaches, and that definitely comes through in the class. Unfortunately, that is *the only* thing that comes through. Laurent's lectures are absolutely in-

scrutable. The man talks entirely in personal (it, his) and demonstrative (that, those) pronouns. Taking notes is an arduous process that requires one being able to follow his train of thought. Still, even worse is the patented Laurent gambit of starting a list and never finishing it. "There were three reasons that <something> happened. The first was <example>." The other two are never mentioned. On top of everything, half of the 5 assigned textbooks are completely inane and unnecessary.

If you're looking to fulfill a social sciences requirement, **Gary Leupp's "Japan to 1868"** (History 47) is a refreshing alternative to the sleep-inducing names, dates, and political parties covered by the typical history course. Japan is a nation that spent its entire history to 1868 in relative isolation, with only minimal contact with the Western world. Discussions include the struggle for religious dominance between Buddhism, Shinto, and Confucianism; Japanese feudalism; the uniqueness of pre-modern Japan in general. The primary textbook, written by Mikiso Hane, is readable, but the other readings tend to be dry. Leupp, having written three books on the subject, knows his stuff, and is quite friendly and accessible. Unfortunately, Leupp's "**Japan from 1868 to the Present**" (History 48) winds up being more like the typical history course, filled with sleep-inducing names, dates, and political parties. The class is nonetheless interesting, covering Japan's encounter with the Western world and

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the rise of Japanese imperialism, and Leupp teaches it well, but be aware that modern Japanese history tends to be less interesting to the casual observer than does pre-modern Japanese history.

George Marcopoulos exemplifies what it means to be a professor. Possessing an unfathomable amount of knowledge, Professor Marcopoulos teaches history eloquently. He presents the past with remarkable objectivity and displays a genuine concern for his students. Marcopoulos makes an effort to know his upper-level students well and his intro-level students by name. And while he is certainly not an easy grader, he executes his evaluations with noteworthy fairness. Similarly, the history giant assigns a reasonable amount of material, most of which is well worth reading. Tufts is fortunate to have him.

Yes, History 75, "**Americas**," counts for the World Civilizations requirement. Yes, that's why most people take it. And yes, if you are fine with spending three hours per week sitting in a room in Tisch listening to a lecture about a documentary before watching the documentary, this class is for you. As long as you attend the classes and watch the documentaries, you will have no problems. There are two papers, a midterm and a final, and each are take-home, one-week exams. The class itself can be interesting, and Professor **Peter Winn's** stories are often intriguing, but sometimes his hour-plus lectures can be a bit much. This is definitely a worthwhile class if you are willing to fill your requirements. While a background in Latin American and South American cultures is a plus, it is not a necessity. As a side note, although there are 13 books listed for this course, most are not necessary. He'll tell you in class which ones are merely suggested reading. That is to say, do not be intimidated by the amount of books. Just don't fall too far behind in the reading and you'll be fine.



“**Antebellum America, 1815-1860**” (History 84) is the third of a trilogy of fantastic courses, all taught by the Professor **John Brooke**. The first class, Colonial America, deals with the history of the US from 1607 to 1763. The second leg is called Revolutionary America, which covers from 1763 to 1815. While all three are fine classes, the final one comes most highly recommended. Brooke really involves the students, presenting the material in a thought-provoking way, using numerous visual aids. The reading load for the course is average and Brooke does not grade especially hard.

History 93, “**Women in 20th Century America**” usually has few if any male students in it. Too bad—they’re missing out. Professor **Virginia Drachman** is an excellent lecturer and an expert in American women’s history. The class itself is well organized, thereby making it easy to become engrossed in the various issues discussed in class. Drachman encourages class participation and is always open to other interpretations and ideas about readings. The workload is manageable, and exams and papers are graded fairly. Students in her “**Special Topics in American History**” (usually History 197) find the workload light for an upper-level course, which includes a twenty-page final paper. Drachman’s lectures in small class environments can be tainted by her desire to have students “talk about their feelings.” Also, it seems that Drachman works too hard to get students to like her.

