

## ART HISTORY

### **AH 2259.01      The Birth of Romanticism**

*Dan Hofstadter*

We will begin with the first self-conscious stirrings of Romantic art, from about 1760 to 1820. Among the major artists covered will be David, Gericault, Ingres, William Blake, the early Turner, David Caspar Friedrich, and Goya. Readings will be drawn primarily from the poets and philosophers of the period, including Blake, Diderot, and Goethe. Our emphasis will be on the intimate relationship between Neoclassicism and Romanticism, and on how the Romantic impulse originated in sketchbooks, small paintings, diaries, and other highly personal offerings. Our principle topics will include the budding interest in chaos, disorder, and spontaneity; the rediscovery of the Middle Ages; the primacy accorded to the erotic impulse; and the fascination with the demonic and the revolutionary.

Prerequisites: None

Credits: 4            T 2 - 5pm

## DANCE

### **DAN 2102.01      Experiential Anatomy**

*Peggy Florin*

An introduction to the study of the body as a living and moving organism, with primary focus on the human skeletal system. We will be engaged in exploration of the bony structures of the body through observation, movement, and hands-on work. Particular attention will be given to skeletal alignment, as a key to function and balance. Using exercises in sensory awareness, readings, and discussion, students will be expected to explore the relationships with an anatomical analysis of the body, their own unique sensory/kinesthetic experience, and cultural conceptions of body image and health.

Prerequisites: None

Credits: 4            T, F 2 - 3:45pm

**DAN 2107.01 First-Year Dance Intensive**  
**DAN 2107.02 First-Year Dance Intensive**

*Susan Sgorbati*  
*CANCELLED (Section 2 only)*

For those first-year students who have a serious interest in dance, whether or not they have had previous dance experience. The course considers many aspects of dance making, from technique to improvisation to performance. This includes an investigation of the principles involved in warming up and preparing to move; principles found in structuring creative work; and tools needed for presenting and performing this work. Both collaborative and solo projects will be developed for showing in Dance Workshop and/or in the Informal Concert.

Prerequisites: Students will be expected to attend Dance Workshop and complete a lab assignment (assist in a dance/theater production).

Credits: 4 M, Th 2 - 3:45pm, Th 4:30 - 6pm (Section 1)

Credits: 4 (Section 2) **CANCELLED**

**DAN 2210.01 Movement Practice: Contact Improvisation**

*Felice Wolfzahn*

Contact improvisation is a duet movement form. Two people move together, playing in physical dialogue, communicating through the language of touch, momentum, and weight. In these classes we explore some simple solo and duet skills such as rolling, falling, balance, counterbalance, jumping, weight sharing, spirals, and turning to our sensory input. We work with an emphasis on breath alignment, and releasing excess muscular tension in order to allow more vital inner support to flow through the body. Throughout the classes we combine skill work with open dancing scores in a supportive and focused environment. Students from all disciplines are invited to join this class (including those who think they have two left feet).

Prerequisites: None

Credits: 1 (not 2) F 2 - 3:45pm

**DAN 2213.01 Movement Practice: Yoga, Gymnastics, and Dance**

*Terry Creach*

For students interested in learning "moving-through" yoga asanas and basic gymnastic floor-exercise skills. We will warm up with the stretching and strengthening poses and sequences from Iyengar-style yoga, and then apply the alignment principles to rolls, upside down actions, and gymnastic dance sequences.

Prerequisites: None

Credits: 2 M, Th 8 - 9:45am

**DAN 2214.01    Movement Practice: Beginning Dance Technique**

*Terry Creach*

For those looking for a basic but intense movement class. We begin with a slow warm-up focused on anatomical structures, muscular systems, and basic alignment principles, but then progress to vigorous, rhythmic movement patterns. We work to strengthen, stretch, and articulate the body through longer movement phrases focused on weight shifting, changes of direction, and dynamic changes of energy.

Credits: 2            T, F 10 - 11:45am            (*not M, Th 8 – 9:45am*)

**DAN 4210.01    Movement Practice: Contact Improvisation Ensemble** *Felice Wolfzahn*

This course is geared to people who have taken Contact Improvisation. We review basic skills and continue to build from this base. More advanced skills include jumping and catching, low flying, safe falling, deepening sensory awareness and listening skills, as well as moving in and out of contact. The class works on integrating skills with an investigation into forms for performance. We research and invent scores, and students are asked to keep a journal of their investigations. We also look at how warming up to different body systems affects our energy and imagination in our dancing. The class has the opportunity to perform several times during the term.

Prerequisites: DAN 2210 *Movement Practice: Contact Improvisation*

Credits: 1 (not 2)            F 10 - 11:45am

**DAN 4314.01    Movement Practice: Intermediate Dance Technique**

*This class has been cancelled.*

**DAN 4316.01    Movement Practice: Morning Moves 2**    *Peggy Florin, Katie Martin*

This intermediate movement technique level class will develop from a warm-up designed to awaken energy, articulation and a centered easy strength in the body. Improvisation will be used to deepen involvement and to clarify movement concepts. We will move into longer phrases of choreography, using direction and timing shifts, exploring phrasing, breath and intention within movement. Students will be asked to complete two short journal assignments to assess their progress.

Prerequisites: Beginning Movement Practice class or by permission of the instructor

Credits: 2            M, Th 8 - 9:45am            (*not T, F 8 – 9:45am*)

**DAN 4319.01 Finding Form: Dance**

*Dana Reitz*

This course is designed for intermediate students to address questions about compositional structuring. Attention will be paid to finding, developing, and transforming forms: patterns, structures, concepts, blueprints, pathways, etc.

Students are expected to make new material, develop and rehearse outside of class, teach some of the work to others and, in return, learn material from others. Students who are involved in performance projects outside of class will show their choreographic work regularly. Projects will be performed in studio showings, Dance Workshop, and/or the Martha Hill concert.

Students are expected to attend Dance Workshop and complete one lab assignment.

Prerequisites: Intermediate Level accomplishment

Credits: 4            M, Th 2 - 3:45pm, Th 4:30 - 6pm

**DAN 4322.01 Phrasing: Dance**

*Dana Reitz*

This course is designed for students of intermediate or advanced level who are interested in discovering and developing a sense of personal movement phrasing. Full attention is paid to detail, nuance, and finesse of any phrase material that is made. Students use phrasing as a way to explore both technical and performance issues and to consider how aspects of dance technique and performance directly affect and inform phrasing.

Students are expected to learn phrases taught in class, to develop and rehearse them outside of class, to create and develop new phrase material of their own, and to teach this work to others. Phrases are combined into larger dance scores that are performed in dance workshops, studio showings, or final concerts.

Prerequisites: Intermediate or Advanced level experience in dance.

Corequisites: Participation in Dance Workshop (Thursday 4:30 – 6pm) is highly recommended

Credits: 2            M 4 - 6pm, Th 4:30 - 6pm

**DAN 4324.01 Movement Practice: Inter/Advanced Dance Techniques** *CANCELLED*

**DAN 4324.02 Movement Practice: Inter/Advanced Dance Techniques** *CANCELLED*

*Both sections of this class have been cancelled.*

**DAN 4433.01    Advanced Dance Technique**

*Peggy Florin, Amy Chavasse*

This class is for advanced dancers. We will begin with a simple, straightforward, continuous warm-up that relies on the use of release, alignment, momentum, weight and strength. By moving into action with intention and awareness, dancers will be encouraged to take risks to expand the range of their movement practice.

This class will be taught by Peggy Florin and Amy Chavasse. Peggy Florin is an independent choreographer and long-time instructor at Bennington College, and is also visiting Associate Professor at Bard College. Amy Chavasse directs North Carolina-based Chavasse Dance & Performance and is currently Artist in Residence at Middlebury College.

Prerequisite: Prior technique experience at Bennington and permission of instructor.

Credits: 2            T, F 8 - 9:45am    (*not M, Th 8 – 9:45am*)

**DAN 4682.01    Performance Project**

*Susan Sgorbati*

This project will be an in-depth investigation into the structuring principles involved in the performance of improvisation. Ensemble work will be explored within different landscapes of light, color and sound.

Prerequisites: Intermediate or Advanced improvisation classes

Corequisites: Dance Workshop

Credits: 2            W 8:30 - 11:45am

**DAN 4795.01    Advanced Projects in Dance**

*Terry Creach*

This is an essential course for all advanced students who are involved in making work for performance this term. Attention is given to all of the elements involved in composition and production, including collaboration. Students are expected to show their work throughout stages of development, to complete their projects, and to perform them for the public by the end of the term.

Prerequisites: Advanced-level work in dance

Corequisites: Dance Workshop is required

Credits: 2            T 4 - 6pm, Th 4:30 - 6pm

## DEMOCRACY PROJECT

### **DEM 2113.01 Global Change: Science, Policy, Security in an Uncertain World**

*Kerry Woods*

More than at any other time in the history of human civilization, we can't project where we are heading by looking at where we have been. Why is our time unique? We are already experiencing measurable climate change, and best estimates suggest that, within the next century, the world will experience climates warmer than any since the evolution of humans. Our lifestyles are profoundly dependent on a fossil fuel resource (now about half-depleted), whose combustion is responsible for these changes. Humans population is increasing at a rate that will double current population in a generation, contributing to massively accelerated extinction (perhaps, now, a species every few minutes), wholesale rearrangement of ecosystem function, and regional collapses in productivity of agricultural systems and fisheries. Because these trends and conditions are without precedent, our estimates of trajectories and effects are inherently uncertain. But social and economic structures are embedded in and dependent on these global systems; changes in their dynamics will affect us, potentially in massive ways. What are the likely (or worst-case) consequences for human welfare and futures? Is anticipated climate change a threat to security (national or global, social or economic)? Can democratic institutions respond effectively to long-term threats to the sustainability of human societies? To the uncertainty of our understanding? We will explore the necessary conceptual background, in a variety of fields, to understand issues of global environmental change.

Prerequisites: None

Credits: 4            M, Th 8:30 - 10am

### **DEM 2115.01    Art of Negotiation and Mediation** *Daniel Michaelson, Susan Sgorbati*

To be a part of a democracy, citizens are called upon to participate in political processes. The skills of negotiation and mediation are essential to this participation. This introductory course for students who want to learn about negotiation and mediation includes 20 hours of training, which certifies students to participate in BRIDGES, the Bennington College Conflict Resolution Program. Field trips to Superior Court are also included on some Wednesday mornings, to observe court processes and real Small Claims Court Mediation sessions. Students learn the fundamentals of positional bargaining and collaborative negotiation, as well as how to practice neutrality and facilitate resolution to conflict. This is a course for students who want to investigate their own attitudes toward conflict, and how to negotiate more effectively. Students are expected to participate in the 20-hour training, write a paper for midterm, and develop a major written and oral project for the final part of the course.

Prerequisites: None Open to all students.

Credits: 4            T, F 2 - 4pm

**DEM 2184.01 Formations of Ideology**

*Bradford Verter*

Classical democratic theory generally assumes that humans are rational beings, calculating the costs and benefits of their actions in order to maximally realize their self-interests. This course begins with the opposite premise, that as political animals people are passionate, governed by the alternative logics of ideological systems that leave little room for rational calculation or debate. Given the power of ideology, is a true democracy possible? After studying theories of ideology from Marx to Zizek, we shall examine the operation of persuasive beliefs in selected historical episodes from the American Revolution to the rise of political fundamentalism. Weekly readings of 150-200 pages; regular reading responses; four papers (each 5-7 pages).

Prerequisites: None

Credits: 4      M, Th 10:15 - 11:45am

**DEM 2230.01 Internationalizing America I**

*Eileen Scully*

*Please note new course description*

Do you want to be a "citizen of the world"? This two-term course is a place to think through that question and then act accordingly. We are in the "post-national world," as the nation state recedes before globalization and transnational governance. In fall term, we work through discussions about globalization and the erosion of territorial and political sovereignty. Then we move backwards to explore where the nation state came from, what the mechanism of a nation-state based international system wrought for good and for ill, and what territorial sovereignty offered in the expansion of democratic self-governance. We look in particular at the history of the United States, as an entity that has been at once a republic, a nation-state, and an empire. In spring term, we return to debates about sovereignty, globalization, and the nation-state then move forward into alternative visions of the promised land of post-nationalism.

Prerequisite: None

Credits: 4      T, Th 10:15 - 11:45am

**DEM 2232.01 Japan: Democracy from Within & Without, Meiji to Present**  
**DEM 4232.01 Democratizing Japan**

*Eileen Scully*

Through substantial readings, essays throughout the term, and a culminating project, students explore Japan as a case study in democratization. Democracy has come to Japan twice, brought first by foreign gunboats, then imposed by American occupation. In its first iteration, Commodore Perry's arrival in Edo Bay ended Japan's 250 years of self-imposed isolation, and inspired outward-looking Japanese to create a constitutional monarchy; over the next five decades, the "new Japan" threw off Western imperialism, joined the great powers, became a colonizer itself, and ended up in league with Nazi Germany. In its second iteration, post-World War II American occupation imposed democratic structures and principles that have endured, though not without controversy and contestation. In both instances, democratization found roots in Japanese culture and society, creating a hybrid recognizably American in some respects, but distinctly Japanese. For newly democratizing countries, the Japanese hybrid is a promising alternative to the American original.

Prerequisites: None

Credits: 4	M, W 8:30 - 10am	DEM 2232.01 Beginning section
Credits 4	T 6:30 – 9:30pm	DEM 4232.01 Advanced section

**DEM 2307.01 Empires, Nations, Bodies: The Atlantic World** *Bradford Verter*

Think of the Atlantic Ocean not as a vast boundary but rather as a thoroughfare connecting four great continents. Once it became possible to navigate its expansive undinal surface with minimal peril, the whole world changed. This course assesses the consequences of European expansion since the 15th century. We shall look at the parallel development of imperialism, capitalism, and the social sciences and analyze the dialectics of power in the formation of people's conceptions of the state and the self. We shall examine the African diaspora and the exchange in the Americas of newly commodified material and symbolic objects (persons, germs, cultures). We shall inspect the engines of hegemonic oppression and the social technologies of surveillance; and we shall observe the strategies of resistance that gave rise to nationalism, religious fundamentalism, and other revolutionary ideologies. Our inquiry shall conclude with an inquiry into whether globalization represents a boon or a challenge to individual freedom. Our readings, both historical and theoretical, will include texts by Anderson, Appadurai, Foucault, Hardt & Negri, Said, and others.

Weekly readings of 200-250 pages; regular reading responses; four papers (each 5-7 pages).

Prerequisites: None

Credits: 4	T, Th 2 - 3:30pm
------------	------------------



**DEM 4135.01 Global Capitalism**

*Miroslava Prazak*

We are all familiar with a culture and society dedicated to the idea of consumption as the ultimate source of well-being. Its technology, wealth, and power are monuments to its success. But its spread around the globe has been accompanied by growing social and economic inequality, environmental destruction, mass starvation, and social unrest. Though most members of this society and culture perceive these problems as distant, it may well be that they are intrinsic to the culture itself. This course explores global problems such as the population explosion, famine and hunger, environmental destruction, the emergence and spread of new diseases, ethnic conflict and genocides, terrorism, and social protest. It examines the links between these problems and the broad emergence of the culture of consumption. It also explores how the emergence of this culture has led, not to a single concept of "modernity" shared by everyone, but to many different "modernities" produced when capitalism is filtered through the "traditional" ways of looking at the world in other societies.

Workload per week: Three hours in class, 10-12 hours of reading, writing, and preparation for class. Written work to include two critical summaries, a midterm essay (up to 5-pages), a term-long research project culminating in a 12-page paper.

Prerequisites: Prior work in anthropology or with instructor's permission

Credits: 4            T, F 10:15 - 11:45am

**DEM 4185.01 Identities: Personal, Social, National**

*Ron Cohen, Mansour Farhang*

Questions of identity have always been part of recorded history, but in modern and modernizing societies they have emerged with particular force and urgency. This development is connected to a series of profound changes in the psychological and political milieu of contemporary life. The course will review the impact of perceived threats to settled identities on social disorder and explore how and why affected groups confront those they suspect seek the annihilation of their identities.

The course will also examine religion and ethnicity as revived expressions of existential and collective identity in response to a post-rationalist world threatened by disenchantment and loss of meaning. The language of identity implies continuity, but evidence reveals that human identities can change over time. Transformations in the world or in our life situation are often mirrored in the vicissitudes of identity. The course will explore the causes of disruptions and revisions in individual and group identities.

Prerequisites: At least one year of prior work in any social science discipline

Credits: 4            T, F 2 - 3:30pm

**DEM 4215.01 Community Dispute Resolution (Small Claims Court Mediation Project)**  
*Daniel Michaelson*

This is an intermediate course in the study and practice of mediation. Students are asked to observe, research, and co-mediate with professional mediators in Small Claims Court Mediation Project in Superior Court in Bennington and Manchester, Vermont. We explore the nature of community dispute resolution and how landlord/tenant, small businesses, and neighborhood disputes are structured and resolved. How the adversarial process of court and the collaborative process of mediation are contrasted and juxtaposed are subjects of investigation in this course. Students write a short paper on each mediation observed or co-mediated, analyzing why a particular dispute was resolved or not.

Students taking this tutorial for four credits create/investigate/implement a community dispute project of their choosing. Past projects have included mediation skills in the local high school as well as setting up a literacy program for girls in Pakistan.

Prerequisites: Training or introductory course in conflict resolution

Credits: 4      Th 1 - 4pm

**DEM 4236.01 Human Rights**      *Mansour Farhang*

This course is designed to study the origins and the evolution of the idea of human rights and to probe the development of the international human rights movement since World War II. Following a general examination of the concept and the expansion of individual rights, the course focuses on the history, theory, practice, and possibilities of universal human rights standards. Topics include the issue of rights in both Western and non-Western traditions; internationalization of human rights; the question of cultural relativism; national sovereignty and international accountability; the work of both intergovernmental and nongovernmental organizations; human rights in the foreign policy arena; the agenda of international human rights institutions; and the challenges facing international protection of human rights.

Course Obligations: Two take-home, five-page essay examinations from a list of topics distributed in advance (2 weeks) of due date, plus a 15-page term paper on an issue relating to some aspect of the course material.

