

<b>ART HISTORY</b>
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**AH 2267.01**

**School of Paris, 1900 - 1950**

*Dan Hofstadter*

This course - not a survey! - is devoted to the art, mostly pictorial, created in Paris between 1900 and 1950. The artists studied are included strictly on the basis of quality, and their works will be analyzed with respect to aesthetic criteria alone. Particular attention will be devoted to Picasso, Matisse, Braque, Léger, Gris, Bonnard, Vuillard, Mondrian, and Derain; we'll also have a look at some sculpture and decorative work and at some of the lesser-studied artists of the Forties. Readings will consist of a blend of recent critical writings and early twentieth-century literature (in translation) by Apollinaire, Gide, Colette, and Leiris. Students will be expected to write a paper every week, comparing in detail a modern painting with a work from some other period or school, i.e., a Picasso with an African piece or a picture from the Spanish School, a Matisse with an Islamic work, a Vuillard with a Japanese screen, etc. (This course can serve as a useful stepping-stone to Andy Spence's course on American art from 1945 to the present, to be offered in Spring 2007).

**Prerequisites:** None.

**Credits:** 4

**Time:** T, Th 9:15am - 12noon  
*Meets the first seven weeks of the term.*

## ***Fall 2006 Curriculum***

### **AH 4311.01**

#### **Public Art – With a Focus on Small Towns**

*Nato Thompson*

A class on the canvas that is community life.

We will survey public and community-based art of the 20<sup>th</sup> century. Ranging from children’s murals to inflatable homeless shelters to secessionist states in Holland, the realm of public art projects is vast indeed. In addition, the class will take these historic examples and discuss its uses in collaboration with the small towns of North Adams and Bennington. Through this lens, students will be introduced to interventionist techniques of performance, social sculpture, video, community-based practice, and experimental geography. The course will use the approach of “tactical media” where a given condition will determine the form of the work. As opposed to approaching content with a predetermined form in mind, this class will find a form based on predetermined content (the small town).

The class will be broken up into three sections. The first will survey public and community-based art ranging from the aggressive interventions of Italy’s proto-fascist Futurists, to the meandering walking tours of 1950’s France’s Situationists, to the plop art sculpture of the 1970’s to the global protest movement of the 90’s. This section will include readings of critical texts by Lucy Lippard, Rosalyn Deutsche, Critical Art Ensemble, Brian Holmes, Suzanne Lacy and Nicolas Bourriaud. The second section will consist of a research phase where the class will discuss small town life and brainstorm potential interventions and practices. The third portion will consist of the production of multiple community based interventions and small town projects.

It should be emphasized that the class is highly interdisciplinary. Art students should be prepared to write and non-art students should be prepared to make. The course lends itself to students interested in new methods of expression (from video to homeless shelters to performance) on issues facing small towns.

Two Monday evening class sessions will be held at MASS MoCA and two additional Saturday field trips to MASS MoCa will be scheduled as part of this course.

**Prerequisites:** All interested students should write a one page description of how their practice (whether sociology, geography, mathematics, visual art, dance or performance) could be applied to life in a small town. Submission due two weeks before the start of preregistration in Visual Arts Office, VAPA E210.

**Credits:** 4

**Time:** M 6:30pm – 9:30pm

### ***RELATED COURSES***

#### **DAN 2241.01**

##### **Dance Now and Then**

*Dana Reitz, Susan Sgorbati*

#### **DRA 2153.01**

##### **History of Theater I**

*Kathleen Dimmick*

**DRA 2137.01**  
**History of Animation**  
*Sue Rees*

**ITA 4209.01**  
**The Baroque and the Modern**  
*Roberto de Lucca*

**MFN 2154.01**  
**Window for the Ear**  
*Kitty Brazelton*

**MHI 2135.01**  
**Traditional Music of North America**  
*John Kirk*

**MHI 2204.01**  
**Musics of Asia**  
*Nicholas Brooke*

**MHI 2226.01**  
**Miles Davis (1926 - 1991): Jazz Pioneer**  
*Bruce Williamson*

**MHI 2228.01**  
**Music Since 1968**  
*Allen Shawn*

**MHI 4237.01**  
**Breath Time and The Age of Authority (600-1600)**  
*Kitty Brazelton*

**PHO 2202.01**  
**Doing the History of Photography**  
*Jonathan Kline*

<b>CENTER FOR CREATIVE TEACHING</b>
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**EDU 2176.01**

**Introduction to Literacy Learning and Teaching**

*Vanessa la Rae*

This course introduces students to children's oral and written language development from birth through grade 6. The course focuses equally on understanding how children learn language and literacy and how teachers can facilitate those learning processes. Through both readings/discussion and actual work with children, students in the course will learn to use productive research-based teaching strategies, innovative teaching materials, and sound assessment practices. They will also spend time reflecting upon their own literacy histories as a resource for understanding and facilitating children's literacy development. The course involves approximately 15 hours of practical literacy work with children.

**Prerequisites:** None.  
**Credits:** 4  
**Time:** F 2pm – 5pm

**EDU 2207.01**

**Teaching and Learning**

*Gene Rudzewicz*

This seminar introduces students to many of the issues and challenges involved in teaching, a profession once described by Sigmund Freud as “impossible.” The seminar is organized around critical discussions of vexing questions such as: What is teaching? What is learning? How have ideas about teaching and learning changed over time? What makes a good teacher? A good student? Where do these definitions come from? What expectations and fantasies do teachers and students bring with them into the classroom and why does this matter? How do the spatial and temporal structures of school and school life affect teachers and students? Through readings and discussions, autobiographical reflections, analyses of multi-media texts, and essay writing we explore what it means to be a teacher and to work in schools.

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

**Prerequisites:** None.  
**Credits:** 4  
**Time:** T 3pm - 6pm

**EDU 2209.01**

**Teaching Young Children**

*Sarah Becker*

This course provides an opportunity for students to study the lives of young children and the settings that facilitate optimal learning. Through intensive lab work, readings, and critical reflection, students will develop an understanding of how young children develop and how to create educational settings to enhance this development. This course includes a weekly four-hour practicum at the Bennington College Early Childhood Center. In addition to the four-hour practicum, students are required to meet and talk with the classroom teacher with whom they work for approximately one-half hour per week.

**Prerequisites:** None.

**Credits:** 4

**Time:** Th 2pm - 5pm

***RELATED COURSE***

**PSY 4226.01**

**Psychology of Creativity: Making and Using Metaphors**

*David Anderegg*

## *Fall 2006 Curriculum*

<b>DANCE</b>
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### **DAN 2000.01**

#### **Dance Workshop**

*Dance Faculty*

Since 1932, Bennington Dance has offered a Thursday afternoon workshop where dance students of all levels gather to perform and discuss works -in-progress. This is a consistent and ongoing opportunity to develop skills involved in seeing, speaking, giving constructive feedback and rethinking work. It is an essential component of serious dance-making in the program. Furthermore, Dance Workshop is a time when guest artists offer campus-wide workshops and informal presentations of their own work.

**Prerequisites:** None.  
**Credits:** 0  
**Time:** Th 4:30pm - 6pm

### **DAN 2102.01**

#### **Experiential Anatomy**

*Peggy Florin*

Our skeletal structure provides us with our means of support and mobility. In this class we engage in the study of the body as a living and moving organism, with primary focus on the human skeletal system. We explore the bony structures of the body through observation, movement, and hands-on work. Particular attention is given to skeletal alignment as a key to function and balance. To deepen understanding, we use sensory experience, partner work, movement exploration, drawing and coloring, as well as readings and critical analysis. Students are expected to explore the relationship between an anatomical analysis of the body, their own unique sensory/kinesthetic experience, and cultural conceptions of body image and health.

**Prerequisites:** None.  
**Credits:** 4  
**Time:** T, F 10:15am - 12noon

**DAN 2107.01**

**First-Year Dance Intensive**

*Susan Sgorbati*

For those first-year students who have a serious interest in dance, whether or not they have previous dance experience. The course considers many aspects of dance making, from technique 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.

Students will be expected to attend Dance Workshop (Thursday 4:30pm - 6pm) and complete a lab assignment (assist in a dance/theater production).

- Prerequisites:** None.
- Co-requisites:** Dance or Drama Lab assignment.
- Credits:** 4
- Time:** M, Th 10:15am - 11:45am

**DAN 2209.01**

**Movement Practice: Beginning/Intermediate 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 tuning 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. Some movement experience required.

Note: If a student has 4 credits or more in dance, a Dance or Drama lab is required as well as attendance at Dance Workshop (Thursday, 4:30-6:00 pm).

- Prerequisites:** Some prior movement training.
- Credits:** 2
- Time:** T, F 2pm – 3:30pm

## *Fall 2006 Curriculum*

### **DAN 2212.01**

#### **Movement Practice: Moving Out - Beginning Dance Techniques**

*Terry Creach*

For those looking for a basic but intense movement class. We will 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 will work to strengthen, stretch and articulate the body through longer movement phrases, focused on weight shifting, changes of direction, and dynamic changes of energy.

Note: If a student has 4 credits or more in dance, a Dance or Drama lab is required.

**Prerequisites:** None.  
**Credits:** 2  
**Time:** M, Th 8am - 9:45am

### **DAN 2241.01**

#### **Dance Now and Then**

*Dana Reitz, Susan Sgorbati*

Starting from what we see now in dance, we will look back at art from the early 1900's that has greatly influenced present day choreographers. Students will investigate these routes of influence, conduct independent research and write papers. Furthermore, they will look at films, read critiques and articles (past and present), and interview guest artists.