Japanese

“**Japanese Visual Culture**” (Japanese 113) is an examination of the development of Japanese visuality, from premodern picture books to the postmodern phenomenon of *anime* (pronounced *ah-nee-may*, and sometimes called “Japanimation.”) This course is especially relevant today, given the recent explosion of *anime* and *manga* (comic books) in the US (Harvard Square features two stores devoted *entirely* to Japanese comics, and at least three more with considerably large *manga* and *anime* shelves). One must be a strong writer to succeed in this course, or at least have more than a passing interest in Japan. Professor **Charles Inouye** is knowledgeable not only about Japanese culture, but about the nature of visuality itself. In each class, he encourages students to question the modern notions of text and image, attempting to prepare students for what he perceives to be an increasingly visual future. This class is not for everyone, and those anxious to study their favorite *anime* might be put off by the heavy initial study of early Japanese imagery. However, those willing to do the work will find an enriching and enlightening experience.

Judaic Studies

Gloria Ascher is truly amazing. She really seems to care about each and every student. The material of her **Aspects of Sephardic Tradition** (Judaic Studies 73) is varied and interesting. The tests are fair to easy, and the projects presented in class were very well done and personal. This is a good class for anyone who wants to get

in touch with his Sephardic heritage, or just learn more about traditions of the Sephardim.

Joel Rosenberg’s class on the “**Roots of the Jewish Imagination**” (Judaic Studies 126) is an intriguing compendium of some of the more off-beat contributions to Jewish thought which one would be less likely to encounter in a traditional Jewish education or even a typical Judaic Studies class. Some of the noteworthy texts featured in the course are Julius Lester’s *Lovesong*, a page-turner of a memoir about a black man’s conversion to Judaism, which also includes a scathing indictment of the often anti-Semitic excesses of PC black militancy in academia, Art Spiegelman’s *Maus*, the Pulitzer Prize-winning story of the Holocaust which forever changed the notion of “comic books,” and various stories of Jewish mysticism such as

The Golem and The Dybbuk. Rosenberg’s immense knowledge of the material makes for informative lectures which don’t dominate the 2+ hour time block, as he dedicates the second half of each class to student-led discussion. (Of course, the quality of the discussion depends greatly on the quality of the students who sign up for the class.)

Rosenberg is tolerant of a wide range of views and is extraordinarily eager to help students find appropriate reading for their papers, of which his evaluations are in-depth, informative, honest, and usually right on the mark.

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Mathematics

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Math of Social Choice (Math 9) is a great course. It’s not too challenging, the subject matter is really interesting (we did electoral college stuff, dividing candy), and Professor **David Isles** has a good sense of humor. There is a lot of homework, so if you’re not into that, don’t take the course. However, it remains the perfect Tufts course for people who don’t like math. I highly recommend it.

“**Math In Antiquity**,” an Introductory Special Topic (Math 10) is probably the most interesting (at least to non-math persons) introductory-level course offered by the department. Taught by **Lenore Feigenbaum**, this course covers from the first primitive number systems up to the beginnings of calculus. The lectures and tests are roughly fifty percent history and fifty percent mathematics. Less of an emphasis is placed on names and dates and more on the math itself; students are asked to memorize different mathematical systems from Mayan to Egyptian to Greek. The math is basic algebraic and geometrical problems; however, they must be solved using the early methods and number systems. Math in Antiquity is not a ‘gut’ course, although those with a relatively solid background in high school mathematics (which, hopefully, includes most Tufts students) will have little trouble. This course comes highly recommended to those who wish to fill their math requirement in a more creative way.

Christoph Borgers' Math 17A, "Applied Honors Calculus" is difficult. The material is difficult for even the quality math student, which is appreciated; the unclear lectures and near-useless text are not. It is clear that there is more math talent blankly staring at the blackboard than there is writing on it, keeping with math department tradition. However, Borgers is fair and understanding in the grading of his exams. In the end, 17A is for math-happy engineers who can tolerate large quantities of confusion and bumbling and will dedicate their free time to decipher this silliness.

A word to the wise: Probably due to the fact that most "Differential Equations" (Math 38) students are engineers and not Math majors, the Math department seems to neglect this class. It is poorly designed and often horribly taught. Not all the professors are poor, however, and a student required to take this course should do so with Professor **Eric Quinto**, who is widely regarded as a fabulous lecturer.