Prerequisites: Some work in literature or social sciences

Credits: 4      Th 2 - 5pm

**DEM 4245.01 Democracy and the Rule of Law: Hard Cases**

*Eileen Scully*

Paradoxically, the "empire of law" makes democracy possible. Historically, guaranteeing civil liberties and due process protections required state-sanctioned force. Law's empire grew more slowly, and against greater resistance, than did the American empire itself. Equality before the law required conquest of areas of human interaction originally thought off limits, such as marital and family relations, a master's claim upon the slave as property, employer-employee labor contracts, and states' rights and prerogatives under federalism. Students in this seminar examine legal imperialism through a series of what jurists term "hard cases," i.e. particularly knotty court cases in which fundamental principles are at stake and require an either-or choice. Complementing our exploration of hard cases, the course integrates a Dispute Resolution laboratory taught by Susan Sgorbati and Daniel Michaelson through the term. Laboratory investigations test the boundaries suggested in the definition of democracy as "the principled mediation of ultimately irreconcilable human conflicts."

Prerequisites: Permission of instructor

Credits: 4            T, Th 8:30 - 10am

**DEM 4273.01 Children, Democracy, and the Media**

*Sally Sugarman*

As future citizens, children develop their ideas about politics from a variety of sources. Besides the news purveyed at home and in school via conduits like Channel One, children also have access to web pages designed for their political information and involvement. Other messages and attitudes are also conveyed through entertainment programs and commercials. Their own experiences in adult organized activities and in their own spontaneously formed groups also feed their ideas about power and control. In this course we will examine the evolution of children's thinking about governments, politicians, and democracy. We will look at how these ideas may vary based on class, race, and gender. Besides studying textbooks and media images, we will also contrast the ways in which other countries educate their children about their political systems. A research project will involve interviewing children about election politics, asking them about the source of their opinions as well as how they view the democratic process.

Four papers, a research project, and classroom discussion.

Prerequisites: Previous work in childhood studies, social sciences, or permission of instructor

Credits: 4            W 2 - 5pm

<b>DRAMA</b>
--------------

**DRA 2125.01 Introduction to Puppets and Animation***Sue Rees*

The class will be concerned with animating inanimate objects by strings, drawn and digital animation, human puppets, and mechanical means.

A variety of filmmakers and techniques will be looked at including The Brothers Quay, Jan Svankmajer, Jiri Trnka, Ladislav Starewicz, and William Kentridge. Students will be expected to produce a variety of short projects followed by a longer, more sustained project utilizing a text of their choice.

Students will be additionally instructed in using video-editing software and various other programs.

Prerequisites: Open to all students. Submission prior to registration of interest and potential media and narratives to be used.

Credits: 4            T 8 - 11:30am

**DRA 2153.01 History of Theater I***Kathleen Dimmick*

*New course offering*

Understanding the history and aesthetics of the theater, including the development of staging, production, acting methods and styles, is essential for all students of the theater. We will read representative plays from the major periods of dramatic literature, from Ancient Greece through seventeenth-century Restoration England, with particular reference to historical context and dramatic convention. Along with the plays, we'll look at critical and theoretical essays that elucidate these social and aesthetic conditions. Student will take midterm and final exams, and will write one essay.

Prerequisites: None

Credits: 4            T, Th 4 - 6pm

**DRA 2170.01    The Actor's Instrument**

*Dina Janis*

We will explore the fundamentals of the working actor's craft: relaxation techniques, basic sensory and imagination exercises, methods of improvisation, character analysis, the art of rehearsal, and beginning work with actual text in the form of scenes and monologues. We will then translate this exploration into the action and conflict that make for good, organic theatre-relying on exercise and sensory work developed by Ann Bogart, Lee Strasberg, Uta Hagen, Kim Stanley, and Jerzy Grotowski, among others. Each student is encouraged to trust and to develop his or her own voice and begin to follow its lead above all else, bringing this inner voice to life within the framework of basic dramatic structure. Actors and non-actors alike are welcome.

Prerequisites: None

Corequisites: Drama Lab

Credits: 4            M, W 10:15 - 12noon

**DRA 2173.01    The Actor's Instrument: A Physical Approach**

*Jenny Rohn*

*New course offering*

Grotowski once described his actor training as a "via negativa" - not a process of learning skills, but one of eradicating blocks. In this class we will follow that model in developing the basic acting instrument. We will use hatha yoga as a way of peeling away the layers of our "everyday identity", and establishing relaxation, centeredness and breath awareness. Continuing to take this physical approach, we will explore Grotowski's Plastiques and other exercises (including the work of Ann Bogart, Sanford Meisner, Kevin Kuhlke, and Steve Waugh) that will increase sensory awareness, physical precision, clarity of action, and our ability to be fully expressive und imaginary circumstances.

Credits: 4            M, W 10:15 - 12noon

**DRA 2220.01 Introduction to Set Design and Multimedia Design**

*Sue Rees*

This class is an introduction to taking a text, analyzing it, and then producing drawings, creating video and sound scores and investigating materials to create an environment for an action to occur in.

The first half of the term will involve theatrical texts with the second half of the term using a text of the student's choice. The class is designed for students who are interested in set design and multimedia design, with an emphasis placed on combining forms.

Various artists will be looked at as well as a variety of media investigated. Students will be additionally instructed in using video-editing software and CAD programs.

Prerequisites: None

Credits: 4          M 2 - 5pm

**DRA 2240.01 Stage Craft**

*Andrew Cancellieri*

A beginning-level course for students interested in set design and other areas of theater. The course is designed to give students a working knowledge of scene shop materials, tools, and techniques. Course evaluation is based on participation in class and in the lab and a midterm and final exam.

Prerequisites: None

Corequisites: A scene shop lab is required for this course.

Credits: 2          T, Th 2 - 3:45pm

**DRA 2242.01 Stage Management Projects**

*Andrew Cancellieri, Frank LaFrazia*

Students who have completed the stage management course or have had significant stage management experience elsewhere will stage manage one or more productions at the College. A detailed production book and associated paperwork is required for each production. Participation in preproduction work, in organizing and managing many hours of rehearsal, and in calling performances should be expected. The material covered in weekly class meetings will enhance students' organizing, scheduling, communicating, and problem-solving abilities. Additional sessions for production meetings and guidance through the process of technical rehearsals will be scheduled. The course may be taken more than once.

Prerequisites: A stage management course or prior stage management experience

Credits: 4          Time to be arranged with students

**DRA 4138.01 Beckett***Sue Rees*

The class will use a variety of texts of Samuel Beckett as the basis of the class. These will include short stories, plays and radio plays. We will also watch a selection of the Beckett on Film series produced by Michael Colgan and Alan Moloney. These will include Endgame, directed by Conor McPherson, Krapps LastTape, directed by Atom Egoyan, and Happy Days, directed by Patricia Rozema. Students will be expected to take three of the texts and to produce work using these as a basis for the work. The work can be in a variety of media depending upon the student's interests.

Prerequisites: Submission prior to registration of interest and potential media to be used, along with which texts you would be interested in depicting.

Credits: 4      M 8 - 11:30am

**DRA 4162.01 Embodying Text: Shakespeare and Beyond***Kirk Jackson*

We will engage in deep investigation of text analysis for performance of Shakespeare: scansion, rhythm, sense stress, image work, phonetic phraseology, etc. Additionally, we will explore techniques for enlivening that analysis within the performer's body. We will study the structure of the verse and the elements of rhetoric as the primary source for an actor's investigation and performance of a role. The majority of the term will be devoted to investigating the language of Shakespeare, and then we will test the application of these techniques to other dramatic texts such as G.B. Shaw and Gertrude Stein. We will study how heightened language combined with personalization, characterization, and the actor-audience relationship informs the physical, vocal, emotional, and intellectual responsiveness of the actor.

Prerequisites: Permission of instructor

Corequisites: Drama Lab

Credits: 4      T, F 10:15 - 12noon

**DRA 4210.01 Costume Design Projects***Daniel Michaelson*

The focus of this intermediate/advanced class is the actual production, which the student designs, as well as any particular costume areas of interest. This might include period research, museum conservation of fabric, sketching, or costume construction.

Prerequisites: *DRA 2210 Introduction to Costume Design: Fig Leaves in the Theatrical Garden* or permission of instructor

Corequisites: Drama Lab

Credits: 4      T 6:30 - 8:30pm

**DRA 4215.01 Performance Production Class**

*Kathleen Dimmick*

This course demonstrates the hours of study both in and out of rehearsal necessary for an actor to build a successful performance in production. Rehearsals, techs, and performances constitute the majority of the student's commitment. A written journal mapping the actor's discovery process is assembled, and together with her or his performance, is critiqued by Drama faculty.

Prerequisites: Admission by audition and approval of the instructor

Credits: 4 M, T, W, Th 7 - 10pm, plus some weekends

**DRA 4226.01 Viewpoints-Exploring a Play and its Characters** *Jenny Rohn*

*New course offering*

In this class we will work as an acting ensemble, training together in order to create a common language with which we can fully explore a play and the characters in it. Establishing an atmosphere of disciplined work and trust will be essential as we use Viewpoints as a structure for improvisational exploration. What is this world these characters inhabit? What is their relationship to every other character in the play? Where do these characters live in their bodies? What is their inner life and how do we chart their journey through the play? These are some of the questions we will be exploring.

Prerequisites: At least one prior acting class and permission of instructor

Credits: 4 T, Th 10:15 - 12noon

**DRA 4230.01 Lighting Design Studio**

*Garin Marschall*

Open to students who have completed at least one course in lighting design, this course may be taken more than once for credit. Design work on productions at the College, as well as nonproduced projects done on paper and other related assignments, are the substance of the course work. Nonproduced assignments are chosen to complement the produced work. Normally this course also includes the reading and the discussion of plays, and the exploration of solutions to more sophisticated design and production problems. The class meets weekly for group discussion of each student's current design work, as well as to address the other assignments given. Individual meetings supplement the group meetings. Students should expect that the hours required to complete the work will not be equally distributed throughout the term; during production periods of several weeks, much more intensive work is necessary. Students are encouraged to take this course for four credits, but may opt for two credits with a commensurate reduction in expected work.

Prerequisites: At least one lighting design course

Credits: 2-4 F 4 - 6pm



**DRA 4275.01 New Works Ensemble**

*Dina Janis*

Actors in this class form an ensemble, which engages in the exploration of new plays by visiting writers over the course of the term. In this performance-based class, students must be available for extensive out-of-class rehearsal, as well as the reading of all new materials. Visiting writers will attend class and performances, as well as rehearsals with actors. Strong emphasis will be placed upon learning what it means to be a part of an ensemble. Acting emphasis will be on testing one's skills within the framework of new works, and learning to develop characters in a personal as well as collaborative setting.

Prerequisites: Permission of instructor

Credits: 4      Th 8:45 - 12noon

**DRA 4376.01 Directing II**

*Kathleen Dimmick, Kirk Jackson*

We will address the step-by-step process of discerning a text's dramatic potential and working with performers and designers to realize that potential. This roughly translates to developing and to implementing a directorial approach through rehearsal techniques. The term is divided between exercises and individual projects. Attention is paid both to actor-coaching and objective stage-space dramatic narrative techniques.

Prerequisites: Directors: *DRA 4332 Directing I*, plus a first-level acting and design course (*Stage Management I* also desired). Actors: Upon interview (Generally, in their last two years of study.)

Credits: 4      F 2 - 6pm

## FOREIGN LANGUAGES

### CHINESE

#### **CHI 2001.01 Chinese and Japanese Calligraphy I**

*Shunzhu Wang*

Chinese calligraphy is not only one of the highest forms of Chinese art, but also the chief and most fundamental element in every branch of it. A wonderful object of aesthetic appreciation in itself, it is also a kaleidoscope through which we enjoy the beauty and color of the Chinese language (which gives rise to Japanese Kanji) and culture. This course provides students with the basic principles and techniques of writing characters with the "four treasures of study": writing brush, ink stick, rice paper, and ink stone. An introduction is given to the Pin Yin system and evolution of the characters, so that students are able to read and to understand what they write. In the latter half of the term, we examine the application of calligraphy to other art forms. Students will be ushered into a world where poetry, painting, and calligraphy illustrate, enrich, and add beauty to each other.

Prerequisites: None

Credits: 2            T 4 - 6pm

#### **CHI 2105.01 First Glance at the Chinese Concept of Country**    *Shunzhu Wang*

Chinese is spoken by 1/4 of the world's population. It is also the language that gave rise to Korean and Japanese Kanji. Tonic in sound and poetic (free) in structure, Chinese is an easy and beautiful language. It gives students the key to the ancient country known as "Zhongguo" (Central Kingdom), so that they can gain an insider's perspective. In this introductory course, students will learn the Pin Yin (Sound Spelling) system along with the writing system, the characters. We will focus on family structure as an entry into Chinese culture, and explore how and why the concept of family plays such an important role in defining individual identity as well as Chinese collective identity. We will look at photos of actual Chinese families from different historical periods and learn about the "one family one child" policy, and the change it has effected upon the structure and concept of family.

Prerequisites: None

Credits: 4            M, T, Th, F 8:30 - 10am

**CHI 4105.01 Chinese Festivals and Their Origins**

*Shunzhu Wang*

This course is designed to further consolidate students' language skills and cultural knowledge through the study of Chinese festivals and their origins. There will be no traditional "texts" for the class. Students will do a certain amount of research, either individually or collaboratively, for each unit/festival, and then summarize and report on their discoveries to the class, which will then be modified or "edited" into texts for further study and discussion. We will uncover and deconstruct the mentality behind the celebratory activities and the legends or stories regarding the origins of Chinese festivals. We will learn why Chinese people have kept or amended related ritualistic practices, and in what ways such practices relate to their collective identity. In terms of language ability, the goal of this course is to help students develop competence in summarizing and narrative skills, and to make the transition from sentence to paragraph writing.

Prerequisites: Introductory Chinese or permission of the instructor.

Credits: 4            M, Th 2 - 3:30pm, and another class to be scheduled

**CHI 4205.01 Democracy and Confucianism, Daoism, and Maoism**

*Shunzhu Wang*

This course will examine how the idea of democracy is embedded and embodied in the Confucian vision of "governing with benevolence and example," a harmonious hierarchical society based on the ideas of "Li" (proprieties) and "Ren" (benevolence), and in the Taoist idea of governing that requires the head of the government to "follow the people" rather than "lead them," an idea this is often misinterpreted as anarchism. We will examine how the Communist leader Mao Zedong revised and manipulated the idea of democracy to serve his own political agenda. We will discuss how he legitimizes, in the name of the people, the "proletarian dictatorship" and negates democracy as the principle of equality of rights, opportunity, and treatment for all, and how he presents himself as the symbol of the proletarian dictatorship by creating a nationwide paranoia that China is constantly sabotaged by classes and enemies both at home and abroad

Prerequisites: 4 terms of study at the elementary level or permission of the instructor

Credits: 4            M, Th 4 - 6pm

**CHI 4505.01     Root-Searching Literature and Cultural Identity**

*Shunzhu Wang*

This course allows students a chance to better understand post-Mao era China through discussion of the "Root-Searching Literature" (xungeng wenxue). We will situate this literary movement in its historical context and discuss how it can be seen as an expression of the post-Mao era identity crisis. Although the Communist Party still governs the country, communist ideology has been challenged, especially in works of "Wound Literature" (shanghen wenxue). On the other hand, Chinese people find it difficult to fully embrace the foreign capitalist values embodied in the market economy. Thus, there has appeared an ideological vacuum or an identity crisis. To fill up this vacuum and find a cultural identity, Chinese writers began to search for the "roots" with which to anchor the Chinese identity. By discussing some representative writers of the movement, we will learn to understand the doubly subversive nature of their discourse - the discourse that subverts both the Communist ideology and the restrictive feudal traditions.

Prerequisites: Two terms of intermediate Chinese, or permission of the instructor.

Credits: 4            T, F 10:15 - 11:45am

FOREIGN LANGUAGE EDUCATION

**FLE 4520.01     Conversational and Discourse Analysis**

*Peter Jones*

One of the distinctive features of being human is language. Mysterious in its diversity and communicative power, the study of language is that of our human dimension. In this course we look at the ways language shapes and is shaped by its uses.

Analysis for this course is conducted in two ways. First, teaching ESL to non-native students provides the opportunity to use our awareness of language to plan and deliver instruction. Tutoring ESL students is an integral part of this course and students need to schedule two hours a week for tutoring. Second, a discourse analytic project provides the opportunity to investigate language use from a variety of theoretical perspectives, including pragmatics, ethnography of communication, interactional sociolinguistics, and micro-sociology.

This course is particularly suited to students preparing to teach ESL or a foreign language either in school settings or abroad.

Prerequisites: Permission of the instructor.

Credits: 4            M 6:30 - 8:45pm

## FRENCH

### **FRE 2101.01 Introduction to French & the Francophone World I** *Isabel Roche*

In this yearlong course, students will discover the language and the cultures that make up the French-speaking world. From the beginning, students will read, watch and listen to various media about a variety of subjects, such as families, leisure, education, and growing up and getting old in today's society. Media will include newspaper articles, poems, songs, Web sites and video clips. From the first day of class, students will also speak and write the language, learning to express their feelings and ideas, and communicate effectively through role plays, short dialogues, spontaneous conversations and expository writing. Attention will be given equally to developing good pronunciation and enunciation, and using proper language structures and register, while learning how to write, talk about, and present a variety of topics in an effective and interesting way. Conducted in French.

Prerequisites: None

Credits: 4          M, T, Th, F 8:30 - 10am

### **FRE 4103.01 Contemporary France** *Isabel Roche*

How can we define today's France? In this course, we seek a better understanding of contemporary France in studying both France's role in the global arena and issues at the forefront in France today. Areas of inquiry include education, immigration, employment and unemployment, the media, family life and values, and popular culture. In completing different types of oral and written activities, students work to improve their speaking, comprehension, reading, and writing skills, as well as to reinforce and expand their understanding of grammatical structures and their vocabulary base. Attention is given to the development of narrative, descriptive, and analytical skills through the exploration and interpretation of political, social, economic, and popular trends. Students also undertake a research project on a topic related to the course. Conducted in French.

Prerequisites: Introductory French or permission of the instructor.