**Prerequisites:** None.  
**Credits:** 2  
**Time:** W 4pm - 6pm



**DAN 2316.01**

**Movement Practice: Morning Moves 1**

*Felice Wolfzahn*

This course will emphasize building technique through conscious awareness of the body. We will focus our awareness on alignment, building strength and flexibility, the use of breath and the pleasure of dancing. We will work on freeing our bodies of excess muscular tension for full, expressive, and distinct dancing. Classes will combine skill work with specific improvisations as well as simple movement phrases and sequences. Elements will also include: finding center, playing on and off center, supporting through the spine, connecting to the floor, specific use of weight, momentum, release and presence. Working in a supportive and focused environment, these classes will build from a slow thorough warm-up to large, luscious, and energetic dancing.

Note: If a student has 4 credits or more in dance, a Dance or Drama lab is required as well as attendance at Dance Workshop (Thursday, 4:30-6:00 pm).

**Prerequisites:** None.  
**Credits:** 2  
**Time:** T, F 10:15am – 11:30am

**DAN 4234.01**

**Improvisation Ensemble - Dance, Music, Visual Arts**

*Susan Sgorbati, Bruce Williamson, Jon Isherwood*

This is an advanced class for students in dance, music, and the visual arts who are interested in exploring emergent improvisation as a performance form. We will be attentive to the construction of compositional elements such as: the initiation of phrase material, the expansion of individual vocabularies, the development of forms and the recognition and support of overriding structures. Participants will work in solos and in ensembles. We will risk revealing new material. Dance, music, and visual arts students will meet once a week together on Wednesday from 2 - 4 pm, and once a week in their own disciplines. (Dance Monday 4 - 6pm, Music Wednesday 4 - 5pm, Visual Arts Monday 2 - 4pm.)

**Prerequisites:** Intermediate work in their respective discipline.  
**Credits:** 4  
**Time:** M 4pm - 6pm, W 2pm - 4pm

## *Fall 2006 Curriculum*

### **DAN 4316.01**

#### **Movement Practice: Morning Moves 2**

*Peggy Florin*

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 reflect on their progress through journal assignments.

Note: If a student has 4 credits or more in dance, a Dance or Drama lab is required.

**Prerequisites:** Permission of the instructor.

**Credits:** 2

**Time:** M, Th 8:15am - 9:45am

### **DAN 4318.01**

#### **Movement Practice: Dance Partnering**

*Terry Creach*

Partnering is a dialogue of physical negotiation and collaboration. In this practice we will improvise together to develop a sense of shared timings, closely shared spaces and shared weight or force. We will work collaboratively to create material by sensing, following and shaping kinesthetic impulses. And though we will deal with many of the same questions as Contact Improvisation involving touch, weight taking and giving, momentum, force, and trust, we will also attend to the forms, images, meanings and metaphors that emerge and work to frame those interests. As we develop small duets and trios, we will cultivate our partnering skills as well as our awareness of approaches, options and developmental strategies.

Note: If a student has 4 credits or more in dance, a Dance or Drama lab is required.

**Prerequisites:** Intermediate level experience in improvisation and composition and permission of the instructor.

**Credits:** 2

**Time:** T, F 2pm - 3:30pm

**DAN 4319.01**

**Finding Form: Dance**

*Dana Reitz*

Looking at forms found in nature, architecture, music, drama, literature, etc., we search for examples to help formulate ideas and structures for movement-based compositional purposes. How can we as artists find form that best supports our investigations and challenges our working processes; how do we analyze, interpret and further utilize form that is inherent in work that is already being made?

Students are expected to make new movement material, develop work outside of class, teach some of the work to others, and, in return, learn material from others. They will show their compositional studies regularly, write about many aspects involved in their working processes, and draw (while observing others and while working in their own studio practices). Projects will be performed/presented in studio showings or dance workshops. Students of intermediate/advance level in the performing and/or visual arts are welcome. Attendance at Dance Workshop (Thursday 4:30pm - 6pm) is highly recommended.

**Prerequisites:** Intermediate/advanced level in performing arts and/or visual arts and permission of the instructor.

**Co-requisites:** Dance or Drama Lab assignment.

**Credits:** 4

**Time:** M, Th 2pm - 3:45pm

**DAN 4344.01**

**Movement Practice: Advanced Dance Technique**

*Paul Matteson, MFA Student*  
*(Terry Creach, Faculty Sponsor)*

This class investigates off-balanced yet precise multi-focused movement. The style is full-bodied with surprising timings and a sequential logic that often shifts directions. We start with playful improvisations as a way to bring awareness to the body and connect with others. We then ease into set exercises that increase in complexity, paying particular attention to technical issues that help us work efficiently and safely. A final challenging phrase incorporates ideas from the earlier exercises with the added factors of leap and loft. Students are expected to attend Dance Workshop (Thursday 4:30pm - 6pm.)

Note: If a student has 4 credits or more in dance, a Dance or Drama lab is required.

**Prerequisites:** Prior dance experience and permission of the instructor.

**Credits:** 2

**Time:** T, F 8am - 9:45am

## *Fall 2006 Curriculum*

### **DAN 4366.01**

#### **Artist's Portfolio**

*Dana Reitz*

Explaining artwork often goes against the grain, yet artists are regularly called upon to articulate their processes, tools, and dynamics of collaboration. To help secure any of the myriad forms of institutional support including funding, venues, and engagements, artists must develop, creatively and flexibly, essential skills. Finding a public language for what is the private process of creation is an art in itself. Furthermore, understanding and discovering ways to adapt to changing economic realities is a critical component of making work; bringing the work into the world is a natural part of the artist's process.

This course addresses basic issues involved in generating, developing, producing, and presenting art work. Students will write artist statements, press releases, biographical statements, resumés, c.v.s, grants and cover letters; will prepare budgets, will organize promotional portfolios/videotapes; will interview each other; and will give short lecture demonstrations.

**Prerequisites:** Advanced level work in one of the art forms. Permission of the instructor.

**Credits:** 2

**Time:** M 4pm – 6pm

### **DAN 4681B.01**

#### **Dance Performance Project: “Get Lost”**

*Paul Matteson, MFA Student*  
*(Terry Creach, Faculty Sponsor)*

We will find ways of generating movement that is surprising, that has a quirky logic, and that is full of inconsistent timing. We will draw from our different personalities. By setting up a series of vulnerable situations and nearly impossible tasks that increasingly complicate matters, we will work together to make an unpredictable, convoluted, and truthfully ridiculous dance. Additional meeting times to be arranged outside of class. This will be a movement piece, but previous dance training is not necessarily required.

Note: If a student has 4 credits or more in dance, a Dance or Drama lab is required.

**Prerequisites:** Audition, Tuesday May 16, 1pm, Martha Hill.

**Credits:** 2

**Time:** W 9am - 12noon, and additional times to be scheduled.

**DAN 4795.01**

**Advanced Projects in Dance**

*Dana Reitz*

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

**Prerequisites:** Advanced level experience in dance.

**Co-requisites:** Dance Workshop (Thursday 4:30pm - 6pm), Dance or Drama Lab assignment.

**Credits:** 4

**Time:** To be arranged.

***RELATED COURSES***

**ARC 2101.01**

**Architecture I - Elements**

*Donald Sherefkin*

**DRA 4273.01**

**Jerzy Grotowski: Theory and Practice**

*Jenny Rohn*

**FV 2101.01**

**Introduction to Video**

*Laura Parnes*

**MFN 2146.01**

**Hand Percussion and Dance Accompaniment**

*Jake Meginsky, MFA student*

*(Milford Graves, Faculty Sponsor)*

**MSR 2206.01**

**Sound Design for Media and Performance**

*Julie Last, Scott Lehrer*

**MSR 4358.01**

**Live Sound System Design**

*Scott Lehrer*

**PHY 2209.01**

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

*Norman Derby*

**PSY 4226.01**

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

*David Anderegg*

<b>DEMOCRACY PROJECT</b>
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**DEM 2113.01**

**Global Change**

*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  
**Time:** M, Th 8:30am - 9:45am

**DEM 2205.01**

**Politics and Society**

*Mansour Farhang*

This course explores the nature and functions of politics in modern and modernizing nations. It focuses on democratic governance and the history of its evolution in both theory and practice. It also examines the question of how individuals come to take position on the issues of their time from contrasting viewpoints. The required readings address the group pursuit of freedom, security, economic interests and value preferences; they also provide a range of analytic and normative perspectives on the concept of authority, legitimacy, identity, pluralism, collectivism, rights and common good. The course is intended to impart to students a basic understanding of their political surroundings and the preliminary tools for more in-depth study of politics, should they be so inclined.

**Prerequisites:** None.  
**Credits:** 4  
**Time:** M, Th 10:15am - 11:45am

**DEM 2256.01**

**In Search of Memory**

*Mac Maharaj*

According to the former Archbishop Desmond Tutu who chaired the South African Truth and Reconciliation Commission “Nations are built through sharing experiences, memories, a history...” In this course we explore the issues of both individual and national identity. We look at the role of memories and shared experiences in the creation of democratic South Africa - its divided past and its present search for unity in diversity. In the process we try to understand how the experiences of this fractured past is being reinterpreted within the framework of a common identity.