Professor **Boris Hasselblatt** teaches a difficult but beneficial high level class, "Real Analysis I." If anything, Math 135 is a course that will convince you to become a physics or engineering major and not a math major. Students essentially generalize and prove everything they have learned in math so far. It can be really fun but requires a whole lot of work and constant creativity. It demands thorough understanding—you can't fake this stuff. The jump from lower math classes is quite large and you better be comfortable with proofs (or ready to learn really fast). If you are very interested in math and can devote the time this class demands, it is extremely rewarding.

Recipient of the prestigious Liebner Award for excellence in teaching and advising, George Smith stands in a class of his own. Unabashedly opposed to grade inflation, he still manages to draw the admiration of many students.

Music

Music 2, **Introduction of World Music** is a class that should only be taken if your love of music is enormous, or if you really need to fill your World Civilizations requirement. It is boring, uninformative, and does nothing more than prove the worthlessness of the requirement. As if this class was not bad enough, the ludicrous grading schemes of professor **Tomie Hahn** further the problem. While Hahn is a good lecturer and attempts to make the class enjoyable, she has a tendency to give no partial credit to exam essays – even when her comments state that some of the points are correct and valid. If you are willing to take a blow-off class for a B, this class is for you. If you would rather spend time learning, try another World Civ course.

History of Western Music II (Music 43) is a fast-paced historical survey class geared primarily for Music majors. Covering European and American "classical" music from 1750 through 1980, **Professor Gabriela Cruz** delves into the lives and pivotal musical works of important composers. Rigorous and exciting, MUS 43 is a serious class for students who want to learn more about the geniuses that have shaped tonal music theory as we study it today. Professor Cruz tracks the development of the symphony, of opera, of song, and of changing historical circumstances guiding music's evolution to where it has arrived in the latter part of the twentieth century. Well-organized and masterfully taught, MUS 43 is extremely broad in scope. As an all-inclusive history class with material spanning over two centuries, time to revel in the achievements of any one composer is nonexistent. Still, Professor Cruz successfully pulls together a very comprehen-

sive curriculum that is well worth the breakneck pace. Expect to read approximately 25-35 pages of historical background information for each class. Grading is based on a few small homework assignments, four term papers, a mid term exam, and a final exam. Some background in music theory is required.

Philosophy

Hugo Bedau exercises considerable caution in keeping his courses objective and his politics out of the classroom. Simply agreeing with Bedau while failing to display mastery of the course materials earns a student no brownie points. Nor is his objectivity the only quality that distinguishes him from typical Tufts fare – his regard for writing skill is a dying art, and his refusal to allow students to back their opinions with weak or faulty reasoning is certainly an asset at a university where few professors challenge students to rigorously think over their convictions. Philosophy is one of Tufts' strongest departments, and professors like Bedau who are both exemplary teachers and leaders in their field are the ones to thank.

Hired to teach "radical philosophy" in the 1960s, **Norman Daniels** is more like a Moscow Komissar trapped in an educator's body.

When he isn't trotting around Europe lecturing state bureaucrats on how to create a socialist utopia, he's in the Tufts classroom lecturing on pretty much the same thing. Daniels' primary area of expertise is a quite disturbing field of philosophy which studies "the rationing of health care" – newspeak for "the government deciding who deserves medical treatment under a socialist health-care system and who doesn't." His fondness for this sort of totalitarianism earned him red-

carpet treatment from Hillary Clinton's ill-fated Health Care Task Force, but the main problem with his teaching is not his leftism (which in and of itself is all too common on the Hill) but his intolerance of dissent, which thankfully is somewhat less rampant. Norman Daniels' idea of disagreement is a debate along the lines of "what kind of socialist health-care system should we have" rather than "do we really need one at all." He appreciates polite disagreement on trivial details but entertains no dissent on fundamentals: the necessity of state controls is a premise that invades all of Daniels' lectures. His condescending attitude towards students who disagree with him, which often elicits little more than a chuckle and a polite dismissal along the lines of "but seriously, folks..." is unprofessional and biased even by Tufts standards.