Credits: 4          T, F 2 - 3:30pm, and another class to be scheduled

**FRE 4203.01 Tours of France***Virginie Delfosse-Reese*

In this course, we undertake two simultaneous explorations of France, using *Le Tour de France par deux enfants*, a classic French schoolbook published in 1877 that follows two orphaned brothers on a journey across France, and a current French guidebook. With the goal of developing a better understanding of France, its regions, its culture(s), and its heritage, students examine the ideas presented in the schoolbook (full of adventures and high-minded lessons about education, industriousness, progress, and patriotism) and discuss their relevance to today's world. Students will be responsible for keeping a journal in which they reflect upon the adventures of the two schoolchildren and report on their own discoveries about the regions and issues studied. Emphasis is placed on the use of critical and analytical language and the ability to support and refute arguments and opinions in both oral and written language. Students also undertake a research project on a topic related to the course. Conducted in French.

Prerequisites: One intermediate level course or permission of the instructor.

Credits: 4            T, F 10:15 - 11:45am

**FRE 4703.01 Perspectives on the French Revolution**     *Virginie Delfosse-Reese*

The French Revolution brought about major changes in all aspects of French society. The long reigning monarchy was brought down, the aristocrats and the clergy lost most of their privileges, and the bourgeoisie finally came to power. New laws were enacted while old ones were abolished. This course will look at the history and legacy of the Revolution, the changes it brought, what remains of these changes in the France of today, and how the events of the Revolution have been represented in the past centuries. A variety of materials will be considered, from movies and official texts to literature and revolutionary songs. Throughout the term, students will be asked to complete written and oral assignments designed to help them develop the ability to formulate well-reasoned arguments and to synthesize ideas and opinions. Work will culminate in a final project on a subject related to the course. Conducted in French.

Prerequisites: A minimum of two terms of French at the intermediate level, or placement by the instructor.

Credits: 4            M, Th 10:15 - 11:45am

## ITALIAN

### **ITA 2103.01 Introduction to the Italian Language and Culture** *Roberto de Lucca*

This course teaches students to perform real world Italian, training them to deal with the unpredictable nature of linguistic communication. Through role play, music, cooking, film, and literature, we will immerse ourselves in everyday Italian speech and life. Emphasis will be on oral communication and comprehension, with exposure to natural speech in a variety of contexts. Students play roles and videotape each other with the aim of achieving proficiency in verbal and non-verbal communication. By the end of the term, students will be able to carry out many ordinary tasks in Italian confidently, and will have learned about one of Europe's most varied and fascinating countries.

Prerequisites: None

Credits: 4            M, T, Th, F 8:30 - 9:50am

### **ITA 4105.01 L'italiano con l'opera** *Roberto de Lucca*

Find out why opera was the popular entertainment in the days before movies and television. Comic and serious operas are explored in this course in order to build students' confidence and proficiency in Italian. Students will look at several operatic hits such as *La Bohème* and *Le nozze di Figaro*, analyzing plot and character, becoming critics, dramatists and actors themselves (no musical background or singing required). The aim of this intermediate-level course is twofold. First, students will develop their interest in Italian culture and pursue research. Second, students will gain practical competence in spoken and written Italian. Class activities include music and video appreciation, independent study, filmmaking, brief written assignments and presentations. Low intermediate level.

Prerequisites: Two terms of Introductory Italian, or permission of the instructor.

Credits: 4            M, Th 10:15 - 11:45am

**ITA 4203.01      La Resistenza italiana**

*Roberto de Lucca*

World War II was the most dramatic period in Italy's history, a time of "benevolence and betrayal" resulting in a civil war between those who agreed to collaborate with the puppet Nazi-Fascist government and those who chose to resist. The Italian Resistance gave birth to the modern Italian state and now enjoys mythical yet much debated status. Students will react with this past using direct testimony - diaries, letters, poems and songs of the time - as well as spoken testimony, photo archives and later literature and film. Throughout the term, students will be asked to keep logs and stage games in which they will take on roles in and outside the Resistance, learning about Italian culture from 1939-1945. There will also be several writing assignments, both creative and analytical. Accent will be on descriptive and narrative forms towards the creation of structured discourse. High intermediate level.

Prerequisites: 4 terms of Italian, or permission of the instructor.

Credits: 4            M, Th 2 - 3:30pm

**ITA 4703.01      Misteri d'Italia: Leonardo Sciascia**

*Roberto de Lucca*

Using readings which include historical texts, the fiction of the Sicilian writer Leonardo Sciascia, websites, and newspapers, students become investigators and perpetrators, through role-based games, of some of the many "misteri d'Italia", - obscure misdeeds ranging from government collusion with the Mafia, to the right and left-wing terrorism of the 70's, to the political scandals that have shaken Italian society from the 90's to today. In addition to reading some of Sciascia's masterpieces of fiction and non-fiction, students will look at the history of Italy during the last 40 years; a history that often seems like a series of unsolvable mysteries. Using the reacting technique, students will take part in assemblies where issues are played out, thereby gaining greater fluency in Italian. There will be several writing assignments, ranging from investigative journalism to weblogs to research papers. Advanced level.

Prerequisites: Four terms of intermediate Italian, or permission of the instructor.

Credits: 4            T, F 2 - 3:30pm



JAPANESE

**JPN 2101.01     Acting in Japanese I: Introduction to Japanese Language and Culture**  
*Ikuko Yoshida*

Have you ever wondered what kind of person you would be if you were born in another culture? Have you ever wanted to have a new life? If you said "yes", you must take this introductory course to experience a new persona. Throughout the course, students will be totally immersed in Japanese culture and learn appropriate verbal and nonverbal communication skills; that is, students listen, speak only Japanese, and behave Japanese exclusively. In class students PERFORM utterances with a focus on voice manipulation and attention to pronunciation and intonation according to given contexts. In order to help students successfully develop linguistic skills, the course deals with the kind of culture that makes the Japanese language what it is, examining the social notion significant in every interaction in Japanese. Students will also be able to recognize and utilize the basic Japanese writing system - Hiragana and Katakana.

Prerequisites: None

Credits: 4             M, T, Th, F 8:30 - 10am

**JPN 4103.01     Folk Tales from Japan**                             *Ikuko Yoshida*

This course is designed for students to learn Japanese culture and philosophies through Japanese folk tales. Japanese folk tales have been translated into English and introduced in America, but are the original Japanese versions and the translated versions exactly the same? Who are the common characters in Japanese folk tales? Are there any morals behind the stories? What kind of Japanese cultural elements are demonstrated in folk tales? Students will examine common characteristics of Japanese folk tales and analyze cultural elements and philosophies reflected in them. Students will also continue to develop their skills in interacting in Japanese by stating and supporting their opinions during discussions focusing on narrative and descriptive texts. Telling the stories to local Japanese children will be an active component of this course. Approximately 100 new Kanji will be introduced. As a final project, students will write a folk tale in Japanese.

Prerequisites: Two terms of Introductory Japanese, or permission of the instructor.

Credits: 4             M, T, Th 2 - 3:30pm (*not M, Th 2 - 3:30pm*)

**JPN 4203.01 Analyzing Japanese Culture by Playing with Words** *Ikuko Yoshida*

People at any age play with words. Children try to articulate tongue twisters, teenagers create song lyrics, and adults use magnets to write poetry on the refrigerator door. In this course, Japanese nursery rhymes, poems, tongue twisters, and Haiku are used to examine how Japanese people play with words, express their feelings, and describe landscapes and seasons. Students also analyze Japanese culture through written works. This course requires individual projects in which students will produce and explain their own written works.

Prerequisites: Four terms of Japanese, or permission of the instructor.

Credits: 4      W 8:30 - 10am, F 10:15 - 11:45 (*not M, Th 10:15 – 11:45am*)

**JPN 4703.01 Japanese News Online** *Ikuko Yoshida*

This course is designed for students to deepen their understanding of Japanese language and culture by analyzing Japanese newspapers online and examining Japanese articles from various contexts. Students will practice various reading strategies to help them become independent learners. Mass media is the reflection of a society and the mirror of a culture. Therefore, reading Japanese newspapers helps students to become more aware of the Japanese culture reflected in newspaper articles. Students are required not only to conduct research in a field of interest, such as politics, economics, or films, but also to create newspaper articles for local Japanese people.

Prerequisites: Two terms at the Intermediate level, or permission of the instructor.

Credits: 4      T 10:15 - 11:45am, W 2 - 3:30pm (*not T, F 10:15 – 11:45am*)

SPANISH

**SPA 2101.01 Spanish Language and Culture I** *Jonathan Pitcher*

We can dance salsa, we love Mexican food, and now we want to add Gabriel Garcia Marquez, Pablo Neruda, and the Spanish language to the repertoire! Students discover ways of expressing needs and ideas in Spanish as they learn to converse about daily activities, preferences, families, travel, feelings, interests, etc. Along with an emphasis on clear pronunciation, students will use dialogues, role plays, and class conversations to gain the ability and confidence to speak Spanish. Films, videos, songs, short magazine articles, and Web documents provide a basis for discovering cultural habits and values. Students create in the language through short reaction papers and movie reviews. Use of technology in the computer lab is required. No prior computer experience is necessary. Conducted primarily in Spanish.

Prerequisites: None

Credits: 4      M, T, Th, F 8:30 - 10am

**SPA 4105.01 Las latinoamericanas y el poder****Jonathan Pitcher**

*(This course replaces The Poetry of Revolution in Latin America)*

Twentieth-century Latin American feminism is conventionally read like any other form of feminism, as an absence attempting to become present. Via a selection of literary works by the likes of Silvina Ocampo, Jorge Luis Borges (who arguably only realized one credible woman), Elena Garro, Luisa Valenzuela, Elena Poniatowska, Rigoberta Menchú, and Isabel Allende, along with visual arts, historical and critical texts, we will discuss such conventional readings, comparing different responses to superstructural power within Latin America while also asking whether more general, pan-American points can or should be made. Discussions and presentations will be conducted in Spanish, appropriate to the intermediate level. Readings, though at times conceptually challenging, will be limited to brief excerpts, articles, and short stories. Some background reading may be conducted in English.

**Prerequisites:** Four terms of Spanish, or permission of the instructor.

**Credits:** 4

**Time:** Monday and Thursday 10:15 – 11:45am (*not Monday and Thursday 2 – 3:30pm*)

**SPA 4205.01 Lost (+ Found) in Transgression***Sonia Perez*

*(This course replaces Nicaragua: Run Over on the Road to Democracy)*

Catalina de Erauso was a seventeenth-century Spanish nun who escaped from the convent, dressed as a man, and went to the Americas, where she lived as a soldier, gambler, and killer before writing her autobiography. Her story provides the basis for a study of transgression. Was her cross-dressing a lie because she was concealing her identity as a woman, or was she exposing the lie of a society that placed restrictive social, religious and moral rules on women? What was risky and what was safe for the Lieutenant Nun? This course is an exploration into how language can reveal and conceal, and a journey into the complexity of truths and lies. Like Catalina, students will be asked to develop character identities related to the ideas of risks, safety, truths and lies, and to explore the use of language to help them understand the art of living in Spanish.

**Prerequisites:** Four terms of Spanish, or permission of the instructor.

**Credits:** 4      **M, Th 10:15 - 11:45am**

**SPA 4705.01      Revolutions and Revolutionaries in the Americas**    *Jonathan Pitcher*

The Americas have been a land of struggle for independence and self-definition since the arrival of Columbus. Since becoming independent from Spain in 1821, different countries have experienced different degrees of success in creating sustainable, democratic societies. We will look at some of the major revolutionary movements: the struggle between city life and rural life, the rejection of formal education and societal structures brought by the Spaniards, and the struggle for control of land. Who were some of the agents of change? What did they do? What were the results? Students will learn about these struggles through the voices of some prominent spokespeople, for example: José Martí, Rómulo Gallegos, Rubén Darío, Ricardo Güiráldez, Emiliano Zapata, Mariano Azuela, Porfirio Díaz, and Ángeles Mastretta. Throughout the term, students will study these topics and conduct and present independent research on a topic relating to the subject matter. Conducted in Spanish.

Prerequisites: Two terms at the Intermediate level, or permission of the instructor

Credits: 4            T, F 2 - 3:30pm

<b>LITERATURE</b>
-------------------

**LIT 2101.01      English as a Second Language**                    *Wayne Hoffmann-Ogier*

Individually designed tutorials provide the opportunity to review grammar, punctuation, diction, and sentence structure with an emphasis on paragraph and essay construction. Additional work is offered in oral expressions, aural comprehension, and analytical reading. Tutorials may also introduce the interpretation of literature and the writing of literary criticism essays.

Prerequisites: Permission of instructor

Credits: 4            Time to be arranged

**LIT 2146.01      Readings in Henry James and Edith Wharton**      *Rebecca Godwin*

These two prolific writers, perfectly situated by circumstance of birth and inclination of intellect to do so, captured in their fiction the changing character of American society in what is known as the Gilded Age. Their novels and stories examined the social, moral, and political structures (and strictures) of the new American aristocracy in this age of not-so-innocence; through them, we do, too. We'll read several novels by each, including James's *Portrait of a Lady* and *The Wings of the Dove* and Wharton's *House of Mirth* and *The Age of Innocence*. We'll also read selections from short fiction, essays, and letters. Students prepare at least one in-class presentation and respond to the readings in writing throughout the term.

Prerequisites: None

Credits: 4      T, Th 10:15 - 11:45am

**LIT 2147.01      American Film History I**      *Steven Bach*

AMERICAN FILM HISTORY is a reading, viewing, writing, thinking course about the evolution of motion pictures (mostly) in America. The journey leads from the invention of photography to the nickelodeons of Edison and others on to the rise of the studio system, ending with the beginning of World War II. In brief, you might think of it as *The Great Train Robbery* to *Gone With the Wind*.

We will look at films in and out of class. Readings (and writings) will focus on aesthetic, social, and economic issues that led the American industry to triumph over more advanced European film cultures, gaining worldwide dominance that persists -- for better and worse -- to the present day.

We will consider major creative figures like D.W. Griffith, Charlie Chaplin, Buster Keaton, Ernst Lubitsch, John Ford, Frank Capra, Billy Wilder, etc. We'll also look at Europeans who influenced filmmaking in America, like Sergei Eisenstein, Fritz Lang, and F.W. Murnau among others.

Quizzes, midterm paper, and a final exam. Weekly screening required.

Prerequisites: None

Credits: 4      T, Th 4 - 6pm, W 7 - 9pm

**LIT 2150.01 Post-Colonial Novels**

*April Bernard*

One of the most significant legacies of the British Empire was its imposition of English on many regions of the world. In recent decades, many writings from the former Colonies have proved that they have made English their own. Peter Carey from Australia, Michael Ondaatje from Sri Lanka, Sheila Kohler and J.M. Coetzee from South Africa, Caryl Phillips and V.S. Naipaul from the West Indies, Salman Rushdie from India, and Bapsi Sidhwa from Pakistan are all superb writers in English whose work we will read. Each student will be expected to contribute an extensively researched class presentation on contextual material, to write several short papers, and to provide a final longer paper for class discussion and then revision.

Prerequisites: None

Credits: 4 T, Th 8:30 - 10am (*not W 9 – 12 noon*)

**LIT 2172.01 Bruno Schulz, I.B. Singer, Danilo Kis**

*Marguerite Feitlowitz*

A visionary writer and visual artist obsessed with his small Polish town of Drohobych, Schulz was shot dead by the Nazis in 1942 as he walked in broad daylight down a ghetto street. The works and life of this "unworldly" schoolteacher are touchstones in the history of the 20th century, reference points for writers from Eastern Europe, including Isaac Bashevis Singer and the Yugoslavian novelist Danilo Kis. We will mark off the four cardinal points of our universe by turning first to selections from The Bible, Hasidic Tales, Kafka, and Holocaust testimony.

We will also consider the controversy that erupted in 2001 when a mural Schulz was ordered to make for the nursery in the apartment of a Gestapo officer stationed in Poland was discovered. Found by a German filmmaker, these scenes from Grimm's fairy tales -- long thought to be lost -- were immediately claimed by Israel's Yad Vashem Museum, which removed them from the site for permanent display in Jerusalem. The ongoing polemic between Israel, Polish Jews, and the diaspora of survivors, scholars, and artists crystallizes competing claims having to do with "ownership" not just of artifacts, but of history itself.

Prerequisites: Permission of Instructor; writing sample.

Credits: 4 T, Th 4 - 6pm

**LIT 2173.01      The British Regional Novel**

*Annabel Davis-Goff*

*New course offering*

The first British regional novel, Maria Edgeworth's *Castle Rackrent*, was written in 1800 and set in Ireland. Writers such as Hardy, Scott, Mrs. Gaskell, and the Bronte sisters also chose to write novels set in real and well-defined places, and to make those places and their regional character an important aspect of their books. The reading for this course will include Maria Edgeworth, R. D. Blackmore (*Lorna Doone*), Charlotte Bronte, Sir Walter Scott, Thomas Hardy, Arnold Bennett. We will read these, and other novels (and a few short stories) while looking at the geographic, historic and social context of each. Assignments will include reading and essays on two or more of the novels.

Prerequisites: None

Credits: 4            M, W 2 - 3:30pm

**LIT 2218.01      Shakespeare: The Poetry**

*April Bernard*

In addition to Shakespeare's "Sonnets," "Venus and Adonis," and "The Rape of Lucrece," we will read and ponder the many songs and distinct lyrics that appear throughout the plays. We will also read extensively from the body of the plays, making sense of the flexible miracle, which is Shakespeare's iambic pentameter, and selectively reading from many of his contemporaries to fix on the nature of his distinct poetic style. We will memorize poems, write poems and imitations, and there will be three critical papers.

Preference will be given to students actively engaged in the Shakespeare Project.