**Prerequisites:** None.

**Credits:** 4

**Time:** M, W 4pm - 5:30pm  
*Note: Meets the first seven weeks of the term.*

**DEM 2258.01**

**Nelson Mandela – Choices and Consequences**

*Mac Maharaj*

Nelson Mandela’s life serves as a backdrop and mirror for us to explore the strategic choices that the African National Congress (ANC), which led the struggle for freedom in South Africa, and Mandela had to make. These choices reflect in practical and concrete terms the tensions between ends and means; between the Gandhian satyagraha (non-violent struggle) and the use of organized violence; between moderate and militant forms of struggle in South Africa. This course will enable participants to gain a better understanding of Mandela, the forces that shaped him and made him into an icon of the world. Students will also gain a sound knowledge of the history of the South African struggle.

**Prerequisites:** None.

**Credits:** 4

**Time:** T, Th 10:15am - 11:45am  
*Note: Meets the first seven weeks of the term.*

## ***Fall 2006 Curriculum***

### **DEM 2261.01**

#### **State, Market, and Society**

*Geoffrey Pigman*

The coalescence of individuals into civil society, the emergence of states and other organs of governance, and the evolution of markets and other structures through which we regulate the distribution of goods and services and provide for our needs and wants all have been crucial determinants of how we live our lives. Hence developing an understanding of the basic relationships between states, markets, individuals and the civil societies in which they function is an essential basis for understanding international relations, international political economy, and conflict resolution. How do individuals organise to provide for their wants and needs? Do economic relationships define society? What is the role of the state in structuring and regulating markets? What should it be? Is there a natural progression of stages of economic development in a society? What is the relationship between social class, politics, and managing the economy? How is the identity of individuals, societies, and states constituted? What is the relationship between identity and markets? The course will survey major theoretical approaches from classical political economy (Adam Smith, Ricardo, List, Marx, Lenin) to 20<sup>th</sup> century critics of market society (Gramsci, Polanyi), neorealism (Gilpin), neoliberalism (Krasner), structuralism (Wallerstein, Strange), post-positivism (Harvey, Steve Smith) and social constructivism.

**Prerequisites:** None.

**Credits:** 4

**Time:** M, W 4pm - 5:30pm

### **DEM 2279.01**

#### **Mediating the World: Making a 21<sup>st</sup> Century Peace**

*Eileen Scully, Susan Sgorbati*

Using case studies, we will explore the sources of global conflict in various regions of the world, and examine potential solutions. Our work will include an in-depth analysis of the possibilities and limits of non-violent dispute resolution in democratic and non-democratic contexts. The class brings together rigorous investigation of cases and intensive engagement in collaborative problem-solving.

**Prerequisites:** None.

**Credits:** 4

**Time:** M, Th 2pm - 3:45pm



**DEM 4210.01**

**Consumerism**

*Miroslava Prazak*

In a world marked by extremes of poverty and wealth, consumerism seems contagious in its power to incite social and individual yearning and discontent. This course explores the history of acquisition-finding, choosing-spending in Western societies and then examines the phenomenon in other parts of the world. Advertising not only sells cars and cigarettes, but also politicians as the consumer mentality spreads to politics and education. The illusion of choice permeates the market place, the ballot box and the classroom. What is the nature of choice when it may be the packaging and not the product that is the major difference among goods? We will look at how consumerism is fueled and the implications of its language and ideas outside the economic realm. Is democracy being built through the nurturance of reflectiveness, curiosity, imagination and “a passion for the possible” in schools? Or are classrooms increasingly mass media outlets for corporate marketing, image building, and ideological molding pitched to young minds?

**Prerequisites:** Previous work in anthropology or social science.

**Credits:** 4

**Time:** T, F 2pm - 3:30pm

**DEM 4234.01**

**Democratizing China**

*Eileen Scully*

Come explore China-past, present, future, with stops in Shanghai, Beijing, and Hong Kong. The Peoples Republic is at a critical juncture in its history, and what its leaders and myriad peoples do next will shape the 21<sup>st</sup> century world. Communist Party leaders are “riding the tiger” of globalization, as they allow capitalism to take hold piecemeal and open their long-closed society to international forces – all while holding tight the reins of power, resisting the translation of economic freedoms into full-blown democracy. With Hong Kong back in China’s orbit, “the tiger” is even more difficult to tame. With its long history, immense population, majestic culture, complicated, often tragic politics, and its entangled relations with outsiders, China provides a rich case study illuminating the impact of globalization, the legacies of imperialism, and the “Asian conception” of human rights.

**Prerequisites:** Prior work in history or democratization studies.

**Credits:** 4

**Time:** T, Th 6:30pm - 8pm

## *Fall 2006 Curriculum*

### **DEM 4236.01**

#### **Human Rights**

*Mansour Farhang*

This course is designed to study the origins and 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:** Prior work in literature or social sciences.

**Credits:** 4

**Time:** T 2pm - 5pm

### **DEM 4245.01**

#### **Democracy and the Rule of Law: Hard Cases**

*Eileen Scully*

Even as we daily comply with rules and laws, and expect others to do so, much of the progress in American society toward greater equality and respect for human rights has been achieved through disobedience and resistance to conformity. What might be required beyond compliance to law to shape a personal, local, national and global future ever more proximate to American ideals? Are American legal institutions, processes and attitudes the best or wisest model for newly democratizing countries? These are several of the various questions we will take up in this course.

**Prerequisites:** Permission of the instructor.

**Credits:** 4

**Time:** W 6:30pm - 9:30pm

**DEM 4249.01**

**Political Economy of Democratization**

*Geoffrey Pigman*

The course will investigate how a broad range of human institutions have undergone democratization, from a political economy perspective. Institutions investigated will include organs of governance and may also include corporations, civil society structures and religious institutions. Comparative and historical methodologies will be used, and different theoretical approaches will be engaged. The democratization of knowledge has played an important foundational role in democratization of other human institutions, so understanding the role of the media will be integral to the work of the course.

**Prerequisites:** Prior work in social sciences or Democracy Project.

**Credits:** 4

**Time:** T 2pm - 5pm

**DEM 4251.01**

**Discourse, Deliberation, and Democracy**

*Ronald Cohen*

Most conceptions of democracy imply something more than merely the registering of preferences. What they imply is that citizens deliberate about the issues they consider important, and that they do so by talking with others. Some of this talk occurs in informal settings and without an explicitly political agenda, for example, conversations in coffee shops or at family gatherings; some occurs in more formal settings explicitly structured for political discussion, such as public debates, political party meetings, and community hearings on matters of public policy.

Recently, a great deal of attention has been focused on conceptions of democracy that emphasize such deliberation, theories of “deliberative democracy.” Few of these theories examine how citizens actually talk about politics, or avoid doing so, and why. This is what we will do in this course.

We will examine theory and research on interpersonal and intergroup discourse, and on formal and informal deliberative procedures. Students will be expected to read and analyze this work critically, and to formulate and conduct original research.

**Prerequisites:** One year of work in a social science discipline, or permission of the instructor.

**Credits:** 4

**Time:** M, Th 4pm - 5:30pm

## *Fall 2006 Curriculum*

### **DEM 4282.01**

#### **Community Dispute Resolution (Small Claims Court)**

*Peter Pagnucco*  
(*Susan Sgorbati, Faculty Sponsor*)

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.

**Prerequisites:** Training or introductory course in conflict resolution.

**Credits:** 2

**Time:** Th 9am – 12noon (Small Claims Court)

### **DEM 4284.01**

#### **Projects in Community Dispute Resolution (Small Claims Court)**

*Peter Pagnucco*  
(*Susan Sgorbati, Faculty Sponsor*)

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.

In addition, students create/investigate/implement a community dispute project of their own 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

**Time:** Th 1-4pm (Small Claims Court)

**DEM 4285.01**

**Projects in Community Dispute Resolution**

*Peter Pagnucco*  
(*Susan Sgorbati, Faculty Sponsor*)

Students create/investigate/implement a community dispute project of their own 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:** 2

**Time:** Th 1-4pm

***RELATED COURSES***

**CHI 2103.01**

**“Four Generations Under One Roof” to “One Child”**

*Shunzhu Wang*

**LIT 2150.01**

**Post-Colonial Novels**

*April Bernard*

<b>DRAMA</b>
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**DRA 2137.01**

**History of Animation**

*Sue Rees*

We will study past and present styles of animation, and examine animations from the 1800's through to the present. We'll begin with the early devices used to create moving images, through to contemporary artists and production companies such as The Brothers Quay, William Kentridge, Aardman Productions, and Pixar. There will be regular film screenings and one required paper.

**Prerequisites:** None.  
**Credits:** 2  
**Time:** M 7pm - 9pm

**DRA 2153.01**

**History of Theater I**

*Kathleen Dimmick*

This course examines the history and aesthetics of the theater, including the development of staging, production, and acting methods and styles. In the fall of 2006 we will read representative plays from Ancient Greece through seventeenth-century Restoration England. Along with the plays, we'll look at critical and theoretical essays that elucidate the historical context and dramatic conventions of these works. Students will take midterm and final exams, and will write one essay.