On the other hand: Professor **Norman Daniels'** leftist credentials are unmistakable. Also unmistakable are his fairness in grading and his encouragement of honest discussion in his classes. His classes often involve difficult material, and preparation for each class is necessary (especially at the upper levels). Unlike many professors who share his ideological bent, he does not hesitate to include prominent advocates of the other side on his syllabus: indeed, it was in his Introduction to Political Philosophy class that I first read the work of Milton Friedman, Friedrich Hayek, and other libertarian luminaries. His courses are well worth taking.

Recipient of the prestigious Liebner Award for excellence in teaching and advising, **George Smith** stands in a class of his own. Unabashedly opposed to grade inflation, he still manages to draw the admiration of many students. Of course, Smith doesn't have to ingratiate himself to his pupils;

the amount of individual attention he offers speaks for itself. It isn't uncommon for him to return papers with more pages of his own critical analysis attached to them than were originally submitted—or to hear him in his office long after hours, engaged in a deep discussion with a student on any number of philosophical topics. Whether he's lecturing on Plato, Quine, or Newton, Professor Smith carries you back to the real Academy.

Jacqueline Taylor is one of the best teachers at Tufts. Always well-prepared for each lecture, never afraid to engage a question, and wonderfully mysterious about her own politics or biases, her classes never fail to please or challenge. Her comments on papers are always copious, and she remains accessible even to students with only a passing interest in philosophy.

“Introduction to Philosophy” (Phil 1) with **David Denby** is an interesting, funny and easily grasped introduction to some basic sections of philosophy. Professor Denby is quite

knowledgeable and is always ready with a humorous example to help students better grasp a concept. He is never one to make a fool out of a member of his class, even when painfully misdirected ideas enter the conversation. His British accent is pleasant to listen to and he establishes a good rapport with the class from the first day. The class itself is interesting as it asks students to question their own established beliefs, introducing them to views they may never have considered. The reading is well spread out over the semester and Denby makes sure that students are well prepared for the assigned papers. This class is for anyone who needs to fill the English writing requirement, anyone who is a philosophy major or minor, anyone who wants to explore some interesting opinions on the mind, determinism, or morality, or anyone who is just looking for a fun class to take.

Basically, attending **Introduction to Philosophy** (Philosophy 1) class is like watching paint dry – you expect so much more but all you do is watch paint dry. Professor **Jeff McConnell** embodies the classic monotone teacher stereotype, which is not very beneficial in an introductory philosophy class. Also, looking like a man who fell asleep in the 60s while listening to the Greatful Dead and just woke up doesn't help much either. The course material is as bland as his wardrobe as Plato and Socrates are passed over for the ever-thrilling Big Bang/Creation debate, which constitutes the first half of the semester.

Language and Mind (Philosophy 3) is a very challenging course, but worthwhile for anyone to take. It makes you think about the human mind and how it works in ways that you probably have never thought of before. Professor **Daniel Dennett** has an ego, which is annoying. Also, there is a bit of computer science stuff that is rather irrelevant to the main thrust of the course. Despite these detractors, Language and Mind is recommended to anyone who is interested in considering what it means to think.

Reasoning and Critical Thinking (Philosophy 6) is an excellent course. It teaches you how to argue your points with logic. After taking this course, you will become unbeatable in an argument. You will also be able to pick apart shoddy arguments. And if you're

pre-law or taking the GRE, it will help you a little bit with those awful logical reasoning questions.

There is nothing logical about **Logic** (Philosophy 33) at all. Professor **George Smith**, while a great teacher and a nice guy, has a very narcissistic view of this course; he seems to think that the undergraduates enrolled in this course all want to become professional philosophers. Smith's assignments are so mammoth that it takes at least twelve man-hours to complete. While everyone claims that their professors think their class is the only one that exists, THIS ONE is actually the epitome. So, unless you plan to spend the rest of your life wondering about the nature of color, I'd stay away from this one.