Prerequisites: Permission of the instructor

Credits: 4            W 9 - 12noon (*not T, Th 8:30 – 10am*)

**LIT 2235.01 Swift and Pope**

*Christopher Miller*

We will approach the 18th century at its most brilliant and most savage, in the persons of the two greatest satirists in the language: Alexander Pope, whom Auden credited with the best ear of any English poet, and Jonathan Swift, whose vision of the world grew so scabrous that most people know his most famous book, *Gulliver's Travels*, only in expurgated versions -- and the unexpurgated one has convinced such critics as Johnson and Thackeray that Swift was insane when he wrote it. We will also read Swift's *Drapier's Letters*, *A Tale of a Tub*, *The Battle of the Books*, and various pamphlets and poems. As for Pope, we read *The Essay on Criticism*, *The Essay on Man*, *The Rape of the Lock*, *The Moral Essays*, and parts of *Peri Bathous* and *The Dunciad*. We also read a smattering of Dryden, and eavesdrop on the table talk of the formidable Dr. Johnson.

There will be written responses, a midterm exam, a class presentation, and a final paper.

Prerequisites: None

Credits: 4 M, W 8:15 - 10pm

**LIT 2237.01 Welty, Woolf, O'Connor: Inside the Writing Life** *Rebecca Godwin*

What compels writers to lives of endless invention? What do they agonize over, rejoice about? What influences them in their personal and reading experiences? How do bits of life find their way into fiction? To consider such questions, we read Virginia's Woolf's *A Writer's Diary*, Eudora Welty's *One Writer's Beginnings*, and Flannery O'Connor's *A Habit of Being*, along with novels and short fiction by these three prolific writers, including *To the Lighthouse*, *The Optimist's Daughter*, *The Complete Stories of O'Connor*, and others. In addition to critical papers, students keep their own writing journals and may make brief forays into fiction.

Prerequisites: None

Credits: 4 T, Th 2 - 3:45pm

**LIT 2240.01 Modern British Fiction**

*Dan Hofstadter*

This course will explore modern British novels and stories, with particular emphasis on short fiction and its characteristic subtleties of tone and dialogue. Expect to read works by Conrad, Kipling, early Joyce, Forster, Bowen, Greene, Dylan Thomas, Ford Maddox Ford, Lawrence, Woolf, Pritchett, and William Trevor.

Prerequisites: None

Credits: 4 M, W 10:15 - 11:45am



**LIT 2247.01     Literate Thrillers**

*Annabel Davis-Goff*

*New course offering*

The literary thriller is a genre that has delighted readers for more than a century and a half. We will begin with Wilkie Collins and end with Elmore Leonard. In between will come John Buchan, Somerset Maugham, Erskine Childers, Graham Greene, John LeCarre, Conan Doyle, Joseph Conrad, Raymond Chandler. Students will read background and contextual material and write essays on selected novels.

Prerequisites: None

Credits: 4            T, Th 2 - 3:30pm

**LIT 2307.01     Script to Screen**

*Steven Bach*

A practical introduction to writing for the screen, with emphasis on narrative film, dealing with basic principles and form; word, sound, and image and their collaborative functions; how writing gets done; how writing gets from script to screen.

Students will prepare original material for class presentation and discussion in a workshop setting, with considerable rewriting and revision to be expected. While not a history or theory course, discussion will include consideration of structure, form, and theory as they contribute to getting student ink on paper. There will be weekly writing and reading assignments, in addition to viewing assignments (video or film), some in class and some outside. This course will serve as the basis and prerequisite for *Advanced Screenwriting*.

Prerequisites: Imagination. A conversation with the instructor is recommended, but not necessary.

Credits: 4            T, Th 10:15 - 12noon  
                          M 7 - 9pm (screening)

**LIT 2377.01     Kafka and His Legacy**

*Christopher Miller*

What compels writers to lives of endless invention? What do they agonize over, rejoice about? What influences them in their personal and reading experiences? How do bits of life find their way into fiction? To consider such questions, we read Virginia's Woolf's *A Writer's Diary*, Eudora Welty's *One Writer's Beginnings*, and Flannery O'Connor's *A Habit of Being*, along with novels and short fiction by these three prolific writers, including *To the Lighthouse*, *The Optimist's Daughter*, *The Complete Stories of O'Connor*, and others. In addition to critical papers, students keep their own writing journals and may make brief forays into fiction.

Prerequisites: None

Credits: 4            M, W 10:15 - 12noon

**LIT 4101.01**      **Pathways: An Introduction to Writing**      *Wayne Hoffmann-Ogier*

Beginning writers will explore the steps of the writing process as a path for discovery and communication. Weekly papers explore several modes of writing, including description, nonfiction narrative, and both analytical and argumentative essays. The course primarily emphasizes the art of essay construction by focusing on rhetorical patterns, by introducing research techniques, and by using critical reasoning skills to explore and to amplify ideas. The class routinely uses group editing and other collaborative techniques in a discussion setting and gives special attention to the development of editing and rewriting skills. It also sharpens analytical reading ability through careful analysis of literature. The schedule includes individual tutorials.

Prerequisites: None

Credits: 4              M, W 2 - 4pm

**LIT 4102.01**      **Style and Tone in Nonfiction Writing**      *Wayne Hoffmann-Ogier*

This introductory course focuses on the weekly writing of extended essays, including nonfiction narrative, personal essay, literary criticism, research writing, and the analytical essay. It gives particular attention to developing individual voice and command of the elements of style. The class incorporates group editing in a discussion setting with an emphasis on re-writing. It also involves the analysis and interpretation of a variety of texts and explores writing across the curriculum. The course concentrates on the effective use of logic and rhetorical patterns in developing a thesis. The schedule includes individual tutorials.

Prerequisites: None

Credits: 4              Th 2 - 6pm

**LIT 4173.01      The Invention of the 19th Century:Honore de Balzac**  
*Marguerite Feitlowitz*

Oscar Wilde liked to say that Honoré de Balzac (1799-1850) invented the 19th century. The Human Comedy (*La Comédie Humaine*) comprises approximately 3,000 characters in a total of 92 novels, sketches, stories, and philosophical tales. "Real life is the life of causes," wrote this giant of world literature. What does Balzac mean by a cause? It is an idea, a dream, an obsession, a project demanding strategies and conspiracies, lingo and lies, histories and myths. Balzac has been called "a nocturnal Homer," haunting the theatres, bars, streets, shops, and businesses in the Paris and provinces of his day. "I have learnt more from Balzac than from all the professional historians, economists and statisticians put together," wrote Friedrich Engels. The *Comedy*, though full of fact, is not chronological, causing contemporary critics to liken it to a "mobile," pre-figuring the narrative experiments of the 20th century. We'll read novels (such as *Lost Illusions*, *A Harlot High and Low*, *Cousin Bette*, *César Birotteau*, *Père Goriot*), and sketches, philosophical tales, and stories of secret societies. We'll also read criticism by such figures as Flaubert, Turgenev, Henry James, Wilde, and Calvino.

Prerequisites: Writing sample and pre-registration interview with instructor.

Credits: 4            W 2 - 6pm

**LIT 4212.01      Reading and Writing Personal Essays      *Rebecca Godwin***

"In a personal essay," writes Philip Lopate, "the writer seems to be speaking directly into your ear, confiding everything from gossip to wisdom." In this class, we'll read and talk and write about the essays we can lay our hands on, from the earliest to the most contemporary. Inspired by glorious example, students begin "speaking directly" through their own personal essays. We'll start small, making forays into the form and reading the resulting "gossip and wisdom" aloud in class as we work towards producing finished essays. Intensive involvement in reading, writing, and talking is an absolute requirement. Among the likely texts: *The Best American Essays of the Century*, edited by Joyce Carol Oates, and *The Art of the Personal Essay*, edited by Philip Lopate.

Prerequisites: Writing sample submitted two weeks prior to registration.

Credits: 4            F 9 - 12noon

**LIT 4234.01     The Lyric Essay**

*Mark Wunderlich*

*New course offering*

The lyric essay is, by its own fence-sitting name, neither wholly poem nor wholly essay: It is a hybrid in which the essayist may begin breaking into lines of verse, or in which the poet considers a lengthier argument too rangy for the confines of a syllable count. In this course we will read Whitman's *Specimen Days*, Dickinson's letters, Milosz's ABC's, short essays by Virginia Woolf, Joan Didion, Julio Cortazar, Anne Carson and a score of other very contemporary writers whose work is uncomfortable with typical genre labels. Students will write critical papers, give brief presentations and create their own lyric essays.

Prerequisites: Permission of the instructor

Credits: 4            M, W 2 - 3:30pm

**LIT 4313.01     Reading and Writing Poetry**

*Mark Wunderlich*

*New course offering*

In this course, which is part seminar and part workshop, students will be introduced to a wide range of poetic strategies and will develop the critical language with which to discuss their own work and the work of others. We will examine the line, the leap, sound, tone, texture, form - with emphasis on invention and the development of a personal style.

The first half of each class will be spent in the reading and discussion of several recent books of contemporary poetry, as well as various handouts provided by the instructor. The second half of the class time will be spent discussing student work. Students will give brief presentations, memorize poems and provide written critiques of their peers' work. The class will culminate with a final portfolio of revised work written during the term.

Prerequisites: Short writing sample and permission of the instructor.

Credits: 4            M, W 10:15 - 11:45am

**LIT 4525.01 Jane Austen: Honors Seminar**

*April Bernard*

Jane Austen's novels – *Sense and Sensibility*, *Pride and Prejudice*, *Emma*, *Northanger Abbey*, *Mansfield Park*, and *Persuasion* – provide the gold standard for fictional prose. Her wit, subtlety, and depth continue to inspire the writing of fiction today. We will find out why, in an intensive seminar of close reading, research, and critical writing. Students will make researched class presentations of contextual material, and will write several short papers in the course of the term. Numerous imitative and other creative writing assignments will be made as well.

This is an Honors Seminar, open only to third- and fourth-year students. Preference will be given to students concentrating in Literature.

Prerequisite: Permission of the instructor

Credits: 4 F 9 - 12noon

**LIT 4796.01 Literature: Special Projects**

*Christopher Miller*

This is a writing workshop for upper-level students working in all genres.

Students work throughout the term on a single large project, typically a novel or a collection of poems. The bulk of class time will be devoted to discussion of student work.

Prerequisites: Junior or senior status, and permission of instructor.

Credits: 4 T, Th 8:15 - 9:45pm

<b>MUSIC</b>
--------------

MUSIC

**MUS 2001.01 Music Workshop**

*Music Faculty*

Music Workshop provides an informal weekly forum for students to perform prepared works and/or to present their compositions, and to receive feedback from the music faculty, instrumental teachers, and students. In addition, lectures and performances will be presented by the music faculty and occasional visiting artists. Students taking performance classes are requested to show work during the term at Music Workshop, Tuesdays from 6:30 to 8:00 pm.

Prerequisites: Enrollment in music course.

Credits: 0 T 6:30 - 8pm

## FUNDAMENTALS

### **MFN 2115.01    Learning to Read Music**

*Music Faculty*

This course is very important for all students who wish to be musicians and don't already have these skills. For students with a music concentration, music-reading competency is imperative. Learning to read music is very much like learning to read language. Students learn how to decipher graphic symbols for rhythm, pitch, dynamics, phrasing and more-elements present in all music. This powerful Western system of musical notation with its graphic documentation of aural artistic expression represents one of the most amazing achievements of human imagination.

Prerequisites: None

Credits: 2            Th 6:30 - 8pm

### **MFN 2116.01    Computer Music Notation**

*Music Faculty*

This course instructs students in the use of Finale software as a compositional environment and notational tool. Students learn the evolving conventions of musical notation and the use of computers and synthesizers as accurate modeling devices for acoustic instruments. Course work includes copying existing scores, using Finale to compose original scores and learning to create convincing musical performances with software. Assignments are given for every class meeting. All students involved in music are encouraged to take this course.

Prerequisites: Ability to read music

Credits: 2            W 10:15 - 12noon

### **MFN 2129.01    Aural Skills**

*Music Faculty*

Rhythmic exercises, sight singing, and dictation are used to enhance aural perception. Classes will be divided into sections-from beginning to advanced-according to the level of student skills. This course is highly recommended to all involved in any aspect of music and to anyone wishing to improve the acuity of aural perception.

Prerequisites: None

Credits: 2            F 4 - 5:30pm, M 6:30 - 8pm

**MFN 2137.01    The Language of Music**

*John Van Buskirk*

Ideal for students with no previous musical knowledge or experience, this course offers an introductory exploration of communication in sound. Listening, reading, writing, and discussion are centered around the mystery of why and how music charms and moves us. The primary emphasis is on Western classical music with tangential reference to other types of music.

Prerequisites: None

Credits: 4            T, Th 4 - 5:30pm (*not W 2 – 5pm*)

**MFN 2154.01    Window for the Ear**

*Kitty Brazelton*

This course offers an alternative introduction to music fundamentals through selected Native American, African, and African-American musical works-cultures integral to the American musical syncretism. Students acquire active listening skills to enable conscious discussion of the invisible: aural art. Written and listening assignments as well as reading and research balance creative assignments where students "translate" the music of study into informal in-class group performances (no prior experience necessary, just willingness!-students meet to rehearse on their own time). Occasionally students are asked to bring these performances to a wider audience at Music Workshop (Tues. 6:30-8pm; please keep the time open). End-of-term individual research projects range farther to include global world music-culture and culminate in a final paper and presentation.

This course can serve as a foundation for a student concentrating in music or as a one-time venture by a nonmusic student seeking to broaden his or her aesthetic understanding of the world around her or him.

Prerequisites: None

Credits: 4            T, Th 2 - 3:30pm

COMPOSITION

**MCO 4120.01    Beginning Composing**

*Allen Shawn*

This class explores and reviews notation and the rudiments of music through the act of composing small pieces for a variety of instruments. It is intended for students who have taken instrumental lessons for a few years or more and who can read music in at least one clef. It is meant for those who have never imagined composing music as well as for those who have already begun writing music. We will take a hands-on approach to learning about such matters as intervals, modes, key signatures, and the fundamentals of tonal harmony through using these musical elements creatively. We also produce original creative work that is not tied to any particular materials, but simply reflects the student's imagination and instincts. Students are requested to show work during the term at Music Workshop.

Students are encouraged to take this course in conjunction with Fundamentals: Computer Notation.

Prerequisites: A few or more years of instrumental study, ability to read music in at least one clef.

Credits: 4            M, Th 2 - 3:30pm

**MCO 4801.01    Music Composition Intensive**

*Allen Shawn*

**MCO 4801.02    Music Composition Intensive**

*Kitty Brazelton*

**MCO 4801.03    Music Composition Intensive**

*Nicholas Brooke*

Students who wish to study composing intensively may be eligible for a small-group tutorial or where appropriate, individual lessons. Students and faculty read compositions. In general students taking this course are expected to compose in longer forms and with more varied instrumentation than previously attempted. This course may be taken at the intermediate or advanced level. Students are requested to show work during the term at Music Workshop.

Prerequisites: Permission of the instructor

Credits: 4            Times to be arranged individually with the instructor



**MCO 2105.01 Electronic Music I***Randall Neal*

The goal of this course is to provide students interested in composition, performance, multimedia, sound design, audio production, and/or other activities related to music composition and sound art in electronic media with the concepts, historical background, and skills necessary to do creative work. Lectures focus on those aspects of electronic music related to the use of all sounds as musical material and offer an exploration of diverse strategies for sound-based composition. Lab sessions provide students with instruction in specific studio techniques. Students are expected to complete short readings, to participate in class discussions, to write one short paper, to present their creative work in class on a regular basis, and to perform or present their works in Music Workshop.

Prerequisites: None - all students welcome

Credits: 4      W, F 2 - 3:30pm

**MCO 4105.01 Advanced Electronic Music***Joel Chadabe*

The goal of this course is to provide students with the opportunity to do advanced work with state-of-the-art equipment in the electronic music studio. Classes focus on discussion and critiques of student-initiated projects in composition, performance, multimedia, sound design, audio production, and/or other activities related to music composition and sound art in electronic media. Listening and reading relating to student work will be recommended. Students are expected to complete several projects, to present their work in class, and to perform or present their works in Music Workshop.

Prerequisites: Electronic Music II, or permission of the instructor.

Credits: 4      F 9 - 12noon

**MCO 4985.01 Special Topics***Allen Shawn*

*New course offering*

Eligible students may request group or individual tutorials in harmony, counterpoint, composition, orchestration, advanced analysis, contrapuntal forms, contemporary compositional techniques, specific genres of music, music of specific composers, or other topics involved with an in-depth study of music. Students are requested to show work during the term at Music Workshop.

Prerequisites: Permission of Instructor

Credits: 4      Time to be arranged individually with the instructor

## HEALING

### **MHE 2101.01 Music Healing I**

*Milford Graves*

Course material includes: Pythagorean arithmetic and scale construction; Yoruba Bata drumming of Nigeria, Africa; Dundun speech drumming system of Nigeria; Ashanti/Ewe drumming system of Ghana, Africa; Haitian Rada and Petro drumming; Cuban Bata and Rumba drumming; Ragas and Tabla drumming of India; Trap drumming, Jazz and Blues music; astrological music and Kundalini yoga; and the physiological and psychological effects of sound. The class also studies herbology, nutrition, and acupuncture, among other topics, and how they relate to the musician and to the listener.

The primary objective and learning experience of this course is to expose each student to a holistic overview of various philosophies and experiences of other people, and how they relate to the musician and to the listener.

Prerequisites: None

Credits: 4            W 9 - 12noon

### **MHE 4228.01 Music Healing II: Computer Technology**

*Milford Graves*

This tutorial deals with the contents of healing/influence on an intermediate level, using state-of-the-art technologies: lab view, graphical programming, and Pro Tools. The equipment is used to make this a hands-on tutorial. There is also one (or more) field trip(s) to ICMAS in New York to see electro-cardiography and EMG setups.

Prerequisites: Music Healing I

Credits: 2            T 4 - 5:30pm

## HISTORY

### **MHI 2037.01 Media Matrix: Burroughs, Baudrillard, Debord**    *Randall Neal*

This course will consist of readings from the works of Willima Burroughs, Jean Baudrillard, and Gue Debord, as well as critical essays on their work. A selection of thematically related science-fiction films will also be viewed and discusses. Students should expect to either complete a project in media arts, or write a substantial, well-crafted paper.