**Prerequisites:** None  
**Credits:** 4  
**Time:** T, Th 4pm - 6pm

**DRA 2170.01**  
**DRA 2170.02**

*Kirk Jackson*  
*Jenny Rohn*

**The Actor's Instrument**

The craft of acting will be the main focus of this class. Through physical and vocal warm-up exercises, sensory exploration, improvisation, scene work and extensive reading students will be asked to develop an awareness of their own unique instrument as actors and learn to trust their inner impulses where this is concerned. Extensive out of class preparation of specific exercises as well as rehearsal with scene partners will constitute the bulk of expected work. Students can expect this to amount to 6 hours of required rehearsal time per week. In addition students will read several plays throughout the term, as well as weekly theory handouts. The writings, exercises and work of such theatre artists as Anne Bogart, Constantin Stanislavski, Sanford Meisner, Uta Hagen, Jerzy Grotowski among others will be researched and discussed in class. Some showing of class exploration in Drama Forum throughout the term is likely.

**Prerequisites:** None.  
**Co-requisites:** Dance or Drama Lab assignment.  
**Credits:** 4  
**Time:** T, F 10:15am - 12noon (section 1)  
**Time:** M, W 8:30am - 9:45am (section 2)

**DRA 2232.01**

**The Lighting Idea**

*Michael Giannitti*

Lighting design has the powerful ability to shape the experience of an audience, and ultimately should function as a guide for an audience to a performance event. Its practice incorporates elements of artistry and craft, which should be of interest to those involved in all aspects of visual and performing arts. In addition to hands-on work with theatrical lighting equipment in class, topics including awareness of light, play analysis and conceptualization, color, position, angle, composition and focus, as well as lighting design drafting techniques and paperwork development are explored in class demonstrations, lectures, and in a series of weekly assignments. Reading assignments include four plays and background material on lighting practice. In one major project, students will synthesize and apply material covered to develop (on paper) a complete lighting design. While the course emphasis is on lighting for drama, dance lighting is introduced as well.

**Prerequisites:** None  
**Co-requisites:** Lighting Lab.  
**Credits:** 4  
**Time:** M, Th 8:30am – 10:00am

## *Fall 2006 Curriculum*

### **DRA 2241.01**

#### **Stage Management**

*Michael Giannitti*

Students explore the role of the stage manager in the production process in this class. Readings, discussions, and projects on topics including scheduling, play breakdowns, prompt book preparation, blocking notation, ground plan and theatre layout, and the running of rehearsals and performances are done. The relationship of the stage manager to others involved in the process is also addressed. A significant and required part of the coursework is work as stage manager or assistant stage manager on a College production to gain first-hand knowledge and experience. This production component lasts from two to eight weeks, and may include attendance at all rehearsals held for the particular production. Adjustments are made regarding other assignments for this class due to the production demands.

**Prerequisites:** None

**Co-requisites:** Stage Management Lab.

**Credits:** 4

**Time:** M 10:15am - 12noon, plus additional rehearsal hours to be scheduled.

### **DRA 2276.01**

#### **Playwriting For Those New To It**

*Robert Glaudini*

Writing exercises will be done in class and out. Students will write short one-act plays of five pages. The plays will progressively become more specific in structure, as the students experience develops, moving to ten-page one-acts before focus turns to a longer play of 20-30 pages. There will be an ongoing discussion of plays of the twentieth century that have offered a new vision to the theater. Students will be asked to read aloud.

**Prerequisites:** None.

**Credits:** 4

**Time:** W 2pm – 5pm, and an additional class meeting to be scheduled.



**DRA 4025.01**

**Puppets and Animation 1**

*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. Students are required to take History of Animation in conjunction with this class.

**Prerequisites:** Prior work in visual arts or drama, and basic computer literacy.

**Co-requisites:** DRA 2137 *History of Animation* (M 7 - 9pm).

**Credits:** 4

**Time:** M 8am - 12noon

**DRA 4145.01**

**Designing for the Stage and Other Spaces**

*Sue Rees*

The class is designed for students who are interested in set design and multi-media design, with an emphasis on combining forms. We'll look at a number of artists working in the field, and investigate a variety of media. In addition students will learn video editing software and CAD programs.

Each student will work with a text of their own choosing to produce drawings, videos and sound scores. Students will investigate materials to create an environment in which action can occur.

For part of the term the class will work in conjunction with students in Dina Janis's *New Works* course on a production of *In Arabia We'd All Be Kings* by Stephen Adly Guirgis. For the remainder of the term, other theatrical texts will be analyzed along with texts of the student's choosing.

**Prerequisites:** A course in drama or visual arts and permission of the instructor.

**Credits:** 4

**Time:** T 8am - 12noon

## *Fall 2006 Curriculum*

### **DRA 4210.01**

#### **Costume Design Projects**

*Liz Covey*

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 the instructor.

**Co-requisites:** Costume Lab assignment.

**Credits:** 4

**Time:** Th 9am - 12 noon

### **DRA 4215B.01**

#### **Performance Production Class: *Measure for Measure***

*Kirk Jackson*

This course is for students cast in a faculty-directed drama production, representing 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, critiqued by Drama faculty.

**Prerequisites:** By audition only. Students should prepare a two-minute memorized monologue to be scheduled during the Drama auditions held during the first week of the term.

**Credits:** 4

**Time:** M, T, W, Th 7pm - 10pm, and some weekends.

**DRA 4230A.01**  
**DRA 4230B.01**

**Lighting Design Studio**

*Michael Giannitti*

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 discussions 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.

Students in the two and four credit section meet together weekly as a class. The amount of credit is based on project magnitude and duration. Depending on the College production calendar, students enrolled for two credits may be able to complete most of their work within half of the term.

The 2/4 credit option will be determined at registration.

**Prerequisites:** At least one lighting design course.

**Co-requisites:** Lighting Lab.

**Credits:** 2 *DRA 4230A.01*

**Credits:** 4 *DRA 4230B.01*

**Time:** To be arranged.

## *Fall 2006 Curriculum*

**DRA 4242A.01**  
**DRA 4242B.01**

### **Stage Management Projects**

*Michael Giannitti*

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.

Students in both sections (2 credit and 4 credit) meet together weekly as a class. The amount of credit is based on overall work load and project duration. Normally students stage managing plays directed by faculty will receive 4 credits, and those working on smaller productions will receive 2 credits, though sometimes it is possible for a student to stage manage several smaller projects and receive 4 credits.

The 2/4 credit option will be determined at registration.

**Prerequisites:** DRA 2241 *Stage Management* or permission of the instructor.

**Co-requisites:** Stage Management Lab assignment.

**Credits:** 2      *DRA 4242A.01*

**Credits:** 4      *DRA 4242B.01*

**Time:** To be arranged.

**DRA 4269.01**

**Meisner Technique II**

*Jenny Rohn*

In this class we will continue on with our work from the previous class moving into emotional preparation and text work. We will return to working towards the essential understanding that acting is not emoting, but doing. We will explore how to transform words on the page into vital improvisation by continually giving up our ideas of how we think a scene should be acted and trusting in what is actually happening between actors on stage, in the moment. Students will learn how to look at a script as an actor, to ask questions that will help to make the needs, desires and deeply held beliefs of the character their own.

**Prerequisites:** DRA 4268 *Meisner Technique*.

**Credits:** 2

**Time:** Th 9am - 12noon

**DRA 4273.01**

**Jerzy Grotowski: Theory and Practice**

*Jenny Rohn*

“No one else in the world, to my knowledge, no one since Stanislavski, has investigated the nature of acting, its phenomenon, its meaning, the nature and science of its mental, physical, emotional process as deeply and completely as Grotowski” - Peter Brook

In this class we will explore as actors and on our feet, the teachings and training techniques that Grotowski produced over forty years of work in the theater. We will investigate his work starting with the Laboratory Theatre and continue through to, and include, his research at the WorkCenter in Pontedera. In addition we will be studying the work of a few of the countless theater artists for whom he was an inspiration. The work in this class will culminate in a final performance project.

**Prerequisites:** Permission of the instructor and DRA 2170 *The Actor's Instrument*.

**Co-requisites:** Dance or Drama Lab assignment.

**Credits:** 4

**Time:** M, W 10:15am - 12noon

## ***Fall 2006 Curriculum***

### **DRA 4275C.01**

#### **New Works: *In Arabia We'd All Be Kings***

*Dina Janis*

This class is designed to explore the “collaboration conversation” that is essential in the world of the theater. Actors, designers, playwrights and directors will investigate together the world of the play and share their exploration of this work during the term. We will be collaborating with design students from Sue Rees’s Design class during the term. The play investigated will be Stephen Adly Guirgis’s *In Arabia We’d All Be Kings*. A workshop with the playwright as guest will be scheduled during the term, as well as evening presentations to be scheduled.

**Prerequisites:** By audition only. Students should prepare a two-minute memorized monologue to be scheduled during the Drama auditions held during the first week of the term.

**Credits:** 4

**Time:** M, W, Th 7pm - 11pm, and some weekend times to be scheduled.

### **DRA 4276.01**

#### **Playwriting For Writers With (Some) Experience**

*Robert Glaudini*

The art and craft of playwriting: developing a personal voice, narrative, characters, and point of view. The workshop process of the class will be supplemented by individual conferences. There will be writing exercises in and out of class. Students will write one-acts with lengths of 10, and 15 pages. The plays will be limited to a universal setting, number of characters, “theme, “ and length of speeches. The writing of a longer play, neither to exceed 40 nor to be less than 30 pages, will occupy the second half of the term. Only the number of characters will be limited in a three-draft developmental process to discover the agony and ecstasy of rewriting.

**Prerequisites:** Writing sample of 4-6 pages of prose or dialogue emailed to [bobglaudini@aol.com](mailto:bobglaudini@aol.com), and permission of the instructor.