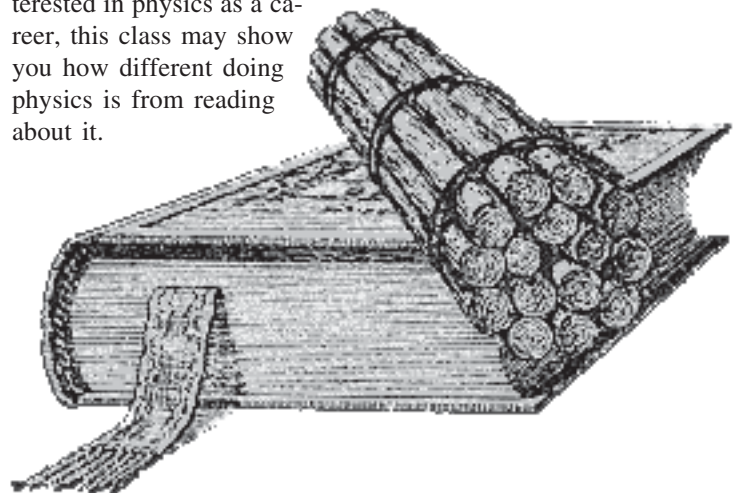
Physical Education

Beginning Modern Dance took me by surprise after attending a number of classes. A physical activity course in the middle

of the day seemed a pain at the beginning, but as the semester progressed I found it a way to relax during the day. As a person who has never taken dance prior to this experience, it was relatively easy to pick up the dance sequences and a fun course. We danced to the tunes of a local musician who personally attended every single class. The negative aspect of the class is that it's only worth 0.5 credits, despite meeting for three hours a week and including two projects during the semester.

Physics

While **Gary Goldstein** may be best known for his UNICCO madness and his desire to use his class and classes of others as a means for trumpeting his socio-political views, his **“General Physics III”** (Physics 13) is an excellent introduction to modern physics. The material is fascinating and challenging, and students get a taste of quantum mechanics and relativity. The work load is about average. Goldstein gives extra credit problems that are often quite enjoyable to figure out. It is mathematically intense, though, so students will want to have a fundamental understanding of differential equations. The jump from Physics 12 is great, in difficulty but also in how engaging the material can be. If you have read books about the subject and are interested in physics as a career, this class may show you how different doing physics is from reading about it.



Professor Golebiowska repeatedly tells students trivial facts about Washington in a manner that suggests that she is giving you the “inside scoop” one would only get from a high-ranking insider. To the contrary—the fact that politicians use polls to help them decide what to say is hardly a revolutionary concept.

Political Science

Although Professor **Jeffrey Taliaferro** does not hide his left-wing political ideology, he welcomes alternative points of view in class, a quality which is becoming increasingly rare at Tufts. His knowledge and expertise in the area of foreign policy are superb, and his intellect and wry sense of humor make his classes a good choice despite the often dry subject matter of the lectures.

Robert Devigne has a reputation for giving hip, energetic lectures. The reality is a Howard Stern-esque pastiche of meaningless platitudes and four-letter words, full of spurious arguments and half-baked comparisons between aging rock icons and the great philosophers. One cannot know whether 'tis better to be graded by the sycophantic groupies Devigne calls teaching assistants, wherein any deviation from the dogma outlined in class results in massive grading penalties, or by the man himself, for whom "compare and contrast" constitutes the pinnacle of expository analysis. Now that he has somehow achieved tenure, expect his classes to become even more "unplugged."

If there is only one thing you take from this course guide it should be: *never ever* take "**Introduction to American Politics**" (PS 11) with **Ewa Golebiowska** if you want to actually learn anything. The class is utterly devoid of any scholarly conduct, and a junior high school course covers the same material. The lectures are boring and are so simplistic it is insulting to be sitting in class and listening to them. Furthermore, Professor Golebiowska repeatedly tells students trivial facts about Washington in a manner that suggests that she is giving you the "inside scoop" one would only get from a high-ranking insider. To the contrary—the fact that politicians use polls to help them decide what to say is hardly a revolutionary concept. There are only three reasons to take this course. First, this course may benefit foreign students who have never studied the American government. In this case, PS 11 is probably not a bad choice, as it covers the very basic

components of the American political system. Second, this class is acceptable if you are looking for a gut intro course for your distribution requirements. Third, this class is good if you need a good grade and lack the will to work for it. If you are interested in learning something, you'll have to take another course. Unfortunately, you will most likely need to sit through PS 11 for a semester (or rather don't since you never learn anything in class anyways) before moving on to courses that actually make you think.