Prerequisites: None

Credits: 2            F 4 - 5:30pm

**MHI 2135.01    Traditional Music of North America I**

*John Kirk*

*(Formerly MET 2135.01; course title, description, and meeting times remain the same.)*

This course explores music from early native music through contemporary singer-songwriters. Some of the traditions we draw from include African, Native American, Quebecois, Appalachian, Irish and Scottish, British Isle traditions, Cajun, Blues, Gospel, and Conjunto music. Instrumental, dance, and ballad traditions are explored. Students must bring a guitar, banjo, mandolin, or fiddle (or other social instrument) to class for purposes of furthering personal music making through traditional forms. We will practice and perform as a group, improving our reading and aural skills. Other instruments are possible, but the students must discuss this with the instructor.

Prerequisites: None

Credits: 2            T 10:15 - 12noon

**MHI 4227.01    Music: 1907-1913**

*Allen Shawn*

This course will focus on a few path-breaking musical works composed between the years 1907 and 1913, and will attempt to place them in a wider artistic and social context through readings of work by Freud, Kafka, Rilke, and Gertrude Stein and a discussion of paintings by Matisse, Picasso, and Kandinsky. The music studied will include Bela Bartok's "Bluebeard's Castle," Claude Debussy's "Jeux," Charles Ives's, "Concord" Sonata, Igor Stravinsky's "Petrouchka" and "Le Sacre du Printemps," and Arnold Schoenberg's "Erwartung" and "Pierrot Lunaire." Homework consists of reading and listening assignments, and students are asked to write a sizable paper related to the music under discussion.

Prerequisites: None

Credits: 4            M, Th 10:15 - 12noon

**MHI 4301.01     Techniques of Music Research**

*Ronald Anderson*

We perform music. We compose music. We record music. We enjoy music. But how many musicians can write about music? Few among us need to command the prose style and vocabulary of Ezra Pound to write a concise term paper. We do need to discuss strategies for answering musical questions and to assemble a vocabulary (or repertoire) of research tools. This class will help the student develop a kind of logic of searching out solutions to a musical problem. The class will decipher the hilarious "alphabet soup" of music reference sources, i.e., DTO, RILM, GD, QL, KV, JAMS, etc. We learn to glean information out of non-English reference works without reading or speaking that language fluently. This class will help musicians to easily write an article, a term paper, CD liner notes, or concert program notes. Students will write various exercises in the above four categories-one of which will be more substantial.

Prerequisites: Permission of the instructor

Credits: 2            T 4 - 6pm

INSTRUMENTAL STUDY

The following lessons and group classes are available in instrumental study. Students can register for no more than two courses in instrumental study each term. Students interested in studying instruments not listed as courses should contact Suzanne Jones, Music Program Coordinator.

**MIN 2215.01     Banjo**

*John Kirk*

Beginning, intermediate, or advanced group/individual lessons on the 5-string banjo in either claw-hammer / frailing or 3-finger style. Student will learn to play using simple song sheets with chords, tablature, and standard notation. Using chord theory and scale work, lifelong personal music-making skills will be enhanced. Awareness of traditional styles of playing the banjo will be furthered through a listening component and ensemble playing with other instrumentalists. Students will be expected to perform at Music Workshop, or as part of a concert, in ensemble and/or solo. Students must have their own instrument. Depending on scheduling, these will be individual or group lessons.

Prerequisites: None

Corequisites: Must have your own instrument

Credits: 2            T (to be scheduled with instructor)

**MIN 2217.01 Bass and Electric Bass**

*Mike Del Prete*

Beginning to advanced lessons in bass technique and appropriate theory.

Prerequisites: Permission of the instructor

Credits: 2      **T** (to be scheduled with instructor)

**MIN 2219.01 Brass Ensemble**

*Ronald Anderson*

This is an exploration of brass ensemble literature for trio, quartet, and quintet. Students will prepare work to show at Music Workshop and at least one performance at Music Workshop will be required, but other appearances might well happen, as students learn more works and wish to perform.

Prerequisites: Permission of the instructor

Credits: 2      T 10:15 - 12noon

**MIN 2221.01 Brass/Trumpet**

*Ronald Anderson*

This is a review of general performance basics and trumpet playing, technique, and style using at least the Arban method. More advanced work is done using the Charlier etudes. Various concerti and solo trumpet works will also be explored. Students will prepare work to show at Music Workshop. At least one performance at Music Workshop is recommended.

Prerequisites: None

Credits: 2      **T** (to be scheduled with instructor)

**MIN 2223.01 Clarinet**

*Bruce Williamson*

Study of clarinet technique and repertoire with an emphasis on tone production, dexterity, reading skills, and improvisation. Students will be requested to show work during the term at Music Workshop.

Prerequisites: Permission of the instructor

Credits: 2      To be scheduled with instructor

**MIN 2225.01 Classical Guitar**

*Frederic Hand*

Individual training is available in classical guitar technique and repertoire, song accompaniment (finger style), improvisation, and arranging and composing for the guitar. Course material is tailored to the interests and level of the individual student. Students will be expected to show work at Music Workshop as the term progresses.

Prerequisites: By audition and permission of the instructor

Credits: 2 To be scheduled with instructor

**MIN 2229.01 Mandolin**

*John Kirk*

Beginning, intermediate, or advanced group or individual lessons on the mandolin will be offered. Student will learn classical technique on the mandolin and start to develop a repertoire of classical and traditional folk pieces. Simple song sheets with chords, tablature, and standard notation, chord theory, and scale work will all be used to further skills. Student must have his or her own instrument. Student will be expected to perform at Music Workshop, or as part of a concert, in ensemble and/or solo. Depending on scheduling, these will be individual or group lessons.

Prerequisites: None

Corequisites: Must have own instrument

Credits: 2 T (to be scheduled with instructor)

**MIN 2233.01 Beginning Piano**

*John Van Buskirk and Piano Faculty*

**MIN 2233.02 Beginning Piano**

*John Van Buskirk and Piano Faculty*

**MIN 2233.03 Beginning Piano**

*John Van Buskirk and Piano Faculty*

Learn your way around the keyboard with an introduction to basic keyboard skills. Topics include reading music, notes, and rhythm.

Prerequisites: None

Credits: 2 T 10:15 - 11:45am (section 1)

Credits: 2 Th 10:15 - 11:45am (section 2)

Credits: 2 F 10:15 - 11:45am (section 3)

**MIN 2237.01    Saxophone**

*Bruce Williamson*

Study of saxophone technique and standard repertoire (Jazz or Classical), with an emphasis on tone production, dexterity, reading skills, and improvisation. Students will be requested to show work during the term at Music Workshop.

Prerequisites: Permission of the instructor

Credits: 2            To be scheduled with instructor

**MIN 2239.01    Saxophone Workshop**

*Bruce Williamson*

This course will cover saxophone technique (fingerings, articulation, breathing, etc.), tone production (embouchure, mouthpiece and reeds), sight-reading, issues of ensemble playing (intonation and blend), and improvisation skills. Students will be requested to show work during the term at Music Workshop.

Prerequisites: Ability to read music. Permission of the instructor

Credits: 2            W 4 - 5:30pm

**MIN 2241.01    Beginning Strings**

*Ann Roggen*

The basics of the violin, viola, and cello. In a small group, students will learn how to play the instrument of their choice, with an emphasis on a group performance at the term's conclusion.

Prerequisites: No previous experience needed. Student must arrange for the use of their chosen instrument for the duration of the course.

Credits: 2            M 2 - 3pm

**MIN 2247.01    Beginning Guitar**

*Frederic Hand*

Introduces the fundamentals of acoustic guitar playing, including hand positions, tuning, reading music, major and pentatonic scales, major, minor and seventh chords, chord progressions, blues progression, and simple arrangements of songs. Some previous musical experience is required. Students will be expected to show work at Music Workshop, as the term progresses.

Prerequisites: By audition and permission of the instructor

Credits: 2            F 10:15 - 11:45am

**MIN 2345.01 Violin/Viola**

*Ann Roggen*

Studio instruction in violin and viola. There will be an emphasis on creating and working toward an end-of-term project for each student. Students will be expected to perform at Music Workshop.

Prerequisites: at least 2 years of former instruction and experience on violin or viola. Student should arrange for the use of an instrument for the term.

Credits: 2            To be scheduled with instructor

**MIN 4327.01 Fiddle**

*John Kirk*

For the experienced (two plus years of playing) violinist. Lessons in traditional styles of fiddling-Quebecois, New England, Southern Appalachian, Cajun, and Irish and Scottish. This tutorial is designed to heighten awareness of the variety of ways the violin is played regionally and socially in North America (and indeed around the world these days), and to give practical music skills for furthering personal music making. Students will be expected to perform at Music Workshop, or as part of a concert, in ensemble and/or solo. Students must have their own instrument or make arrangements for borrowing one from the music department. Depending on scheduling, these will be individual or group lessons.

Prerequisites: 2 + years of playing

Corequisite: Must have own instrument

Credits: 2            **T** (to be scheduled with instructor)

**MIN 4333.01 Piano**

*Marianne Finckel, John Van Buskirk, Piano Faculty*

One-on-one lessons scheduled individually; available to students with previous study. Students will prepare work to show at Music Workshop as the term progresses.

Prerequisites: Permission of the instructor

Credits: 2            To be scheduled with instructor



**MIN 4343.01    Traditional Folk Guitar**

*John Kirk*

A one-term group course/tutorial for experienced (two plus years of playing) guitarists who want to explore traditional American folk styles. Both finger picking and flat picking the guitar will be taught as well as some of the standard traditional music repertoire. Simple song sheets with chords, tablature and standard notation, chord theory, and scale work will all be used to further skills. Student(s) must have their own instrument and will be expected to perform at Music Workshop or as part of a concert, in ensemble and/or solo.

Prerequisites: 2 + years of playing

Corequisites: Must have own instrument

Credits: 2            T 4 - 5pm

PERFORMANCE

**MPF 4100.01    Sage City Symphony**

*Music Faculty*

Sage City Symphony is a community orchestra that invites student participation. The Symphony is noted for their policy of commissioning new works by major composers (in some instances student composers) as well as playing the classics. There are always openings in the string sections and occasionally by audition for solo winds and percussion. There will be two concerts each term. If interested, please contact Marianne Finckel, our campus representative, at Ext. 4523.

Prerequisites: Proven instrumental proficiency and by audition

Credits: 1            Su 6:30 - 9:30pm

**MPF 4220.01    Ensemble Piano**

*Marianne Finckel, John Van Buskirk*

This course, open to students enrolled in piano study, will offer a straightforward approach to keyboard-related musical practices. Included will be ensemble playing, practice in performing and critiquing, sight-reading technique, and general technical matters.

Students are expected to show work at Music Workshop during the term.

Prerequisites: Permission of the instructor

Corequisites: instrument study on the piano

Credits: 2            M 6:30 - 8pm

**MPF 4230.01    Advanced Chamber Music**

*Ann Roggen and Music Faculty*

An intensive, performance-oriented exploration of the chamber music literature. Students enrolled in this course are expected to perform during the term at Music Workshop.

Prerequisites: Significant previous training and experience on the participant's instrument of choice.

Credits: 2            To be scheduled with instructors

**MPF 4240.01    Experimental Band**

*Kitty Brazelton*

Student instrumentalists will meet twice a week to read, to rehearse, and to record music by student composers. They will also improvise as an ensemble and create their own repertoire of arrangements of pieces that they feel could be adapted to their instrumentation. Students who are enrolled in this course are expected to perform during the term at Music Workshop.

Prerequisites: Permission of the music faculty

Credits: 2            T, Th 8:15 - 9:45pm

**MPF 4250.01    Jazz Ensemble**

*Bruce Williamson*

This ensemble will play a wide range of jazz music (which is constantly evolving) rooted in improvisation. By playing together, students will learn how blues, swing, Latin, and rock elements have all fueled this music called jazz. Students will also learn how major jazz artists such as Ellington, Monk, Mingus, Wayne Shorter, Ornette Coleman, and others have approached Jazz Composition. As a group we will explore different approaches to playing over chord changes and various ways to make improvised solos more interesting, both harmonically and rhythmically. Whether playing a jazz standard, a student composition, or "free" music, the emphasis will be on listening and on interacting with each other, finding ways to create blend, groove, dynamic contrast, tension, and release. Students will also be encouraged to bring in arrangements, transcriptions, and compositions, which will be read and developed by the ensemble. Students will be requested to show work during the term at Music Workshop.

Prerequisites: Audition or permission of the instructor.

Credits: 2            W 7 - 10pm

SOUND DESIGN AND RECORDING

**MSR 2152.01    Beginning Workshop in Recording**

*Scott Lehrer, Julie Last*

Each class will have a discussion of a particular aspect of the music-recording process and a hands-on working session illustrating the focus of that class. Classes will include an introduction to Pro Tools computer audio recording, basic recording acoustics, microphone theory and technique, audio signal path, tonal and dynamic control, and creating spatial ambience. Assignments will be geared toward gaining hands-on familiarity with the areas covered while approaching recording as a creative process. Members of the class will be expected to show work at Music Workshop.

Prerequisites: None

Credits: 4            Th 6:30 - 9:30pm

**MSR 2206.01    Sound Design for Media and Performance**

*Scott Lehrer, Julie Last*

How do music, voices, and natural sounds create a sonic world for live performance and visual media? Work will include how to work with and manipulate these elements to create sound art. Students will be asked to collaborate with directors, choreographers, and filmmakers in the creation of new work. Classes will include the use of Pro Tools as a computer audio production tool for film and theatre. Students are encouraged to take Beginning Recording as a corollary to this course. Students are expected to show work during the term at Music Workshop.

Prerequisites: None

Credits: 4            F 8:30 - 11:30am

**MSR 4152.01    Advanced Workshop in Recording**

*Scott Lehrer, Julie Last*

This course blends together ideas about sound and audio technique into the art of recording. We will have workshops in acoustic recording techniques for vocal and instrumental music as well as classes in recording and mixing multitrack sessions. You will be encouraged to create your own recordings and to work collaboratively with others on group assignments. We will do critical listening to a variety of types of recorded music and apply our observations to your own projects. You are also expected to show work through the term at Music Workshop.

Prerequisites: Permission of the instructor

Credits: 4            Th 2 - 5pm

## THEORY

### **MTH 2282.01 Beginning Percussion Theory and Improvisation** *Milford Graves*

The purpose of this workshop is to introduce and to provide each student with the necessary theory and practical methods to properly perform African, Asian, and Afro-American/America's percussion music. The primary focus in this workshop is on rhythmic counting and proper hand coordination that is required for playing the following instruments: Conga drum, Bongos drum, Dumbek/Darabukkah drum, Bata drum, Dundun drum, Jimbe drum, Trap drum kit, Timbales drum, Rattles, Cowbell, Clave sticks, and Mallet instruments. Occasional performances will be expected in Music Workshop.

Prerequisites: None

Credits: 2      T 2 - 3:30pm

### **MTH 4118.01 Counterpoint** *Nicholas Brooke*

#### *New course description*

Composers from Quincy Jones to Mozart have cut their teeth on the study of counterpoint--the intricate practice of writing melodies for several voices sounding at once. In this course, we'll look mainly at 16th-century composers of counterpoint, and sing through pieces from Palestrina to Josquin, while learning to compose in a variety of practices such as canons, the motet, and the parody mass. Gradually we'll work through contrapuntal history, looking at Bach and Baroque counterpoint, and ending up in the twentieth century. Emphasis will be placed on creative work, and student pieces will be performed in class and at an end-of-the-term concert.

Prerequisites: Ability to read music, fundamentals. Permission of the instructor.

Credits: 4      T, Th 10:15 - 11:45am

### **MTH 4128.01 Harmony** *Nicholas Brooke*

#### *New title and course description*

A nuts-and-bolts overview of tonal harmony, from scales and chords to voice leading. At first we'll focus on the harmonic practices of Classical and Baroque music, later broadening our focus to a variety of contemporary pop, jazz, and experimental music and to the musics of India and Indonesia. Emphasis will be placed on creative work, and students will be asked to compose (and perform) pieces in a variety of harmonic styles. Ear-training and sight-singing will help internalize these harmonic concepts.

Prerequisites: Ability to read music, fundamentals. Permission of the instructor.

Credits: 4      T, Th 4 - 5:30pm

**MTH 4272.01 Jazz Theory and Improvisation**

*Bruce Williamson*

This course will review both diatonic and modal harmony as it applies to chord structures, chord progressions, and scales used in jazz improvisation. Students will learn how to translate the chord symbols found in "lead sheets" (music with only chord symbols and melody), how to interpret chord alterations, and how to identify key centers. This course will help students learn the language of jazz and develop the necessary skills to create intelligent and musical improvised solos. Students will be requested to show work during the term at Music Workshop.

Prerequisites: Ability to read music

Credits: 4      T, Th 2 - 3:30pm

**MTH 4282.01 Advanced Percussion Theory and Improvisation** *Milford Graves*

The primary concern of this ensemble is to teach the student how to prehear sound, and not to only perform music constructed on preconceived mechanical procedures (finger habits). All tonal constructs used in this ensemble are based on their stimulating potential-i.e., to enhance and to evoke the students' improvising ability. Resource material that will be used in this ensemble consists of original and traditional compositions, and various melodies and solo excerpts from the literature of the African diaspora, especially that which has had a profound effect on the more influential musicians of this music.

The objective of the percussion segment of this ensemble is to develop each student's individual-creative expressionistic capability-and to increase their intuitiveness-and adaptogenic qualities to participate in spontaneous and improvised music/activities.

Regular appearances by this ensemble will be expected in Music Workshop.

Prerequisites: MTH 2282 Beginning Percussion Theory and Improvisation or permission of instructor.

Credits: 4      T 6:30 - 9:30pm

**MTH 4401.01    Advanced Music Theory Seminar**

*Kitty Brazelton*

This is a research course for advanced students with a strong background in music. The course will start studying the history and evolution of Western music theories (e.g. Anonymous III & IV, Jacob de Liège, Fux, Rameau, up through Schoenberg, Schenker, et al), seeking a central paradigmatic flow or an evolving set of rules/assumptions. We will then explore contemporary scholarly work by modern theorists selected by the class from music, linguistics, and/or semiotics. The goal of the course will be to construct a contemporary grammar that encompasses not only harmony but other elements such as rhythm and the psychology of attention-getting and memory versus time. Students will be expected to prepare and to present research informally in seminar on a weekly basis. Two formal (at Music Workshop) presentations of individual theoretical research will be expected at midterm and end of term: either a scholarly paper or a demonstrative composition.