**Credits:** 4

**Time:** T 2pm – 5pm, and an additional class meeting to be scheduled.

**DRA 4288.01**

**Contemporary Writing for the Theater**

*Kathleen Dimmick*

In this course we'll look at plays from a new generation of playwrights writing since 1990. We'll also read recent work by writers who came of age during the period of theatrical experimentation in the 1960's. Along with current American, British, and Irish writers, we'll read plays in translation by emerging and established French, Latin American, and German-language playwrights. Authors will include Doug Wright, Suzan-Lori Parks, Young Jean Lee, Richard Foreman, Caryl Churchill, Martin McDonagh, Jez Butterworth, Bernard Marie Koltes, Elfriede Jelinek, and Humberto Dorado, among others. Students will write two essays.

**Prerequisites:** One dramatic literature or literature course or one drama course in acting, directing, or playwriting.

**Credits:** 4

**Time:** W 9am - 12noon

**DRA 4325.01**

**Animation/Design 2**

*Sue Rees*

The course will be for sustained work on animation or set design, and will focus on a variety of software programs used to create animations, including, but not limited to, After Effects, Motion, Painter, Shake, and FCP. Students will create animations through a series of exercises that use a mixture of techniques, followed by a longer animation project. Students will also develop theater settings, creating models and designs. The expectation is that students will become dexterous in a number of programs, creating sets and characters, and work with sound effects and sound scores. Work by animators will have a public showing.

**Prerequisites:** Prior work in puppets and animation or set design.

**Credits:** 4

**Time:** T 2pm - 5pm

## *Fall 2006 Curriculum*

### **DRA 4341.01**

#### **Directing Seminar**

*Kathleen Dimmick*

All directors whose projects have been given approval for production this term participate in this roundtable discussion. Times are arranged with students' schedules.

**Prerequisites:** Approval of directing proposal for production.

**Credits:** 2

**Time:** To be arranged.

### **DRA 4364.01**

#### **The Needs of Kim Stanley**

*Dina Janis*

In this intermediate/advanced scene study class, students will immerse themselves in the life, work and teachings of the legendary actress Kim Stanley. Her "needs" form the basis of a deep exploration of human truth, commitment and understanding and allow an actor to begin to access the deeper levels of their own sensory and emotional impulses. Framed as a non-performance-technique class, students will explore in detail the skills involved in actor's preparation, substitution, creating the sensory world of the play, as well as uncovering one's own truthful impulses within the given imaginary circumstances of the play. Students can expect this to amount to 6 hours of out-of-class rehearsal time per week and a required presentation of scene or exercise work in each class every week of the term.

**Prerequisites:** DRA 4127 *An Actor's Technique-Nuts and Bolts* or permission of instructor.

**Credits:** 4

**Time:** W 8:30am – 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 realizing that potential in performance. This translates into developing and implementing a directorial approach through analysis and rehearsal techniques. The term is divided between exercises and rehearsal of individual projects. The work of the course will culminate in a director's approach essay and the performance of student-directed scenes.

**Prerequisites:** DRA 4332 *Directing I* plus at least two courses in one of the following: a) design, b) stage management, or c) play analysis or playwriting.

**Credits:** 4

**Time:** F 2pm - 6pm

*Fall 2006 Curriculum*

**RELATED COURSES**

**ANT 2137.01**

**Sociocultural Anthropology**

*Miroslava Prazak*

**ARC 2101.01**

**Architecture I - Elements**

*Donald Sherefkin*

**BIO 2203.01**

**Women and Men: The Biology of the Sexes**

*Elizabeth Sherman*

**DAN 2102.01**

**Experiential Anatomy**

*Peggy Florin*

**DAN 2210.01**

**Movement Practice: Contact Improvisation**

*Felice Wolfzahn*

**DAN 4319.01**

**Finding Form: Dance**

*Dana Reitz*

**DAN 4366.01**

**Artist's Portfolio**

*Dana Reitz*

**MSR 2206.01**

**Sound Design for Media and Performance**

*Julie Last, Scott Lehrer*

**MSR 4358.01**

**Live Sound System Design**

*Scott Lehrer*

**PHO 4238.01**

**Light and Lighting: Vocabulary and Tools**

*Jonathan Kline*

**PHY 2209.01**

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

*Norman Derby*

**POL 2205.01**

**Politics and Society**

*Mansour Farhang*

**PSY 4226.01**

**Psychology of Creativity: Making and Using Metaphors**

*David Anderegg*

<b>FOREIGN LANGUAGES</b>
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**CHINESE**

**CHI 2103.01**

**“Four Generations Under One Roof” to “One Child”**

*Shunzhu Wang*

Family is of special importance in Chinese culture, playing a conspicuous role in both the individual and the national identity. Family name comes before personal name; the state is considered one big “country family”. For thousands of years, the image of a happy family had been one with “four generations under one roof”. Since the 1970’s, however, the Chinese government has implemented the “one child” policy, which has radically changed the traditional family structure. Why and how was this policy implemented? Why has it been under such critical scrutiny ever since? This course provides students with an opportunity to gain an intimate knowledge of Chinese culture through the changes in its family structure, from the traditional “four generations under one roof” to the modern “three-person family”. Issues to be explored include the relationship between family and individual identity, the traditional definition of women, traditional Maoist feminism, the “one child” policy, and the “little emperor” phenomenon. Students will learn about 200 characters, and more words, phrases and expressions in Pin Yin, so that they can participate in simple daily situational dialogues, and also express their opinions on various cultural issues related to the theme of family. Conducted in Chinese. Introductory level.

**Prerequisites:** None.

**Credits:** 4

**Time:** M, T, Th, F 8:30 - 10:00am

**CHI 4109.01**

**Brotherhood & Righteousness “San Guo” & “Shui Hu”**

*Shunzhu Wang*

“Zhong” (loyalty)” and “Yi” (brotherhood and righteousness) are two essential moral elements at the core of traditional Chinese culture. “San Guo” (The Three Kingdoms) and “Shui Hu” (The Water Margins) are two of the Four Great Classics that deal with, among other things, these two concepts. The stories of the sworn brotherhood between Liu, Guan and Zhang in “San Guo” and the Robin Hood heroes such as Wu Song, Li Kui, and Song Jiang, in “Shui Hu”, who are forced to take justice into their own hands, are known to every household. This course provides students with an opportunity to learn about the ideas of Zhong and Yi through these two literary pieces. Students will read the simplified versions and watch TV series based on the two stories so that they can compare the verbal and visual representations. Through various activities such as reading, analyzing, role-playing and retelling, students will have a chance to develop their narrative skills, while nurturing a literary sensitivity that will help to enhance cultural understanding. In addition to learning the skills of storytelling, students will also learn how to read critically, express a viewpoint, and develop and support an argument. Conducted in Chinese. Low-intermediate level.

**Prerequisites:** Two terms of Chinese or placement by the instructor.

**Credits:** 4

**Time:** M, Th 2pm - 3:30pm

## *Fall 2006 Curriculum*

### **CHI 4509.01**

#### **“The Lost Generation” in “Xuese langman”**

*Shunzhu Wang*

One of the chaotic campaigns of The Great Cultural Revolution was the displacement of “The Educated Youth”, the coerced movement of middle and high school students from their home cities to mountains and villages in remote areas. This displacement created a sense of alienation and a vagabond mentality that greatly changed their attitude towards love and life. It also affected their ability to function “properly” in society. This course will examine that sense of alienation and vagabond mentality through a contemporary novel, “Xuese langman” (Blood Color Romance), which has been made into a TV series. We will seek to understand contemporary China by following the trajectory of the main characters’ journey from the city to the country and back to the city, their experience of life as students, peasants, soldiers, unemployed personnel, beggars, and business owners, their desire for and inability to commit to love, their sense of loss, joy, hope, despair and frustration. Through reading, discussion, research, and writing, students will develop their literary sensitivity and analytical /critical capability. Students will have an opportunity to learn, step by step, how to write a paper that is well-researched, structured, and convincingly argued. Conducted in Chinese. High-intermediate level.

**Prerequisites:** Placement by the instructor.

**Credits:** 4

**Time:** T, F 10:15am - 11:45am

### **FRENCH**

#### **FRE 2101.01**

#### **Introduction to French & the Francophone World I**

*Isabel Roche*

In this year-long 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. 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 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 on a variety of topics in an effective and interesting way. Conducted in French. Introductory level.

**Prerequisites:** None.

**Credits:** 4

**Time:** T, Th, F 4pm - 5:30pm, and another hour to be scheduled.

**FRE 4106.01**

**The Historical Film**

*Isabel Roche*

Many of the most significant periods and events in French history have been recreated on film. In this course, we study cinematic representations of a number of these periods and events, from the reign of Louis XIV, to the French Revolution, to nineteenth-century France, to the first and second World Wars. In the goal of developing an understanding of both the historical frames of reference and the ways in which politics, social structures, geography and cultural symbols are reconstructed on the screen, student will complete a variety of written and oral exercises throughout the semester. Emphasis is placed on the formulation and investigation of hypotheses as well as on the further development of narrative, descriptive, and analytical skills. Films include: *Cyrano de Bergerac*, *Ridicule*, *Le Hussard sur le toit*, *La vie et rien d'autre*, and *Le Dernier métro*. Students also undertake a research project on a topic related to the course. Low-Intermediate Level. Conducted in French.