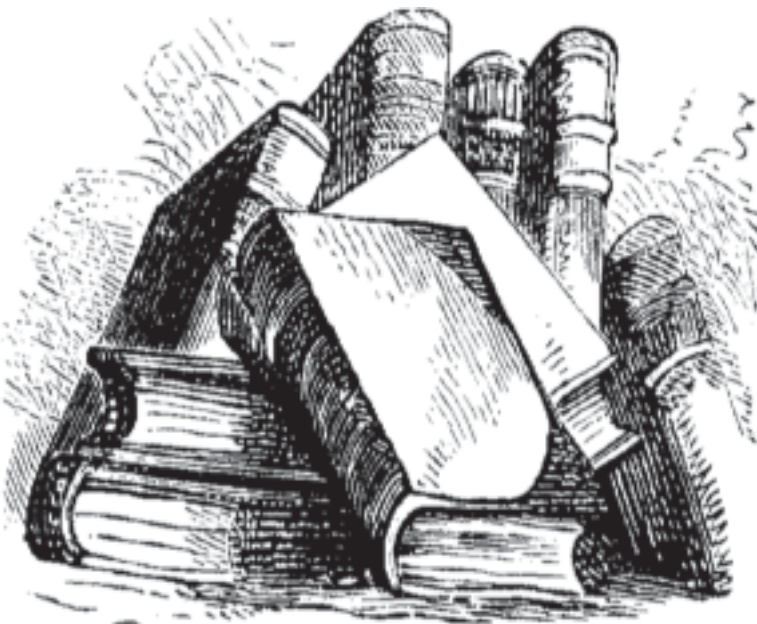
Political Science 26, "**Comparative Revolutions**," is a stimulating and exciting discussion-based class. Professor **Elizabeth Remick**'s class looks at a number of revolutions and attempts to generate some theories from them. The readings are interesting and Remick does not waste time going over every little detail in class. One of the few criticisms is that this class trades depth for breadth.

Only two weeks are spent on the Russian Revolution—a vastly complex topic. Also, there are no tests—only papers—and these are 3, 5, and 10 pages at minimum. It wouldn't hurt to make the students work a bit harder.

People interested in philosophy and literature would really enjoy Political Science 41, **Western Political Thought I** (cross-listed as both Classics and Philosophy 41). The workload was manageable but challenging—there was a lot of reading and writing. The literature consisted of the works of Greek philosophers such as Plato, Aristotle and Aristophanes. Our final grade consisted only of two papers, a midterm and a final, so there were no exams, which I think was a good strategy for this type of class. **Professor Vickie Sullivan** was knowledgeable and funny, and made an effort to get to know everyone in the class despite its large size. Although sometimes it was hard to stay focused on the lecture for an extended block period, the literature and ideas we discussed were interesting and surprisingly relevant to the political philosophy of today. However, I would not recommend this course to someone expecting a class about political science. The course was about analyzing the ideas of philosophers, not about politics, something I personally did not realize when I signed up for the course.

Students who claim that **Introduction to International Relations** (PS 51) is the most work-intensive course on campus may be right. Intro students emerge from the bookstore with a stack of volumes containing well over 1,000 pages of text, much of which is assigned reading for the semester. Professor **Barbara Connolly** breaks the course down relatively well and does a commendable job of sticking to the course syllabus—a must in such a large lecture class. Overhead sheets help students to follow along in lecture. Reading from week to week, however, is a must, or students will find themselves lost in lecture, not to mention hopelessly behind as the midterm and final exams approach. Though reading was a crucial supplement, core tenets of lectures were reflected most prominently in the two exams. Teaching Assistants are an integral part of the course. All Fletcher students, they are incredibly knowledgeable about the subject area and serve as excellent resources. Steady section attendance is a must. Students wishing to do well in PS 51 may wish to think about limiting their course load to 4 in order to give the class due attention.

If you are genuinely thrilled by the idea of getting your midterm back on the last day of classes and learning from a joyless, pessimistic professor, seriously consider a class with Barbara Connolly.