Prerequisites: Fundamentals, theory and history. Permission of the instructor.

Credits: 4            W 8:30 - 11:30am

VOICE

**MVO 4125.01    A Cappella Singing**

*Thomas Bogdan*

Looking for at least eight good women and eight good men who have singing experience (choral or solo), and who like ensemble a cappella singing (for example, madrigals, barbershop, close harmony, and Doo-Wop). This course is about ensemble, listening to one another, and making music as groups, small and large. It is also about learning when to blend and when to stand out. The music will include many styles and periods of harmonic singing: Canons, Rounds, Renaissance Polyphony, Modern Polyphony, Barbershop, Close-Harmony, Doo-Wop, and Experimental Music.

All students taking music courses are required to participate in a minimum of seven sessions of the music lab, Music Workshop.

Prerequisites: singing experience, ability to match pitch

Credits: 4            M, W 4 - 6pm    (*not M, Th 4 – 6pm*)

**MVO 4301.01 Intermediate Voice**  
**MVO 4301.02 Intermediate Voice**  
**MVO 4301.03 Intermediate Voice**  
**MVO 4301.04 Intermediate Voice**

*Thomas Bogdan*  
*Thomas Bogdan*  
*Rachel Rosales*  
*Rachel Rosales*

For students of varying levels of singing ability. Vocal production and physiology will be discussed. Group warm-ups and vocalizations will incorporate exercises to develop breath control, resonance, projection, range, color, and agility. The fundamental concepts of singing will be explored in the preparation of specific song assignments. Personalization of text and emotional expression will be addressed. Students will study and perform traditional classical song literature to strengthen and to facilitate technical growth before moving on to other contemporary styles. They will prepare and perform songs and arias in several languages and become familiar with the Early Italian Songs and Arias of the 17th and 18th Centuries. Students will have half-hour repertory sessions every other week with an accompanist.

All Voice students will be requested to show work and to participate in a minimum of seven sessions of the music lab, Music Workshop.

Prerequisites: Previous voice experience and/or study, some music literacy. Audition for entry into the class.

Credits: 2	T 10:15 - 12noon	(section 1)	
Credits: 2	Th 10:15 - 12noon	(section 2)	
Credits: 2	W 2 - 3:30pm	(section 3)	<b>not M 2 – 3:30pm</b>
Credits: 2	T 10:15 - 12noon	(section 4)	

**MVO 4401.01    Advanced Voice**  
**MVO 4401.02    Advanced Voice**

*Thomas Bogdan*  
*Rachel Rosales*

This class is for advanced vocal study of technique and the interpretation of the vocal repertoire. It is designed for advanced students who have Voice as a Plan concentration and to assist graduating seniors with preparation for senior recitals. Students are required to study and to perform a varied spectrum of vocal repertory for recitals and as preparation for further study or graduate school.

A class maximum of five voice students will meet for one two-hour session per week. In addition, students will have a half-hour individual session/coaching with the instructor each week. Students will also have an individual half-hour session with a pianist each week to work on repertory. (The times for these sessions will be individually arranged.)

All Voice students taking music courses are required to participate in a minimum of seven sessions of the music lab, Music Workshop.

Prerequisites: Previous Voice Study, music literacy, admittance into the class by audition

Credits: 4            M, Th 2 - 3:30pm            (section 1)  
Credits: 4            T 2 - 5pm                      (section 2)

<b>SCIENCE AND MATHEMATICS</b>
--------------------------------

ASTRONOMY

**AST 2119.01    Astronomy and Cosmology**

*Norman Derby*

The "Big Bang" happened about 10 billion years ago. How can we know something as amazing as that? Where is the evidence? This is a course in descriptive astronomy that attempts to trace the development of contemporary concepts of the universe. Beginning with a very abbreviated survey of the solar system, we will turn our attention to the stars to find out how we have learned about stellar life cycles from birth to their final states as white dwarfs, neutron stars, and black holes. The final third of the course will focus on galaxies, near and far, and how they have led us to develop our current ideas about cosmology and the future of the universe. Throughout the course, we will emphasize questions that begin "How do we know...?" or "Why do we believe...?" There will be optional field work in constellation identification and telescopic and photographic observations of the planets and brighter galaxies using the College's computer-controlled 40-cm reflector.

Prerequisites: None

Credits: 4            M, Th 4 - 5:30pm



## BIOLOGY

### **BIO 2101.01     Biology I: Cells, Genes, and Energy**

*This class has been cancelled*

### **BIO 2103.01     Biological Diversity: Ecology and Evolution**     *Kerry Woods*

Ecology is the study of organisms in context, focusing on their interactions with one another and with the natural environment. Ecology also provides the context shaping the evolutionary processes that shape organisms, determine diversity, and provide causal explanations for biological phenomena generally. Ecology and evolution are integrally linked-neither can be pursued effectively without a sophisticated grasp of the other-and they share many modes and tools of inquiry. We will explore questions about the distribution and abundance of organisms, stability and change in ecosystems, problems in conservation biology, the origins of life, and the life histories of different groups of plants and animals. All of these questions will be brought to bear on the central theme of the origin and maintenance of biodiversity. Each student will ultimately develop a proposal for an independent research project. The course is also about learning how to observe organisms in habitat and to use these observations to formulate and address scientific questions; much lab work will be in the field, and there will be at least one weekend field trip.

Prerequisites: None

Credits: 4     M, Th 10:15 - 11:45am, Th 2 - 5pm (lab)

### **BIO 4201.01     Comparative Animal Physiology**     *Elizabeth Sherman*

A rigorous course in which physiological processes of vertebrates and invertebrates are studied at the cellular, organ, organ system, and whole animal levels of organization. The unifying themes of the course are the phenomenon of homeostasis (whereby an animal maintains its organization in the face of environmental perturbations) and the relationship between structure and function. The student will examine these phenomena in the laboratory by dissection and physiological experimentation. Topics include digestion and nutrition, metabolism, gas exchange, circulation, excretion, neurophysiology, and muscle physiology.

Prerequisites: BIO 2101 Biology I: Cells, Genes, & Energy (or equivalent); permission of instructor

Credits: 4     T, F 10:15 - 11:45 am, W 8:30 - 11:30am (lab)

**BIO 4203.01      Women and Men: The Biology of the Sexes**      *Elizabeth Sherman*

What are the biological differences between men and women and how do they come about? Beyond the obvious reproductive differences, do other biological differences influence the behavior of women and men? For example, not only do women and men differ in various sex hormone levels, but their brains are influenced in different ways by those hormones. To what extent are the differences in sexual behavior among men and women due to genetic variation? How has our evolutionary history influenced our sexuality? Why are cultural sanctions against sexual "cheating" more severe for women than men? Can we make inferences about our own sexuality by examining mating systems in other primates (particularly the great apes)? Our discussion of these and other questions will be facilitated by a careful reading of selected evolutionary, medical, neurophysiological, and sociobiological literature.

Prerequisites: Permission of Instructor

Credits: 4      T, F 8:30 - 10am

**BIO 4208.01      Genetics Project**

*This class has been cancelled*

**BIO 4212.01      Research in Cell Biology**

*This class has been cancelled*

**BIO 4315.01      Experimental Foundations of Modern Immunology**  
*Irving Rappaport*

Immunology, as an experimental science, is studied in detail from a historical perspective. Using a combination of primary literature and textbooks, we examine those fundamental contributions that have led to our current understanding of immunology as a science of recognition of self versus nonself.

In addition to textbook assignments, students will read and present original research papers from the literature. Although no formal exams will be given, weekly problem sets will be assigned. A research term paper will be required. Students should expect to devote approximately 6-7 hours per week on outside classroom activity.

Prerequisites: Cell Biology, Biochemistry, Biology I, or permission of instructor

Credits: 4      T, F 10:15 - 11:45am

## CHEMISTRY

### **CHE 4101.01    General Chemistry I**

*Janet Foley*

This is a beginning chemistry course for students wishing to take chemistry in order to concentrate in science or for general interest. We will explore the fundamental ideas of chemistry: atomic structure, the periodic table, types of reactions, the chemistry of gases, photochemistry, quantum mechanics, and acids and bases. We will integrate these ideas with current research literature and look toward recent advances in chemistry to apply the basic principles. Students will write papers, give presentations, do regular problem sets and take-home assignments.

The lab activity will be integrated into the class whenever possible. The focus will be on practicing safe lab technique and developing the scientific skills of asking questions and working out procedures to answer them.

Prerequisites: High school algebra

Credits: 4            T, F 8:30 - 10am, W 2 - 5pm

### **CHE 4103.01    Organic Chemistry I: The Chemistry of Carbon**

*John Bullock*

The word "organic" seems an odd choice to describe such materials as petrochemicals and other products of the modern chemical industry. Yet the common etymology of the "organic" in organic chemistry and "organism" is not misplaced. The same properties of carbon that make carbon compounds such good solvents and plastics explain why carbon forms the molecules of life. We will study the chemistry of carbon compounds in terms of structure, reactivity, and spectroscopic characteristics. In the first term we will examine simple hydrocarbons such as alkanes, as well as unsaturated compounds such as alkenes and aromatic species. The bonding of such materials will be discussed using both valence bond theory and molecular orbital theory. We will also examine how various forms of spectroscopy, such as UV-Vis, infrared and NMR can be used to determine the structure of these materials. Students will have weekly review assignments and several in-class exams. The labs will explore the synthesis, purification, and characterization of organic compounds.

Prerequisites: General Chemistry or permission of instructor

Credits: 6            M, Th 2 - 3:30pm, T 2 - 5pm

**CHE 4128.01 Environmental Chemistry***Janet Foley*

Have you ever listened to the news and wondered why there is a hole in the ozone layer, why drugs affect disease, why the earth is warming up, or why pesticides kill bugs? In fact many of the things we encounter every day are a result of chemical interactions. The purpose of the course is to help you develop the tools that you need to be a knowledgeable citizen about environmental issues. The class and text are designed to teach chemistry on a "need to know" basis; that is you learn the concepts needed to understand air pollution, acid rain, the greenhouse effect, nuclear energy, making polymers, drug design, and nutrition. Emphasis will be on discussion of the social and political implications of the issues as well as a chemical understanding. Students will do problems, write papers on issues, give presentations in class, and work on a group final project. Some experiments will be done in the lab during class time.

Prerequisites: None

Credits: 4      T, F 10:15 - 11:45am

COMPUTER SCIENCE**CS 2115.01 Computer Science I: Introduction to Programmatic Problem Solving**

*This class has been cancelled*

**CS 4179.01 Introduction to Artificial Intelligence**

*This class has been cancelled*

ECOLOGY

**ECY 2207.01 Desert Ecology and Natural History**

*Kerry Woods*

*This course will be offered during FWT 2005*

This course will combine field study of desert and mountain ecosystems with an intensive field-biology research practicum over three weeks in the Sonoran desert of the southwestern U.S. We will also explore aspects of the history of native people of the desert and environmental challenges unique to the desert southwest. The Sonoran desert is the site of important research in biogeography and ecology; its biota displays intricate adaptive mechanisms; it confronts urgent conservation issues. We will work in world-class natural areas and research sites (Organ Pipe Cactus National Monument, Santa Rita Experimental Range, Santa Catalina Mts.), visit ground-breaking museums (Arizona-Sonora Desert Museum, Heard Museum of Native Cultures and Art) and archeological sites, and meet with local researchers and managers. Course work will include intensive natural history exploration, design and execution of independent research projects, and readings and discussion about desert ecology and regional environmental issues.

Enrollment is limited and students with prior work in biology or environmental science/studies will have first preference. This will be a "full-time" class; student will be involved in the work of the class (both group and individual activities) for approximately 40 hours per week. Housing will be a mix of bunkhouse-type arrangements and camping, and all participants must contribute to the necessities of living and working at close quarters (cooking, cleaning, etc., and maintenance of a positive, civil culture).

Prerequisites: None

Credits: 4            To be offered FWT 2005

## EMBODIED MIND

### **EM 2101.01      Emergence of Embodied Mind**

*Dana Reitz, Bruce Weber*

William James suggested that the mind is a process, not a thing. In this class, we will explore-biologically, experientially, and philosophically-the proposition that our minds emerge from our bodies and environment. This proposition assumes that the mind evolved through natural selection and that it is functionally associated with (though not reducible to) biological structures and processes. In this view, a human body, interacting with its physical, social, and cultural environments, gives rise to a unique mind that actively constructs an individual's world.

We will read books and articles by leading researchers in the field. Students will write response papers on a weekly basis for the first half of the term. There will be midterm and final papers plus a term project that relates the class material to the personal interests of the students.

Prerequisites: None

Credits: 4            T, F 10:15 - 11:45am

### **EM 4202.01      Emergent Complexity**

*Susan Sgorbati, Bruce Weber*

This intermediate-level course will explore complex phenomena in nature and art, as well as the scientific theories developed so far to explain them. We will study some of the basic tools for analysis and understanding complex systems and then apply them to examples in developmental biology and neurosciences. Concurrently we will explore experientially self-organizing aspects of the improvisational arts treated as complex systems. We will conclude with a consideration of complexity as a successor to post-modernism in art and culture more generally, and examine whether or not "crossing the complexity barrier" constitutes a paradigm change.

We will read and discuss books and papers by major figures addressing issues of complexity, for which students will prepare written responses weekly. There will be three projects required for the course: one each involving computer modeling, experiential activity, and a formal written report.

Prerequisites: At least second-year standing with at least one course in the arts and one in the sciences

Credits: 4            T, W 4 - 5:30pm (not T, W 4:45 – 5:30pm)

## MATHEMATICS

### **MAT 2201.01 Mathematics: Historical Tour of Great Civilizations**

*Glen van Brummelen*

Mathematics is the oldest of the liberal arts, yet few are aware of its vast and subtle influences on our lives. It is a practical tool, to be sure, but it has also played a major role in shaping who we are and how we think. Historically, mathematics has helped end old regimes and modes of thought, and constructed new ones. We are creatures of our own creation.

This course, designed especially for humanities and arts students (but helpful for science and mathematics students as well), takes a grand tour through the dominant mathematical cultures: ancient Babylon and Egypt, ancient Greece, medieval Islam, pre-modern China, and Europe from the Renaissance to today. We shall discover how mathematics shaped, and was shaped by, the people who practiced it, and how it interacts with worldviews and alters ideas. Our voyage will alter our preconceptions of what mathematics is, and how important it is to us.

Prerequisites: None

Credits: 4            M, Th 10:15 - 11:45am

### **MAT 4115.01 Linear Algebra**

*Gabriel Katz*

In this course we study linear structures and their transformations. Linear Algebra is a backbone of many other mathematical courses: it is a prerequisite to Multivariable Calculus, Differential Equations, Geometry, Discrete and Computational Mathematics-to name a few. The reason for such diverse applications lies in the very nature of objects studied in Linear Algebra: they are truly the most basic and universal structures in mathematics. Systems of linear equations in many variables will provide a background for our investigations.

One of the most effective philosophies of scientific inquiry has been the Linearization Principle. It suggests that every nonlinear problem can be approximated by a linear one, and that this approximation gives an insight into workings of the original problem (of course, as any general principle, this one has its limitations).

Computer-based projects form an integral part of the course.

Prerequisites: High School Algebra

Credits: 4            T, Th 4 - 5:30pm

**MAT 4200.01 Peer Mentoring in Mathematics***Glen van Brummelen*

An introduction to the challenging and rewarding art of mentoring students experiencing or having difficulty in mathematics. We shall consider the phenomena of "math-phobia" and innumeracy, the psychology of learning mathematics, and various problem-solving strategies in mathematics. We will hone our mentoring skills and reflect on the process of learning mathematics through the establishment of a tutoring system for students in introductory courses such as Calculus, Physics, and The History of Mathematics.

Prerequisites: Two terms of mathematics

Credits: 2          Time to be arranged

**MAT 4201.01 Calculus I***Jason Zimba*

This course introduces students to the basic mathematical tools of the modern era. Calculus is the culmination of efforts to grasp continuously changing quantities and the pace of their change. Calculus-the mathematics of change-provided modern sciences with the capability to capture and to analyze their world in ways that permeate our perceptions today. The key to the problem, the ability to describe and use the infinitely small, has had practical and far-reaching effects and applications in the physical and social sciences, engineering, and economics. The course culminates in the consideration of the problem of finding areas of curved figures and the applications of its solution, leading to an unexpected grand synthesis of the mathematics of speed and areas in the Fundamental Theorem of Calculus.

A weekly 80-minute laboratory session is an integral part of the course.

Prerequisites: High School Algebra

Credits: 4          M, Th 4 - 5:30pm and lab time to be arranged



**MAT 4205.01 Real Analysis***Glen van Brummelen*

The techniques of differential and integral calculus are powerful scientific tools and well-established in practice, but were originally based on reasonings that are logically flawed. The increasing use of infinite series in applied mathematics led to the unsettling discoveries that apparently basic intuitions like convergence, continuity, and connectedness that underlie the calculus are subtler than they appear. The unhappy relationship between continuous and discrete magnitudes (geometry and number), an issue since ancient Greece, is the subtext for our exploration of the modern account of the number line.

Topics include the irrational numbers and the axiom of Archimedes, Dedekind cuts and the Cantor set, topological spaces, compactness, connectedness, convergence and continuity, rigorous approaches to differentiation and integration, measure theory, and Lebesgue integration.

Prerequisites: Multivariable calculus, or permission of the instructor

Credits: 4            T, F 8:30 - 10am

**MAT 4217.01 A Visual Invitation to Mathematical Thinking: Touring Classical and Modern Geometries***Gabriel Katz*

*New course offering*

This course is about visualization of mathematical ideas and about experimenting with computer-generated mathematical worlds. Our main theme will be the evolution of the concept of a mathematical space. Geometry at large will be our stage. We will review briefly the more familiar Euclidean geometry (using a popular Geometer's Sketchpad software tool). The other topics will include: hyperbolic geometry and its Poincare model, spherical geometry, projective geometry and algebraic curves, the pseudosphere in Lorentz space, tilings and lattices (think about Escher's patterns), and elements of the Lie group theory. Although this course emphasizes visualization, this is not just a mathematics appreciation course. Students will give presentations, do regular problem sets and investigate geometrical universes in the computer lab setting.