**Prerequisites:** Three terms of French, or placement by the instructor.

**Credits:** 4

**Time:** T, Th, F 2pm - 3:30pm

**FRE 4209.01**

**Us and Them: Travel and Identity**

*Jean-Frederic Hennuy*

Travel not only brings one face to face with the reality of the “other”, it also transforms the identity of the traveler himself. Through the reading of texts by authors from Flaubert to Leclézio, we will explore such notions as diversity, strangeness, exoticism, and orientalism, concentrating on how they influence the perceptions and representations we have of other cultures and of ourselves. Regular writing assignments and presentations will emphasize the oral and written language skills needed when constructing an argument and developing critical analyses of literary texts. Students will also undertake a final research project related to the topic of the course. Conducted in French. Intermediate level.

**Prerequisites:** Four terms of French or placement by the instructor.

**Credits:** 4

**Time:** M, Th 10:15am - 11:45am

## *Fall 2006 Curriculum*

### **FRE 4709.01**

#### **Francophone Identities**

*Jean-Frederic Hennuy*

What is identity? A study of texts from different regions of the francophone world will serve as the focus of this class on identity, and how it is constantly challenged and (re)negotiated in our post-colonial and post-modern global world. Through the critical analysis of these texts, ranging from Assia Djebar to Réjean Ducharme, and also from watching francophone films, we will explore notions such as personal, literary and national identity (“appartenances”) and how they interact with and influence each other, contributing to the complexity of one’s identity. Students are responsible for approximately 100 to 120 pages of reading per week, as well as substantial writing assignments and oral presentations that will help them refine their writing, presentation and analytical skills in French. Students will undertake a final research project on a topic related to the course. Conducted in French. Advanced level.

**Prerequisites:** A minimum of four terms of French or placement by the instructor.

**Credits:** 4

**Time:** T, F 10:15am - 11:45am

### **ITALIAN**

#### **ITA 2107.01**

#### **Performing Real World Italian**

*Roberto de Lucca*

This course will allow students to perform real Italian and train to deal with the unpredictable nature of linguistic communication. Through role play, music, video and film we’ll immerse ourselves in actual Italian life and speech. Emphasis will be on oral communication and comprehension, with exposure to natural speech in a variety of contexts. Students will play roles on video towards natural oral communication. We will learn the real Italian spoken on the street, and explore the cultural settings that condition it. The emphasis will be on performance and video projects: by the end of the term, students will be able to confidently carry out many everyday tasks in Italian. Conducted in Italian.

**Prerequisites:** None.

**Credits:** 4

**Time:** M, Th 4pm - 5:30pm; T, F 8:30am - 10:00am

**ITA 4109.01**

**Neo-Realism and the New Realism**

*Roberto de Lucca*

The figure of the individual caught up in rapid social changes is variously represented in art from culture to culture, yet in Italy it has taken on a special status since the economic “boom” of the 50’s and 60’s that pulled Italy from poverty to riches. Historic (1949-1961) and contemporary (2000-2006) films are the raw material of the course. We will look at the universal aspects of the figure of the lone individual in society and compare them with what is specific to Italy. We will also ask what cinematic “realism” is, and what caused it to be invented in Italy, and how neo-realist masterpieces of the 50’s influence Italian (and world) cinema today. Students will be asked to keep a journal where they record their experience when studying these films, comparing Italian culture to their own. Throughout the semester, students will complete written and oral exercises, with emphasis placed on the cognitive goal of recognizing underlying cultural principles as well as on the further development of narrative, descriptive, analytical, and research skills. Conducted in Italian. Low intermediate level.

**Prerequisites:** Two terms of Italian, or placement by the instructor.

**Credits:** 4

**Time:** M, Th 10:15am - 11:45am, T 4pm - 5:30pm

**ITA 4209.01**

**The Baroque and the Modern**

*Roberto de Lucca*

What is the Baroque? How do we define modernity in art? Caravaggio is the first Western artist to express attitudes that we identify, for better or for worse, as our own. Versed in later naturalistic painting, it is easy for us to forget how revolutionary Caravaggio’s ironic farewell to the symbols, allegories, and paraphernalia of Renaissance painting really is. Ambivalent sexuality, violent death, and blind faith in divine salvation are some of the contradictory messages and images that pervade his works. How do we read his paintings, and what can they tell us about our present condition? How did his revolution spread to the rest of Europe and come down to us? We will look at another (and better) term critics use for the order known as “Post-Modernism”: the “Neo-Baroque”. How does the Baroque extend to us? We will examine a brief cycle of paintings done in Rome before the painter was forced to flee into exile, where he died at age 39. We will learn to read paintings and historic documents from the age of Caravaggio. Conducted in Italian. Intermediate level.

**Prerequisites:** Four terms of Italian, or placement by the instructor.

**Credits:** 4

**Time:** M, Th 2pm - 3:30pm

## *Fall 2006 Curriculum*

### **ITA 4709.01**

#### **“Amoral Familism” in Italian Life: The Mafia**

*Roberto de Lucca*

The obscure misdeeds, ranging from government collusion with the Mafia and the Mafia itself, to the political scandals that have shaken Italian society from the 90's to today, are, some scholars say, the result of “amoral familism”: exaggerated allegiance to a clan or to the family, to the detriment of other institutions. In addition to reading some of Leonardo Sciascia's masterpieces of fiction and non-fiction concerning the Mafia and its roots, students will look at the history of Italy during the last 40 years; a history that often seems like a series of unsolvable mysteries. Students will take part in assemblies where issues are played out, and gain greater fluency in Italian. There will be several writing assignments, ranging from investigative presentations to research papers. Conducted in Italian. Advanced level.

**Prerequisites:** A minimum of four terms of Italian, or placement by the instructor.

**Credits:** 4

**Time:** T 10:15am - 11:45am, and another session to be arranged with the instructor.

### **JAPANESE**

#### **JPN 2105.01**

#### **Communicating in Japanese I**

*Ikuko Yoshida*

This is an introductory course in Japanese language and culture. Throughout the course, students will be totally immersed in Japanese culture, learning both verbal and nonverbal communication skills. What is appropriate in communication varies from one culture to another. It is especially crucial for students of Japanese to learn what is appropriate, in order to communicate effectively. In this course, students will listen to and speak only Japanese, and learn to “behave” Japanese. They will also read dialogues and watch video clips to analyze how Japanese people convey meaning, and how they behave as they engage in conversation. Japanese writing systems - Hiragana, Katakana, and Kanji - will be introduced.

**Prerequisites:** None.

**Credits:** 4

**Time:** M, T, Th, F 8:30 - 10:00am



**JPN 4107.01**

**Morals in Japanese Folk Tales**

*Ikuko Yoshida*

Throughout history, folk tales have been told to children to teach them morals, beliefs, and values. In this course, students will examine various characteristics of Japanese folk tales, analyzing the cultural elements and the morals and beliefs reflected in them. Students will also continue to develop their skills in interacting in Japanese by stating and supporting their opinions in discussions focusing on narrative texts. As the final project of the course, students will write their own folk tales in Japanese. Low intermediate level.

**Prerequisites:** Two terms of Japanese, or placement by the instructor.

**Credits:** 4

**Time:** M, T, Th 2pm - 3:30pm

**JPN 4208.01**

**Speech and Gender in Japanese Society**

*Ikuko Yoshida*

Jiro Akagawa is one of Japan's most well-known mystery authors. Students will read short stories by this popular author, analyzing the development of male and female characters, and how male speech differs from female speech. In addition to gender analysis, students will closely analyze texts in order to solve mysteries. Through reading mysteries, students continue to develop their linguistic skills in Japanese and become more familiar with male and female speech. They will also examine male and female roles in modern Japanese society as depicted in the short story. As a final project, students will perform their own short story, and write an analysis of gender roles in Japanese society. Intermediate level.

**Prerequisites:** Four terms of Japanese, or placement by the instructor.

**Credits:** 4

**Time:** T, F 10:15am - 11:45am

## *Fall 2006 Curriculum*

### **JPN 4703.01**

#### **Media and Culture**

*Ikuko Yoshida*

The course is designed for students to deepen their understanding of Japanese language and culture through analysis of Japanese newspapers online and examination of Japanese articles from various contexts. Students will practice various reading strategies, which will help them become independent learners. Mass media is the reflection of a society and the mirror of a culture. Therefore, reading Japanese newspapers help students to become more aware of the Japanese culture, which is reflected in newspaper articles. Students are required not only to conduct research in their fields of interest, such as politics, economics, and films, but also to create newspaper articles for local Japanese people. Pre-advanced level.

**Prerequisites:** A minimum of four terms of Japanese, or placement by the instructor.

**Credits:** 4

**Time:** M, Th 10:15am - 11:45am

### **SPANISH**

#### **SPA 2107.01**

#### **The Art of Spanish I: Language Through Painting**

*Sonia Perez, Jonathan Pitcher*

Learn Spanish through an immersion in painting. The first half of this full-year course offers an introduction to the Spanish-speaking world through a critical examination of the paintings of Velázquez, Murillo, Kahlo and Botero among others. What is it about Spanish and Latin American paintings that pushes the boundaries of art and expression? Students will explore the cultural, historical and personal influences on painting from the Spanish-speaking world and gain a strong base in the language. Students will learn to speak, listen, read and write, developing paragraph-level discourse. So come take a journey from the Baroque to the Neo-Baroque and develop a tongue for Spanish. Conducted in Spanish.