It is difficult for a professor simultaneously to bore and frustrate students. Yet in **Richard Eichenberg**'s infamous version of "**Introduction to International Relations**" (PS 51), the professor destroys an interesting-sounding topic by mixing academic drivel with slumber-inducing lectures on tedious and uninspiring topics. Students can expect highly arbitrary treatment, based on factors including but not limited to skill in parroting his style on exams, your willingness and ability to talk him up, and whether or not you call Pittsburgh home. On a positive note, the class's web site may be found helpful.

At first glance students may be fooled into thinking that studying the works of philosophers like Rousseau, Descartes, and Hobbes, would be boring, but don't believe the hype. Professor **Robert Devigne**'s active lecturing style really stands out from other professor's

insipid lectures because he engages the students and applies the philosophies to real life. Even though **Western Political Thought II** (PS 46, Phil 46) meets twice a week in an extended block, Devigne's sense of humor keeps you laughing and from feeling brain dead at the end of class. Although he scribbles his notes on the blackboard as badly as a doctor on crack, it is easy to listen and understand him. A moderately good amount of time is needed to read the material, because there is much to read and it is not the usual kindergarten dribble. Two grades in the class, a midterm and a final mean that to do well you'll have to resist the urge to procrastinate doing the exams until the night before, and actually keep up on the weekly readings.

"**Politics in the City**" (PS 90) is a sophomore seminar, mostly for political science majors. The class itself is small, which allows for much discussion, but which also makes it difficult to get away with skipping the assigned readings. However, if you are interested in the subject, it's easy to keep up since all material is on topic and well chosen. **Jeffery Berry** is a talented professor who begins class with a very no-nonsense demeanor, then softens as the semester continues. There is little other work than reading and discussion for the most part during the semester, with the exception of a few short exercises in using databases and an extensive (three person, seventy-five page) final project.

If you are genuinely thrilled by the idea of getting your midterm back on the last day of classes and learning from a joyless, pessimistic professor, seriously consider a class with **Barbara Connolly**. Teaching "**International Politics of the Environment**" (PS 163), Connolly riddles her students with ignorance, giving them a triumvirate of graded work (a midterm, paper, and final) that leaves them totally in the dark in regards to their performance. On top of her pessimism and slow grading abilities, one portion of the paper has to include solutions to whatever environmental challenge the student chooses. This proves to be close to impossible considering Connolly often believes that some issues do not have solutions. Yet, the solution remains as a required part of the paper. This is totally nonsensical. Like some aforementioned professors, Connolly would be better off doing research.

Psychology

"**Introduction to Psychology**" (Psych 1) lectures are a three-pronged attack of **Sinaia Nathanson**, **Salvatore Soraci**, and **Robin Kanarek**. This course comes recommended to those with a sincere interest in psychology, for the amount of required reading is no joke. However, the exams (which usually cover around 250 dense pages) are not particularly difficult. *Psychology and Life* is one of the best textbooks around, making the reading lengthy but not tedious. Also appreciated is the fact that attendance to lectures is not necessary. However, lectures, particularly those of Nathanson and Soraci, are sometimes worthwhile and usually entertaining. The required discussion groups and experiment sessions are time consuming, and not particularly informative. Take this course if you're interested in psychology or if you have to, but do not expect to learn much that cannot be read in the text.

Psychology 22, "**Research in Psychology**," is one of the more innovative courses offered at this university. By talking to Professor **Salvatore Soraci**, one can become a product tester for Hasbro. This entails playing a brand new computer game not yet on the market for one week, and then filling out a survey telling the

company how to make it better. You get a new game each week, and Hasbro actually considers your suggestions. When else can you get access to fifteen great games, get credit for playing, use it as an internship on your resume, and see your ideas incorporated into a product that will then be released to the rest of the world?

Statistics for Psychology (Psych 31) is clearly one of the worse classes I've taken at Tufts. Professor **William Gutowski** typically spent lectures rambling on in nonsense psycho-babble. The required textbook was useful only as a paperweight and deadly weapon during study sessions and class time. The arduous quizzes he began inflicting on the class must have materialized after the word got out that the course was a waste. He never followed the text, instead preferring to teach us completely unrelated methods than those for which we had study materials. Luckily, the exams were open book and notes. Professor Gutowski's attendance in class was irregular at best, which explains why he was not at all concerned with our attendance. Lab sections were a treat as well, with TA's almost always late, and verbal communication with them was often reduced because few spoke English. One good thing I can say is that, although he's never heard of "e-mail," Professor Gutowski was always available in person for question or comment...you can catch him smoking both before and after class right outside the lecture hall.