Prerequisites: Some familiarity with elements of linear algebra (mostly matrices), high school algebra and a bit of "recreational" Calculus.

Credits: 4            T, Th 2 - 3:30pm

**MAT 4300.01 Lecture Series in Mathematics**

*Glen van Brummelen*

Intended for students with substantial mathematical experience, this course involves weekly attendance at mathematics colloquia. Students record their reactions to the colloquia and their ideas for possible future projects in a journal.

Prerequisites: Multivariable calculus or permission of the instructor

Credits: 1      Time to be arranged

PHYSICS

**PHY 2209.01 Physics: Light, Color, and Visual Perception**

*Norman Derby*

In this course, students will explore the subtle interplay between the physical phenomena of light and the physiological and psychological responses to it. The following topics will be explored: properties of lenses, photometry and lighting, color vision, photographic emulsions and photographic chemistry, 3-D perception, stereo photography, and holography.

Prerequisites: None

Credits: 4      M, Th 2 - 3:30pm

**PHY 4201.01 Matter and Motion: An Introduction to Physics**

*Jason Zimba*

Physics is the study of what Newton called "the System of the World." To know the System of the World is to know what forces are out there and how those forces operate on things. It is to know that which was Occult for tens of thousands of years: the method for divining the future from the present.

No prior knowledge of physics will be assumed. No prior knowledge of mathematics is necessary. The only prerequisites for this course are the patience to think carefully, the trust to look at the world with new eyes, and the will to work hard. The knowledge of the universe that we gain will be worth it.

Prerequisites: High school algebra. (Students intending to continue in physics are encouraged to enroll in calculus.)

Credits: 4      M, Th 10:15 - 11:45am, W 2 - 5pm

**PHY 4895.01    Topics in Advanced Physics**

*Norman Derby*

This year, depending upon student needs, this course will deal with one of the following advanced physics topics:

- Methods of Theoretical Physics
- Computational Physics
- Relativity: Special and General

Prerequisites: Permission of instructor

Credits: 4            Time to be arranged

<b>SOCIAL SCIENCES</b>
------------------------

ANTHROPOLOGY

**ANT 2102.01    Being Human**

*Miroslava Prazak*

*New course description*

Because of its broad scope (the study of humans), anthropology is divided into subdisciplines, each with its own set of specialists. This course offers an introduction to archaeology, concerned with reconstructing cultures of the past; physical anthropology, concerned with humans as biological organisms; linguistics, concerned with language and communication; and sociocultural anthropology, concerned with examining similarities and differences between contemporary cultures. In their attempt to understand the human condition, practitioners in the subfields are unified by certain overarching themes that define the discipline, including principles of universalism, holism, integration, adaptation and cultural relativism.

Work load: Weekly 3 hours in class, 10-12 hours of reading, writing and preparation for class. Written work will include two critical summaries and a short essay (2-3 pages) on each case study.

Prerequisites: None

Credits: 4            T, F 2 - 3:30pm

## CHILDHOOD STUDIES

### **CHS 2102.01 Studying Children**

*Sally Sugarman*

Infants, children, and adolescents have been studied by means of baby diaries, observations, anecdotal records, time samples, running records, surveys, and interviews. In their pursuit of knowledge about children, researchers have used pencil and paper, movies, videos and computers in controlled or natural settings, in schools and laboratories, on playgrounds and in video arcades. In this course we will consider methods of studying children and read the results of some of those studies. We will also explore the history of child study, looking at the work of pioneers like Hall, Gesell, Piaget, Bower, Coles, and others. Students will also study children directly through a variety of assignments that demonstrate different methodologies. Work will include regular readings, video screenings, and four to five papers, including observations and interviews.

Prerequisites: None

Credits: 4            M, Th 10:15 - 11:45am

### **CHS 4205.01 Adolescents and Their Literacies**

*Sally Sugarman*

Adolescents occupy a unique position in contemporary society. In a state of transition, biologically, socially, and cognitively, adolescents present a challenge to adults through their peer culture. Targeted as consumers, endlessly analyzed, castigated or praised, adolescents in the United States often seem to live in different worlds. Combining readings in the psychological and social development of adolescents with an examination of the books, films, music, and websites that engage them, we will seek a deeper understanding of the educational and social needs of these young men and women. Work includes regular readings, video screenings, four to five papers, and a final project.

Prerequisites: Prior work in children's literature, media studies, or instructor's permission

Credits: 4            T 2 - 5pm

PHILOSOPHY

**PHI 2109.01      Philosophical Reasoning**

*Paul Voice*

What is the difference between belief and knowledge? What makes me the same person now and in the future? Is there a purpose in life? These are some of the questions this first course in philosophy asks. It has two aims: To introduce you to the methods and procedures of philosophical argument and, second, to engage you in a critical dialogue with three central problems in philosophy-knowledge, personal identity, and meaning in life.

Weekly reading of 100 plus/minus pages; three papers.

Prerequisites: None

Credits: 4            T, F 10:15 - 11:45am

**PHI 2119.01      Phenomenology and the Politics of Being**

*Paul Voice*

Phenomenology is the founding school of contemporary continental philosophy. This course traces its development through a close reading of the texts of Edmund Husserl (Cartesian Meditations) and Martin Heidegger (Being and Time). However, Heidegger's contribution cannot be understood outside the philosophical questions raised by his association with Nazi policies in the 1930s. A study of Heidegger's student Hannah Arendt's work shows how the phenomenological approach to metaphysical questions can profoundly influence our understanding of the political.

Weekly readings of 100 plus/minus pages; three papers.

Prerequisites: None

Credits: 4            W 6:30 - 9:30pm

## POLITICS AND INTERNATIONAL RELATIONS

### **POL 2205.01 Politics and Society**

*Mansour Farhang*

This course is designed to examine the nature and functions of politics in contemporary society. It emphasizes the individual and group pursuit of freedom, security, material well being, and value preferences in order to provide a range of analytic and normative perspectives on the concepts of justice, identity, legitimacy, pluralism, collectivism, and common good. We will periodically discuss current political issues, but the purpose of the course is to address the perennial questions of political life and the ways in which different systems of governance try to deal with them.

Course Obligations: Two take-home, five-page essay examinations from a list of topics distributed in advance (two weeks) of due date, plus a 10-page term paper on an issue relating to some aspect of the course material. All students must meet with instructor to finalize the focus and the scope of their research paper. They are also required to discuss their papers in class during the last three weeks of the term.

Prerequisites: None

Credits: 4      W, F 10:15 - 11:45am

## PSYCHOLOGY

### **PSY 2204.01 Normality and Abnormality**

*David Anderegg*

This course is an examination of the idea of normality as a central organizing principle in psychology. We begin with an effort to define normality and/or psychological health, and then move on to examine the limits or borders of normality. The course examines the value-laden, historically determined, and political nature of psychological normality. Topics discussed include: psychoanalytic contributions to the study of psychopathology (Freud and Erikson); normality and creativity; contemporary psychiatry; and the politics of mental illness. Students write one medium-length paper on issues raised in the course and participate in one small-scale research effort related to course topics.

Prerequisites: None

Credits: 4      M, W 10:15 - 11:45am

**PSY 2205.01 Social Psychology**

*Ronald Cohen*

This course examines various psychological and sociological perspectives on the person, social interaction, social structure, and the relationships among them. Attention will focus on issues of obedience, disobedience, and authority; social perception and cognition; attributions of causality and responsibility; influence and resistance; social and commons dilemmas; interaction as exchange and performance; and the social consequences of various forms of social organization. Students write four short papers on selected topics, including one that discusses data they have collected.

The class meets for two 80-minute periods each week. Students are expected to attend all classes, participate in occasional class-based research (both in and outside of class), complete reading assignments for each class, conduct research for their papers, and submit four papers, three of approximately five pages and one of ten pages. Students will be evaluated on the basis of their participation in classroom discussions and the four required papers for the course.

Prerequisites: None

Credits: 4            T, F 10:15 - 11:45am

**PSY 4226.01 Psychology of Creativity: Making & Using Metaphors**

*David Anderegg*

This class will address the centrality of metaphors in the creative process. Material will be divided into three units, as follows: 1. Definition of metaphor and studies of metaphoric production as an instance of creative thought; 2. Developmental approaches to metaphor, including studies of children's ability to create and understand metaphors; and 3. Studies of the use of metaphoric language in teaching in the performing arts, including acting, music, and dance. Course readings will include Lakoff and Johnson's *Metaphors We Live By*, the work of Kenneth Burke, and research from Howard Gardner's *Project Zero*.

Students will be expected to write two short papers and to carry out a sizeable piece of observational research on the use of metaphor in ordinary discourse and in teaching.

Prerequisites: Two courses in psychology and permission of instructor

Credits: 4            M, W 2 - 3:30pm

## VISUAL ARTS

### ARCHITECTURE

#### **ARC 2101.01    Architecture I**

*Donald Sherefkin*

Introduction to the disciplines of architectural exploration... Architecture 1 focuses on the formation of architectural concepts through the development of drawing and model-making skills. We begin with abstract exercises that explore aspects of spatial composition, which gradually build into more complex architectural programs.

As a final project, a small architectural program is developed on a campus site, with a formal presentation of measured drawings and scale models. Visiting critics are typically present at final reviews.

The lab class Descriptive Geometries is a required component.

Prerequisites: None

Corequisites: *ARC 2103 Descriptive Geometries*

Credits: 4            W 10:15 - 12noon, W 2 - 3:30pm

#### **ARC 2103.01    Descriptive Geometries**

*Donald Sherefkin*

This course investigates methods of projections for describing elements in space, systems of proportion and organization. We will work with freehand drawing and with drafting tools, map three-dimensional information through orthographic, axonometric, and perspective projections.

Weekly workshops and drawing assignments are required, as are related readings on the significance of drawing as translation/exploration/manifestation. Most work will be done in class, but sketch assignments will be made. The emphasis in all exercises is on the use of measured drawing as a creative process.

Required for all Architecture 1 students, but open to all students.

Prerequisites: None

Credits: 2            F 10:15 - 12:30pm



**ARC 4239.01 Simultaneous Occupancies**

*Donald Sherefkin*

This class will investigate architectural projects that posit simultaneous programs contained within a single envelope. We will look at various conditions under which varying, and even divergent interests are pursued by the building and its occupants, including the haunted house, the safe house, the "front", and similar conditions where one use conceals or overlies another.

Studio projects will focus on the exploration and development of other conditions where this topology may be employed to create new opportunities for simultaneous occupancy. Spaces will be created to contain these programs in a way that explores how their parallel existences are imprinted on one another.

Prerequisites: Prior work in Architecture or the permission of the instructor.

Credits: 4      Th 10:15 - 12noon, Th 2 - 3:30pm

CERAMICS

**CER 2102.01 Hand-Building Ceramics**

*Yoko Inoue*

This is an introductory course in basic hand-building techniques for making functional or sculptural objects in ceramics. Coil building and slab construction techniques to achieve various structural forms will be introduced. The students will learn how to make larger and more elaborate forms by joining modular components and by inventing stacking and interlocking devices.

A thought-provoking approach to using and understanding clay will be emphasized. Basic glazing techniques will be introduced but students are also encouraged to experiment with surface treatments and construction methods by combining other elements such as wire, textile, wax or found objects, etc.

Assignments will be given throughout this course to practice various techniques and drawing/sketchbook assignments will be given for each project.

Prerequisites: None

Credits: 4      Th 6:30 - 8pm, F 8 - 12noon

**CER 4102.01 Foundations in Ceramics II: Mechanical Methods**

*Barry Bartlett*

This course investigates the unique, material nature of clay as a medium for human, personal, and visual expression. All ceramic forms, whether sculptural or utilitarian, require basic skills and an understanding of clay.

A variety of methods will be introduced employing mechanical processes such as extruding, slab rolling, mold making using both press molds and slip casting, and throwing. In order to develop these skills, we initially limit our objectives to common forms that manifest most of the techniques directly relevant to this understanding. Techniques to convey working methods are demonstrated. Assignments are scheduled to enhance students' awareness of the use of clay in history. This course provides an essential substance, not precluding the student's own initiative and invention. Students are expected to participate in all aspects of the ceramic process, which include, but are not limited to, mixing their own clay, slip and glaze preparation, and the loading and firing of kilns. There is a weekly lab component on Monday night. Some books will be required to be purchased as text for this course.

This is a two-part class; anyone who wants a strong foundation in ceramics and plans to continue to do advanced work should take both components before moving to an upper-level class. The order does not matter.

Prerequisites: None

Credits: 4      W 8 - 12noon, M 6:30 - 8pm

**CER 4312.01 Installation and Exhibition Ideas in Ceramics**

*Yoko Inoue*

Students will work with the instructor on a thematic exhibition in ceramics-producing work and then installing it in the gallery. Material focus of the exhibition is ceramics and the main component of the installation will be cast ceramics. Mold making and casting methods will be introduced in this course.

Class structure will be in the form of an "experimental lab" where students can bring their interdisciplinary skills and ideas to bear on the project. The installation may include video projections, sound works, or writings and performances if it enhances the thematic integration of the proposed exhibition. Students will work individually and collaboratively.

Prerequisites: Advanced students, or by permission of the instructor.

Credits: 4      W 2 - 6pm

**CER 4319.01    The Grand Vessel**

*Barry Bartlett*

In this class we will investigate the history of vessels made to impress, to awe, and to celebrate the technical as well as the symbolic meaning of culture in different countries. Large and small in scale, these vessels have been made for millenniums to be used in tombs, in palaces, and in industrial expositions as well as in private homes. These vessels often go to unimagined technical levels, impressing even the most jaded viewer. Students will complete written and visual research into these works culminating in a presentation. Along with this research each student will create a body of work in ceramics representing their own version of the Grand Vessel. Some books will be required to be purchased as text for this course.

Prerequisites: Sophomores and juniors with a minimum of two terms of ceramics or permission of instructor.

Credits: 4            T 2 - 6pm

**CER 4995.01    Senior Ceramics Seminar**

*Barry Bartlett*

This fall term will focus on the development of ideas and techniques that will help lead to a senior project. A substantial amount of work is expected in building forms and developing concepts. The student will be expected to gain a greater understanding of the history of ceramics within a cultural context. Assignments will be jointly developed between faculty and students. Students will be asked to continue keeping a sketchbook/journal that is both visual and written, recording the development of their work, ideas, and research. This will lead to a final written statement about their work during the spring term. Some books will be required to be purchased as text for this course.

Prerequisites: 4th year students and permission of instructor.

Credits: 4            M 2 - 6pm

## DIGITAL ARTS

### **DA 2101.01 Introduction to Digital Arts**

*Robert Ransick*

*New course offering*

This course is an introduction to creative practices within digital technologies. A broad survey of the history of digital arts is examined in tandem with a survey of software including Adobe Photoshop, Macromedia Flash, and Macromedia Dreamweaver. In addition, the course covers scanning, image optimization, and the foundations of HTML. Students apply knowledge and skills to creative projects throughout the term. There are lectures, reading assignments, studio projects and critiques during the course designed to aid the student in developing visual literacy and critical thinking skills in relation to the digital arts.

Prerequisites: None

Credits: 4      W 2 - 6pm

### **DA 4207.01 Graphic Contagion, Viral Media**

*Robert Ransick*

*New course offering*

Many artists and activists have turned to new technologies that privilege the activation of social networks to create experiences intent on the transformation of dominant attitudes in society at large or effect social change. In this course we look at graphic strategies, corporate marketing strategies and tactical media forms that have the potential for rapid adoption and propagation. With a focus on emergent social systems, viral events and trendcasting, this course investigates the power of the crowd for artistic and political expression. Is it collaboration, mutation, or individual expression and what does it mean for an artist to trigger a viral event? In fact, who really starts the spread? Does the origination of an idea matter or how many times it circles a community, a nation or the globe? This course explores the clever use and misuse of popular media forms of distribution from fly posting and Andre the Giant stickers, to voicemail/email message forwarding to smart mobs and more. This is an intermediate Digital Arts course and students are expected to have a basic understanding of Adobe Photoshop, Illustrator and web page creation.

Prerequisites: A course in Digital Arts

Credits: 4      Th 2 - 6pm

DRAWING

**DRW 2101.01 Introduction to Drawing**

*Matthew McConville*

*New course offering*

With emphasis on observational drawing, this course develops greater conceptual and technical understanding of drawing as an expressive medium. Various drawing materials, methods, and subjects are explored as a means to cultivate perceptual ability and descriptive drawing skills. Range of drawing concepts covered, includes effective use of line, mass, value, composition, and perspective. As students master basic skills, the focus of the class will be extended to more individual problems with a broader conceptual range.

Prerequisite: None

Credits: 4          F 8 - 12noon

**DRW 2102.01 Life Drawing Lab**

*Matthew McConville*

*New course offering*

This course gives students the opportunity to work from models every week in the workshop environment. Issues having to do with form, value, movement, composition and expressive possibilities will be explored. Subjects will include still life, the figure and portraiture. This course emphasizes the process of drawing, observation, and spontaneity, over highly finished drawings. Group critiques and individual meetings, as well as historical examples, supplement the main activity of drawing in the class.

Prerequisites: None

Credits: 2          Th 6:30 - 9pm

**DRW 4108.01 The Double: Thematic Investigations for Studio Art**

*Ann Pibal*

This course takes as its launch pad, explorations of DUALITY as evidenced primarily in art, but also in film, literature and popular culture. Course investigations extend from the concept that visual representation itself is a kind of double to explore ideas of the copy, mirrors/reflections and opposites (Alien Robot, Parallel Universe and The Evil Twin). The work of numerous artists from art history and contemporary art are presented including: Velasquez, Marcel Duchamp, René Magritte, Claus Oldenberg, Jasper Johns, Andy Warhol, Gerhard Richter, Sherrie Levine, and Cindy Sherman. Critical writing of Hillel Schwartz, Karl Shapiro and David Hickey, as well as a selection of short stories and films provide an additional base for discussion and artistic response.

Students complete weekly visual work, there are also regular reading assignments, written responses, group critiques of student work as well as individual reviews. Although the student is asked to interpret assignments directed by the instructor, it is the objective of this class to provide the skills necessary for the student to confidently pursue self-designed projects. A high degree of self motivation is expected.