**Prerequisites:** None.

**Credits:** 4

**Time:** M, W, Th 4pm - 6pm

**SPA 4109.01**

**Latin America: A Paratext**

*Jonathan Pitcher*

This course will consider the often erroneous marketing of twentieth and twenty-first century Latin America, both from within and beyond its borders, via an open evasion of reading and a privileging of discussion. A combination of the peritext and the epitext, a paratext is everything but the “text” (whether literature, film, music, or a t-shirt) itself. It is hoped that in studying the title, introduction, footnotes, binding, artwork, opening credits, reviews, publishing (in short, the context) of key artifacts of Latin American modernity, we will construct a meta-discourse through which primary debates may be accessed with some facility, regardless of linguistic inexperience. Students will, however, develop their oral and written skills, progressing from paragraph-level exposition to an initial defense of ideas. The course should, almost osmotically, provide contextual support for future studies in Spanish.

**Prerequisites:** Two terms of Spanish, or placement by the instructor.

**Credits:** 4

**Time:** M 8pm – 9:30pm  
T 5pm – 6pm  
W 10am – 11:30am

**SPA 4209.01**

**Transgression in the First-Person Singular**

*Sonia Perez*

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 she wrote 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 imposed social, religious and moral rules on women? What was risky and what was safe for the Lieutenant Nun? This course is an exploration of autobiography and a journey into the complexity of truths and lies. Students will explore texts with the signature of Catalina de Erauso, Sor Juana Inés de la Cruz, and María de Zayas, among others. Students will develop narrative and descriptive styles while localizing, understanding and interpreting transgression in texts written in the first person singular. The development of research skills will also be an integral part of the course, culminating in a final project. Conducted in Spanish.

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

**Credits:** 4

**Time:** M, Th 10:15am - 11:45am

## ***Fall 2006 Curriculum***

### **SPA 4709.01**

#### **The Fiction of History: Borges and Spain**

*Sonia Perez, Jonathan Pitcher*

Cervantes portrayed Don Alonso Quijano as a fragile man and the archetypal anti-hero from the novels of chivalry. Don Quijano thought he was Don Quixote. The world thought he was insane. For Jorge Luis Borges and his palimpsests, both Don Quixote and the quotidian world of seventeenth-century Spain, along with the latter's definitions of reason, were equally mythic. This course will explore the re-inscription of meaning across time and space, through the mingling of history and fiction, with analytical and comparative readings of Cervantes, Quevedo, Góngora, and Borges, among others. Students will refine their pronunciation and intonation through discussions in class. Writing skills and vocabulary will be developed through weekly critical essays. Students will develop their independent thinking through research for a final project. Conducted in Spanish.

**Prerequisites:** A minimum of four terms of Spanish, or permission of the instructor.

**Credits:** 4

**Time:** M, Th 6:15pm - 7:45pm

### ***RELATED COURSES***

#### **HIS 4234.01**

**Democratizing China**  
*Eileen Scully*

#### **LIT 2150.01**

**Post-Colonial Novels**  
*April Bernard*

#### **LIT 2182.01**

**Don Quixote: "The First and Most Completest Novel"**  
*Marguerite Feitlowitz*

#### **MHI 2204.01**

**Musics of Asia**  
*Nicholas Brooke*

<b>LITERATURE</b>
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**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 the instructor.

**Credits:** 2

**Time:** To be arranged.

**LIT 2104.01**

**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 workshop 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

**Time:** Th 2pm - 6pm

## *Fall 2006 Curriculum*

### **LIT 2110.01**

#### **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.

<b>Prerequisites:</b>	None.
<b>Credits:</b>	4
<b>Time:</b>	M, W 2pm - 3:30pm

### **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 writers 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.

<b>Prerequisites:</b>	None.
<b>Credits:</b>	4
<b>Time:</b>	W, F 2pm - 3:30pm

**LIT 2182.01**

**Don Quixote: “The First and Most Completest Novel”**

*Marguerite Feitlowitz*

We will immerse ourselves in the first European novel, Cervantes’ 1605 tale of the wandering knight, his faithful Sancho Panza, and the cast of hundreds they meet along their way through La Mancha. We will read Edith Grossman’s new translation of Don Quixote, as well as biographical sources (such as Cervantes in Algiers, on the author’s years of captivity by the Barbary Pirates), and contextual materials (such as Rosa Menocal’s *The Ornament of the World*, on pre-1492 Christian-Muslim-Jewish Spain). We will also consider Cervantes’ influence over the centuries, on writers such as Sterne, Diderot, Borges, and Calvino.

**Prerequisites:** None.  
**Credits:** 4  
**Time:** T, Th 4pm - 5:30pm

**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 two critical papers.

**Prerequisites:** None.  
**Credits:** 4  
**Time:** T, Th 2pm - 3:30pm

## *Fall 2006 Curriculum*

### **LIT 2263.01**

#### **Literary Biography**

*Deirdre Bair*

We will explore a historical overview of the genre before turning to textual analysis of some leading figures about whom many biographies have been written. Among the subjects are James Joyce, John Keats, Virginia Woolf, and Sylvia Plath. Students will write two papers on aspects of biography that we will explore during classroom discussion. These can include (among others) methodology, comparative analysis, or actual biographical research and writing.

Course requirements: two papers, one at mid-term, the other a final. Length should be appropriate to the subject but a minimum of 8 pages is required.

**Prerequisites:** Writing sample to Annabelle Davis-Goff.

**Credits:** 4

**Time:** T, Th 2pm – 3:45pm

### **LIT 2271.01**

#### **Rilke, Trakl, Celan: German Poetry in Translation**

*Mark Wunderlich*

Rainer Marie Rilke, Georg Trakl and Paul Celan defined the poetry of their age. In this course we will examine in depth the ways in which their work responded to the cataclysmic events of World War I (Trakl and Rilke), World War II and the Holocaust (Celan). Though each of these writers saw themselves as breaking from the poetic traditions of the time, we will see how their work was embedded in the cultural landscape of the post Austro-Hungarian Empire and how their work continues to influence writers today. Some knowledge of German is helpful, though not required.

**Prerequisites:** None.

**Credits:** 4

**Time:** M, W 10:15am - 11:45am



**LIT 2274.01**

**James Joyce's Ulysses**

*Deirdre Bair*

The course consists of a close reading of the text, chapter by chapter, supplemented by lectures and brief related readings in Irish literature and history. There will be enough references made to *Dubliners* and *Portrait of the Artist as a Young Man* that students will benefit from a familiarity with these writings, although they are not required reading.

Course requirements consist of two papers: a mid-term of 8-12 pages, and a final of the appropriate length for the topic.

**Prerequisites:** Writing sample to Annabelle Davis-Goff.

**Credits:** 4

**Time:** T, Th 10:15am – 12noon

**LIT 2284.01**

**Charles Dickens: Novels and Biography**

*Doug Bauer*

Dickens' novels are works of approachable genius, transmitted through their comedy, pulsing energy and relentless life. They also reflect fictional shapings of Dickens' life, obsessions in the man that regularly recur in the art. We will be reading a biography of Dickens, three of his major novels, including the two most autobiographical, *David Copperfield* and *Great Expectations*, and some pertinent criticism. The classroom conversation will be a mixture of narrative patterns noted, themes observed and traced, meanings analyzed and proposed, with close reading and regular student participation essential.

**Prerequisites:** None.

**Credits:** 4

**Time:** T, Th 10:15am - 12noon

## *Fall 2006 Curriculum*

### **LIT 2312.01**

#### **The American Short Story**

*Doug Bauer*

This course will trace the path and growth of the story through the 20<sup>th</sup> century. Early masterly practitioners, some now obscure, include Susan Glaspell, Jean Toomer, and Benjamin Rosenblatt, as well as Sherwood Anderson. An evolving complexity in form and voice can be discerned, decade upon decade, in the stories of Hemingway, Cather, Katherine Anne Porter, Faulkner, Fitzgerald, Nabokov, Jean Stafford, Cheever, O'Connor, Roth, Malamud, and on through Bellow, Ozick, Alice Munro and others. Importantly, the conditions and concerns of the culture and the times are reflected in the works and these external influences will be noted and examined.

**Prerequisites:** None.  
**Credits:** 4  
**Time:** T, Th 2pm – 3:30pm

### **LIT 2318.01**

#### **Re-Creating the Classics**

*Marguerite Feitlowitz*

“Why read the classics?” Italo Calvino famously asked. What does it mean to be “contemporary”? Why is it that our meditations on, and debates with, these landmark works never seem to be “settled”? Why is it that some of our most deeply experimental, politically combative, and visionary writers continually find inspiration in canonical works? In our exploration of these questions we will read a series of classic works with their radical re-creations: Sophocles’ *Antigone*/Griselda Gambaro’s *Antigona Furiosa: The Travels of Marco Polo*/Calvino’s *Invisible Cities*; *The Tempest*/Auden’s *The Sea and the Mirror*; *Robinson Crusoe*/Coetzee’s *Foe*; *Jane Eyre*/Jean Rhys’ *Wide Sargasso Sea*. We will also consider the ways in which fresh waves of scholarship and new translations may effectively re-create works we thought we “knew.”

**Prerequisites:** None.  
**Credits:** 4  
**Time:** W, F 10:15am - 11:45am

**LIT 2349.01**

**Between the Wars**

*Annabel Davis-Goff*

English fiction set between the end of the First World War and the beginning of the Second World War. We will read, among others, Graham Greene, Evelyn Waugh, Elizabeth Bowen, P.G. Wodehouse, and Anthony Powell. Students will write two essays.