Russian

Perhaps **Gregory Carleton**'s greatest ability is to unassumingly engage his students' questions and interests in examining Russian literature. Never placing himself on a higher level of academic conversation, he is forever striving to draw the students into an intimate conversation of the literature. Though his passion for his subject matter is clear, he desires more to incite the same passion for

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deep thought and love of the literature in his students. This great respect for that ability of students to love literature leads him never to compromise the potential of any student taking his course. Carleton is a treasure to the school, one to whom justice will not be done with these few words. He has much to teach, and any willing student will learn much from him.

Sociology

There are a plethora of engaging and thought-provoking classes offered at Tufts. However, “**Intro to Mass Media**” (Sociology 40) is not one of them. **Professor Paul Lopes’** lecturing style is akin to that of a weatherman: he waves his hands about furiously, but never gets to deliver the real news and is wrong most of the time anyway. Like his televised brethren, his ego remains quite a pillar of unjustified greatness. There is about as much content in this course as there are good looking women at the circus. If you really want learn to about mass media, you would be better suited watching Global Groove on MTV and getting a subscription to the *National Enquirer*. Unfortunately, this class is a requirement for the Communications and Media Studies minor.

“**Crime and Delinquency**” (Sociology 112) is interesting and has many practical applications on everyday life. Various forms of crimes are discussed that many people overlook or do not even consider crimes. Professor **John Conklin** is extremely fair, and the material on tests and the other assignments are very reasonable.

Spanish

Colleen Sullivan actually makes it enjoyable to attend Spanish class, if that is possible. With her constant beaming personality and up-beat attitude she is a gem of the Spanish department. There are few teachers on this campus who spark a desire to learn—she is definitely one of them.

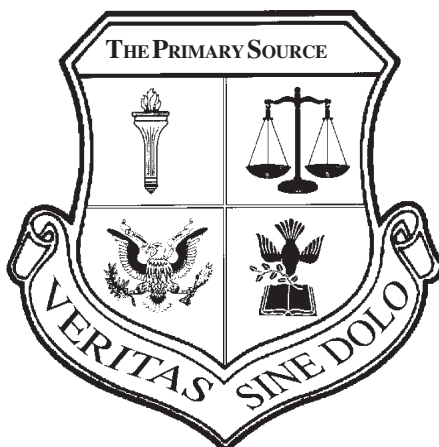
In all my years of trying and failing to learn Spanish, I have never had a teacher who could actually keep me awake until I had Professor **Andrew Klatt**. His eccentric personality and good humor manages to somehow make the intrinsically tedious and boring task of learning a language interesting. His dedication is unquestionable—he often seeks out poorly performing students and invites them to be privately tutored during office hours, rather than passively watch people fail. However, don’t expect him to be an easy A as some of the pushover Spanish Professors are. Professor Klatt is fair but tough—while he offers numerous extra credit opportunities and has a forgiving late policy, he does not give undeserved A’s. If you really want to learn Spanish, but are fearful of sitting through a typical boring Spanish lecture, Andy Klatt’s **Intermediate Spanish I** (Spanish 3) is for you.

Lois Grossman, lecturer of Spanish 22, **Composition and Conversation II**, is an energetic teacher who comes to class well-organized and rehearsed. Her accent is poor but her knowledge of the Spanish language and course literature is sufficient.

I was one of about twenty students in **James Watson’s** 0 block **Composition and Conversation II** (Spanish 22) class. It was bad enough that I had to wake up for an 8:30 class, but the worst part was that it was for his class. At first I thought he was a cool guy, but I soon changed my opinion. Professor Watson was not the best teacher; he openly displayed favoritism, and didn’t have much regard for his students’ learning or feelings. Frankly, I didn’t learn anything in Spanish 22. I got nothing out of it but resentment, after having to get up on Mondays for an 8:30 class that didn’t warrant my attention. He didn’t make the subject matter interesting, and wasn’t available for students if they needed any help. I strongly recommend searching out another professor for Spanish 22. □



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