Prerequisites: At least two courses in studio art at Bennington and permission of instructor prior to registration.

Credits: 4            T 8:30 - 12noon

FILM AND VIDEO

**FV 2101.01 Introduction to Video**

*Laura Parnes*

*New course offering*

This course offers an introduction to video production with an emphasis on experimentation. While employing various techniques such as in-camera editing, found footage, and non-linear editing, students will create a series of short videos. Screenings of contemporary and historical video artists combined with reading assignments will inform student's approaches to class projects. Concepts in video making and its origins in performance art will be explored while students learn the basic techniques of the video medium.

Prerequisites: None

Credits: 4      W, F 4 - 6pm

**FV 4220.01 Narrative in Video**

*Laura Parnes*

*New course offering*

This is an intermediate/advanced course that will explore narrative structures in contemporary video practices. Innovation in story telling will be emphasized as we examine various aspects of dramatic production including: working with actors, breaking down scripts, storyboarding and working as a production unit. Students will make a series of experimental narrative videos that investigate character, genre and improvisation. Screenings and reading assignments will inform students' approaches to the assignments.

Prerequisites: *FV 2101 Introduction to Video*

Credits: 4      W, F 2 - 4pm

**FV 4301.01 Advanced Video**

*Laura Parnes*

*New course offering*

This is an advanced course for self-directed students working on complex video projects. Workshops, readings and screenings will complement critiques. Students will determine goals with guidance from the instructor and be judged based on their completion.

Prerequisites: Permission of the instructor

Credits: 2-4      Th 10 –12noon and 2 - 4pm

PAINTING

**PAI 2101.01     Painting I**

*Matthew McConville*

*New course offering*

Fundamental principles and techniques of painting are presented. Through a wide range of problems, students learn about preparation of various supports, use of painting tools, color mixing, and surface qualities. Integration of drawing and design concepts emphasized as students investigate color-value relationships, articulation of form, composition and spatial relationships. Working primarily from observation, students explore subjects ranging from still life, interiors, landscapes, to self-portraits and the figure. In the final portion of the class students will be encouraged to develop personal imagery, conceptual problem solving, in addition to refining technical skills.

Prerequisites: None

Credits: 4            W 2 - 6pm

**PAI 4202.01     Subject and Meaning in Painting**

*Andrew Spence*

Since the 1960s, art styles and trends have become increasingly diverse. This may make it easier for more artists to find acceptable venues of expression, but as the options increase, it may be more difficult for artists who are still in their formative stage of development to find their own way of expression.

This course is designed for students who are starting to develop their own identity as painters. Experimenting with painting materials, techniques, and styles in painting will be encouraged. Both assigned projects and independent projects will be completed outside of class time in assigned studio areas. Group critiques, art-related discussions, slide presentations, and written assignments will be the format of this class. Individual critiques with the instructor will also occur.

Prerequisites: One term of Fundamentals in Painting plus another studio art class or permission of the instructor.

Credits: 4            Th 9 - 12noon



**PAI 4302.01      Advanced Workshop for Painting and Drawing**

*Ann Pibal*

This course is for experienced student artists with firm commitment to serious work in painting or drawing. Students work primarily on self-directed projects in an effort to refine individual concerns and subject matter. We look closely at painting and painting processes, from art history, contemporary art, and the work of students in the class. Development of a strong work ethic and the ability to think clearly and to speak articulately about one's own work and the work of others is emphasized. Individual meetings are scheduled outside of class time.

Prerequisites: Two courses in painting or drawing at Bennington and permission of instructor.

Credits: 4            M 2 - 6pm

**PAI 4797.01      Independent Projects in Painting**

*Andrew Spence*

This course is designed to offer students feedback on their work as it develops. Through self-criticism and visual thinking, artists become more confident in their art making.

Student work will be addressed within the context of individual development and contemporary issues in painting. Noteworthy exhibitions and other relevant news and developments in art will be topics for further discussion. Individual critiques, group critiques, slide presentations, and written assignments will be the format for this class.

All work is expected to be completed outside of class time in assigned studios.

Prerequisites: Permission of the instructor.

Credits: 4            T 2 - 5pm

PHOTOGRAPHY

**PHO 2201.01      History of Photography: 19th & 20th Century**

*Jonathan Kline*

This course is an investigation of the people and processes that have influenced the evolution of photography since the mid-19th century. It is structured around weekly slide lectures, assigned readings, a midterm, and a final test. This course is open to all Bennington students, but is a required component for those enrolled in the Photography Foundation course.

Prerequisites: None

Credits: 2            T 10:15 - 11:45am

**PHO 2302.01 Photography Foundation**

*Maxine Henryson*

This course is a study of light and its visual and conceptual expression utilizing primarily black and white materials. Assignments explore form, composition, and the construction of the image. Students learn camera operation, principles of exposure, development, and printing in black and white. Weekly shooting assignments are combined with a final personal portfolio due at the end of the term.

Students are required to have a working 35mm camera that can operate in manual mode, and to supply film and paper.

Prerequisites: None

Corequisites: History of Photography

Credits: 4      T 2 - 5pm

**PHO 2303.01 Photography Basics**

*Jonathan Kline*

*New course offering*

This two credit Photo Foundation course offers students the opportunity to learn the basics of B&W photography: 35mm camera handling, film processing and printing. Through assignments, demonstrations, and slide lectures, students can expect to gain competence in B&W photography. Students are strongly encouraged to take the 2 credit course *PHO 2201.01 History of Photography: 19<sup>th</sup> & 20<sup>th</sup> Century*, offered on Tuesday 5 – 6pm.

Prerequisites: None

Credits: 2      Th 7 - 9pm

**PHO 4227.01 Poetics of Light and Color**

*Maxine Henryson*

This course celebrates COLOR and its creative use by contemporary photographers and artists. Color is not only an attribute of a picture, it can also be the subject. Students investigate a variety of techniques, aesthetic approaches, and concepts in color; discussion of student work occurs regularly. Slide lectures are presented on contemporary photography and its relation to literature, film, painting, and popular culture. Students experiment with a wide range of color negative and slide films creatively. Students learn how to maximize the results of their color film when using natural, strobe, and tungsten light.

Prerequisites: *PHO 2302 Photography Foundations*

Credits: 4      Th 8 - 12noon

**PHO 4236.01 Big: Large Scale Photography**

*Jonathan Kline*

This course offers photography students an opportunity to work with both digital and traditional means of attaining large-scale photographs, including slide projection and installations. Through readings, slide presentations, and field trips we will explore the issue of scale in contemporary photography both here in the United States and abroad. Students are expected to do presentations, assignments, and a final project.

Prerequisites: *PHO 2302 Photography Foundations*

Credits: 4      W 2 - 5pm

**PHO 4794.01 Photography: Projects**

*Jonathan Kline*

Open to seventh- and eighth-term students only, this course is designed to support the development and completion of term-long ongoing projects. During the first part of the term students engage in the production of individual creative efforts with class critique and discussion designed to assist in the process. Students are encouraged to use any photographic method or approach that can best serve individual ideas and directions. Later emphasis encourages the developments of personal vision and project form that best serve specific choices.

Prerequisites: Permission of the instructor.

Credits: 4      M 7 - 11pm

PRINTMAKING

**PRI 2101.01 Monoprint Workshop**

**PRI 2101.02 Monoprint Workshop**

*Both sections of this class have been cancelled.*

**PRI 2104.01 Introduction to Printmaking**

*Perry Tymeson*

*New course offering*

The definition of the print, like that of any other art medium, is in a constant state of evolution. It can be molded to the social and aesthetic needs of a given society and to the individual expression of a particular artist.

This class will introduce the artist to several disciplines in printmaking including monoprinting, block printing, and etching. Along with the history and terminology, the practical techniques will be mastered. The successful student will be able to look at and identify prints with a critical eye and be familiar with the printmaking studio environment.

Evaluation is based on a portfolio review and participation in group critiques during the term. The students will produce a group portfolio

Prerequisites: None

Credits: 4      F 9 - 12noon

**PRI 2106.01 Etching Workshop**

*This class has been cancelled.*

**PRI 4202.01 Introduction to the Artist's Book**

*This class has been cancelled.*

**PRI 4204.01 Lithography**

*Perry Tymeson*

Invented 200 years ago by Alois Senefelder, stone lithography revolutionized printing around the world. Many artists are attracted to lithography due to its autographic nature. Since its initial invention, lithography has continued to reinvent itself using new materials and techniques. Along with the history and terminology, students will learn the practical technique of lithography from stone and transfer lithography to aluminum plate and photo litho. The successful student will be able to look at prints with a critical eye and be familiar with the printmaking studio environment.

Prerequisites: Previous printmaking class or equivalent.

Credits: 4      W 2 - 6pm for the entire term.  
(*Not M 6:30 – 9:30pm for the first 7 weeks of the term.*)

**PRI 4237.01 Illustration**

*Indrapramit Roy*

*New course offering.*

The class will utilize drawing and printmaking skills for illustrating a selection of texts. The course will progress from formulation of concept through to production of images for texts.

The course will be taught by Indrapramit Roy, visiting Fulbright Research Fellow, originally from Calcutta, India. Indrapramit is an illustrator and painter whose work has been included in numerous publications in India, Australia, and England. Recent work includes illustrations for an award-winning edition of *Antigone*, co-published by Tara Publishing/Chennai, India and the Getty Trust.

Prerequisites: Two prior courses in Visual Arts, including Printmaking.

Credits: 2      M 7 - 10pm (*meets the 2<sup>nd</sup> seven weeks of the term*)

**PRI 4797.01 Independent Projects in Printmaking**

*Perry Tymeson*

This course is an advanced printmaking workshop with an emphasis on critique, discussion, and print history, as well as studio practice. Students will be expected to design a project in one or more mediums of print technique: etching, relief printing, or lithography. A series of prints will be executed over the course of the term, and students need a well-developed skill level to participate in this class.

Prerequisites: Two or more Printmaking Workshops.

Credits: 4      Th 9 - 12noon

SCULPTURE

**SCU 2101.01 Introduction to Sculpture: What is Sculpture?**

*Jon Isherwood*

How do we make it? How do we talk about it? And what does it mean? This course invites students to investigate the fundamentals of sculpture while encouraging exploration of classical to contemporary styles. Sessions are intensive explorations into a variety of techniques and materials including plaster, clay, wood, paper, plastic, Styrofoam, metal, and fabric. Regular slide presentations complement individual and group critiques.

Prerequisites: None, priority given to first year students.

Credits: 4      W 8 - 12noon

**SCU 2206.01 Metal Workshop**

*John Umphlett*

This course is recommended for all students considering working in sculpture. It is open to other students with a curiosity for the ways of materials and the building process. There are fundamental introductions to gas and electric welding, forging, and general shop safety. This course is project based and students are evaluated on their ability to use the shop tools with proficiency and safety.

Prerequisites: None

Credits: 1          M 9 - 12noon

**SCU 4203.01 Sculpture Workshop: Skin**

*Jon Isherwood*

Skin, mantle, membrane. How do we think about the surface that contains the body? Is it a giant handbag? A container for all our internal organs? What would that look like? How would you make it? Is it possible to create a completely seamless sculpture? We will investigate qualities that our own bodies possess and develop sculptural responses to these conditions. The emphasis will be on experimentation through traditional and less traditional materials. Regular slide presentations will complement individual and group critiques.

Prerequisites: One Intro level course.

Credits: 4          T 8 - 12noon

**SCU 4204.01 Layering Data in Sculpture**

*John Umphlett*

When building sculpture and understanding our bodies, it is important to heighten the awareness of our senses. Pull a string until it's taut, pull it more, it cuts your fingers, it snaps, "snap" (from its sound), it opens itself from the break, it allows you to breathe, adrenaline varies, you can sigh. This class will continually push and analyze conceptual decisions in material choice by understanding the physical properties and the limitations of a material.

Prerequisites: One Intro level Visual Arts Class

Credits: 2          M 9 - 12noon

**SCU 4797.01     Projects in Sculpture: Making It Personal**

*Jon Isherwood*

The question is, what do you want to say? As we develop our interests in sculpture it becomes more and more imperative to find our own voice. The role of the artist is to interpret personal conditions and experiences and find the most affecting expression for them. This course provides the opportunity for a self-directed study in sculpture. Students are expected to produce a significant amount of work outside of regular class meetings. Students are required to become fully versed in the issues that define traditional and contemporary sculpture. Regular individual and monthly group critiques will be complemented by student presentations of issues pertaining to their work. A final exhibition and a self-evaluation thesis are required.

Prerequisites: Two Sculpture workshops and a tech class.

Credits: 4            M 2 - 6pm

VISUAL ARTS

<b>VA 2999.01</b>	<b>Visual Arts Lecture Series</b>	<i>Barry Bartlett</i>
<b>VA 2999.02</b>	<b>Visual Arts Lecture Series</b>	<i>Maxine Henryson</i>
<b>VA 2999.03</b>	<b>Visual Arts Lecture Series</b>	<i>Yoko Inoue</i>
<b>VA 2999.04</b>	<b>Visual Arts Lecture Series</b>	<i>Jon Isherwood</i>
<b>VA 2999.05</b>	<b>Visual Arts Lecture Series</b>	<i>Jonathan Kline</i>
<b>VA 2999.06</b>	<b>Visual Arts Lecture Series</b>	<i>Cancelled</i>
<b>VA 2999.07</b>	<b>Visual Arts Lecture Series</b>	<i>Ann Pibal</i>
<b>VA 2999.08</b>	<b>Visual Arts Lecture Series</b>	<i>Sue Rees</i>
<b>VA 2999.09</b>	<b>Visual Arts Lecture Series</b>	<i>Donald Sherefkin</i>
<b>VA 2999.10</b>	<b>Visual Arts Lecture Series</b>	<i>Andrew Spence</i>
<b>VA 2999.11</b>	<b>Visual Arts Lecture Series</b>	<i>Perry Tymeson</i>
<b>VA 2999.12</b>	<b>Visual Arts Lecture Series</b>	<i>John Umphlett</i>

Students attend the Visual Arts Lecture Series on Tuesday evenings. A journal is required, with observations on artwork, notes taken at the lecture, and subsequent thoughts on the topic of the lecture. The journal is evaluated by the most appropriate faculty member in the Visual Arts with whom students are taking a course, or by the advisor. Any student may attend the lectures on an occasional basis; those who would like credit must register for the series, attend regularly, and write a journal. Any Visual Arts faculty member may register a student for this series.

Credits: 1            T 7:30 - 9pm

## GRADUATE PROGRAMS

### CENTER FOR CREATIVE TEACHING

#### **EDU 2207.01 Teaching and Learning**

*Elizabeth Burris, Jennifer Hyatt*

What is teaching? What is learning? What is the purpose of education? What roles do teachers and students play in these processes? Such essential questions help shape the exploration that we do in this class. We read a wide variety of works by educational theorists; we develop a historical perspective on movements and approaches to education (including progressivism, behaviorism, constructivism, and traditional liberal education); we unpack assumptions and analyze arguments. Ultimately, through analytical reading and writing, we examine our own vision of who we want to be as teachers.

This course is required for students of the Center for Creative Teaching (CCT) program and is open to all Bennington College students interested in thinking about education.

Prerequisites: None

Credits: 4            M, W 2 - 4pm

#### **EDU 2209.01 Teaching Young Children**

*To Be Assigned*

*"The education of our day is rich in methods, aims, and social ends, but one must still say that it takes no account of life itself." - Maria Montessori*

Keeping focused on the lives of young children, this class explores the world of early childhood education at its very best. Through intensive lab work, reading, and reflection, students will develop an understanding of how young children develop and how to create educational settings to enhance this development. All students in the class will have a 4½-hour lab time at the Early Childhood Center (ECC), write a reflection of their work, and have a ½-hour meeting with the classroom teacher each week.

Students will complete a child study from their observations at the ECC and analyze room design, scheduling, materials, and activities that provide for the optimal development of children.

Prerequisites: None

Credits: 4            M 6 - 10pm



**EDU 2219.01 Creativity Workshop: Studies in Imagination**

*This class has been cancelled.*

**EDU 4424.01 Reflective Practice I: Student Teaching Seminar** *Elizabeth Burris*

"Without understanding, instruction is founded on superstition."-Frank Smith

These seminars, which run concurrently with the student-teaching practicum, serve as forums in which students discuss their experiences in the classroom and theoretical issues raised thereby. A wide range of practical and philosophical topics are explored-through readings, class discussions, and projects-as they emerge from students' work. The course aims to deepen students' abilities to discover solutions to the problems they confront as teachers by reflecting on their own experience, by talking to their peers, and by reading the work of educational philosophers. In so doing, it aims to provide soon-to-be-teachers with a firsthand experience of the power of participating in a community of colleagues. The seminar is open only to students student teaching in the Center for Creative Teaching (CCT) program.

Prerequisite: Open only to student teachers in the Center for Creative Teaching (CCT) program.

Credits: 4      W 5 - 8pm (not T 5 – 8pm)

MFA IN DANCE

**DAN 5695.01 Graduate Tutorial in Dance**

*This class has been cancelled.*

MFA IN MUSIC

**MUS 5994.01 Graduate Seminar in Music** *To Be Assigned*

The graduate students in music meet informally as a group each week for ten weeks with a member of the music faculty for discussion, demonstration, or music making. Each weekly session is hosted by a different member of the music faculty, and may be preceded by assignments consisting of readings or listenings. In addition, meeting topics generated by the graduate students are encouraged. Topics can be related to music or to the practical issues involved in making a life in the music field. Students are requested to show work during the term at Music Workshop (Tues. 6:30 - 8 p.m.)

Prerequisites: Enrollment in Music MFA Program

Credits: 4      Time to be arranged

## MFA IN WRITING

Every January and June, the low-residency Writing Seminars, an MFA program for the writers of fiction, poetry, and creative nonfiction, meets on the Bennington College campus. For a ten-day residency period, approximately 100 students from around the country and overseas meet with a distinguished writing faculty to participate in workshops, attend lectures and readings, and plan for each student's coming term of rigorous writing and reading literature. During each residency, all lectures and readings are open to the campus community.