**Prerequisites:** None.  
**Credits:** 4  
**Time:** M, W 2pm - 3:30pm

**LIT 4234.01**

**The Lyric Essay**

*Mark Wunderlich*

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:** None.  
**Credits:** 4  
**Time:** T, Th 10:15am - 11:45am

## *Fall 2006 Curriculum*

### **LIT 4288.01**

#### **Contemporary Writing for the Theater**

*Kathleen Dimmick*

In this course we'll look at plays from a new generation of playwrights writing since 1990. We'll also read recent work by writers who came of age during the period of theatrical experimentation in the 1960's. Along with current American, British, and Irish writers, we'll read plays in translation by emerging and established French, Latin American, and German-language playwrights. Authors will include Doug Wright, Suzan-Lori Parks, Young Jean Lee, Richard Foreman, Caryl Churchill, Martin McDonagh, Jez Butterworth, Bernard Marie Koltes, Elfriede Jelinek, and Humberto Dorado, among others. Students will write two essays.

**Prerequisites:** One dramatic literature or literature course or one drama course in acting, directing, or playwriting.

**Credits:** 4

**Time:** W 9am - 12noon

### **LIT 4312.01**

#### **Reading and Writing the Autobiographic Short Story**

*Annabel Davis-Goff*

We will read memoirs and autobiographic short stories (some examples of each will be by the same author), and study the similarities, the differences, and the thin line between the two. Students will write two autobiographic stories.

**Prerequisites:** Creative writing sample of three to ten pages due one week before the start of preregistration in Literature Office, Barn 274.

**Credits:** 4

**Time:** F 2pm - 5pm

**LIT 4313.01**

**Reading and Writing Poetry**

*Mark Wunderlich*

Students will read a range of poetry and will write imitations, exercises, and free poems during the term. A packet of essential poems from English, American, and world literatures will be provided; other reading will be assigned as the needs and inclinations of the class emerge. Students will write numerous short critical papers, and a final portfolio of revised poems will be required at the conclusion of the term.

**Prerequisites:** Creative writing sample of three to five pages due one week before the start of preregistration in Literature Office, Barn 274.

**Credits:** 4

**Time:** T, Th 2pm – 3:30pm

**LIT 4327.01**

**The Pastoral**

*April Bernard*

One of the most ancient of all Western literary forms, the Pastoral is nonetheless suffused with nostalgia for an even earlier, better time--a mythic Golden Age. We will read the incomparably lovely poems of Theocritus and Virgil in the Pastoral mode, explore accounts of the Golden Age in Ovid and other sources, and trace the history of the Pastoral's singing, piping, cheese-eating, love-lorn shepherds through the Western tradition (Sydney, Shakespeare, Milton, Wordsworth, et alia), up to its most vivid incarnations in the present day in contemporary lyric verse, fiction, and children's literature. There will be short papers, one class presentation, and one long paper – additionally, students will write a few verse exercises.

**Prerequisites:** Critical writing sample of three to ten pages due one week before the start of preregistration in Literature Office, Barn 274.

**Credits:** 4

**Time:** M 9am - 12noon

## *Fall 2006 Curriculum*

### **LIT 4362.01**

#### **Masters of Style**

*Doug Bauer*

This course will ask students to read from an eclectic gathering of great writers, and to compose their own narratives that closely follow the distinctive styles they're reading. First and importantly, students will become uniquely familiar with exemplary works, ones chosen without regard to the customary categories of region, century, nationality, ethnicity. Among those included might be Hemingway, Bellow, James, Faulkner, Beckett, Doctorow, Paley, DeLillo. The course is founded on the notion that the progress toward one's own authorial voice begins with unapologetic imitation. Also, that through such intimate attention to the sound and sinew of brilliant prose, students will grasp the mundane essences of language – grammar, sentence construction, and so on.

**Prerequisites:** A five to ten page sample of creative prose -- no poetry, no plays or scripts -- due one week before the start of preregistration in Literature Office, Barn 274.

**Credits:** 4

**Time:** W 2pm - 5pm

### **LIT 4372.01**

#### **Nabokov (Honors Seminar)**

*Christopher Miller*

“For me a work of fiction exists only insofar as it affords a sense of being somehow, somewhere, connected with other states of being where art (curiosity, tenderness, kindness, ecstasy) is the norm.” – Nabokov

In this course we take a close look at one of the best, most innovative, most influential, most cantankerous, and most atypical of modern American writers. Nabokov saw possibilities in his adoptive language that native speakers had never noticed, and beauties in his adoptive country where others saw only ugliness. Likely readings include *Laughter in the Dark*, *The Gift*, *The Enchanter*, *Lolita*, *Pnin*, *Pale Fire*, *Ada*, and *Speak, Memory*.

**Prerequisites:** Critical writing sample of three to eight pages due one week before the start of preregistration in Literature Office, Barn 274. Precedence given to juniors and seniors.

**Credits:** 4

**Time:** M 6:30pm - 9:30pm

**LIT 4796.01**

**Literature: Special Projects**

*Christopher Miller*

This is a writing workshop for upper-level students working on an extended project in fiction, nonfiction, or poetry. Most of our class time will be devoted to discussion of student work.

**Prerequisites:** Writing sample of four to eight pages due one week before the start of preregistration in Literature Office, Barn 274, and permission of the instructor.

**Credits:** 4

**Time:** T, Th 10:15am - 11:45am

***RELATED COURSES***

**BIO 2203.01**

**Women and Men: The Biology of the Sexes**

*Elizabeth Sherman*

**DRA 2153.01**

**History of Theater I**

*Kathleen Dimmick*

**DRA 4215B.01**

**Performance Production Class**

*Kirk Jackson*

**DRA 4275C.01**

**New Works: *In Arabia We'd All Be Kings***

*Dina Janis*

**FRE 4106.01**

**The Historical Film**

*Isabel Roche*

**ITA 4109.01**

**Neo-Realism and the New Realism**

*Roberto de Lucca*

**ITA 4209.01**

**The Baroque and the Modern**

*Roberto de Lucca*

*Fall 2006 Curriculum*

**MHI 4237.01**

**Breath Time and The Age of Authority (600-1600)**

*Kitty Brazelton*

**PSY 4226.01**

**Psychology of Creativity: Making and Using Metaphors**

*David Anderegg*

**SPA 4709.01**

**The Fiction of History: Borges and Spain**

*Sonia Perez, Jonathan Pitcher*

**SPA 4109.01**

**Latin America: A Paratext**

*Jonathan Pitcher*



<b>MUSIC</b>
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**MUSIC**

**MUS 2001.01**

**Music Workshop**

*Music Faculty*

Music Workshop provides an informal weekly forum for students to perform prepared works and/or present their compositions, and 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.

**Prerequisites:** Enrollment in a music course.

**Credits:** 0

**Time:** T 6:30pm - 8pm

**FUNDAMENTALS**

**MFN 2115.01**

**Learning to Read Music**

*Composer Interns  
(Allen Shawn, Faculty Sponsor)*

Important for all students who wish to be musicians and don't already have these skills, imperative for students with a music concentration, learning to read music is 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

**Time:** Th 4pm - 5:30pm

## *Fall 2006 Curriculum*

### **MFN 2129.01 MFN 2129L.01**

#### **Aural Skills**

*Composer Interns*  
(Allen Shawn, Faculty Sponsor)

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  
**Time:** M 4pm - 5:30pm  
**Time:** T 4pm - 5:30pm *Lab*  
(*Note: Students must register for both sections.*)

### **MFN 2146.01**

#### **Hand Percussion and Dance Accompaniment**

*Jake Meginsky, MFA student*  
(Milford Graves, Faculty Sponsor)

This course will focus on hand percussion fundamentals, polyrhythm, and traditional drumming as they pertain to contemporary music and dance practices. The course will provide students an opportunity to develop rhythmic sensitivity, “feel”, and subtlety in their playing through the direct application of music to movement as dance accompanists. Special attention will be paid to timing, the relationship between music and the body and the shared language of musicians and dancers.

Students must participate in a minimum of six hand percussion labs throughout the term, which involve assisting in the accompaniment of dance technique classes. These classes meet in the 8 - 10am slot Monday through Friday.

**Prerequisites:** None.  
**Co-requisites:** Participation in a minimum of six hand percussion labs to be scheduled.  
**Credits:** 2  
**Time:** Th 6pm - 8pm

**MFN 2154.01**

**Window for the Ear**

*Kitty Brazelton*

How do you talk about music? How do you think about music that is new to you when you hear it for the first time? How do you learn to hear familiar music in more depth - to notice what is truly arresting and valuable in a particular performance? And what is it like to actually make music? And does understanding more about music in general, help you to respect and honor a people's belief systems - whether across the world or close by? We explore these questions while acquiring intellectual tools for listening fearlessly. In class listening sessions, students will learn to discuss the invisible: aural art. Students will learn to write about music occurring on and off campus. In a studio class setting, students will find themselves - whether they've made music before or not - collaborating in "bands" to inventively translate, hands-on, music made by musicians near and far.

- Prerequisites:** None.
- Co-requisites:** Music Workshop. (see catalog for times)
- Credits:** 4
- Time:** W 9am – 12noon

## *Fall 2006 Curriculum*

### COMPOSITION

#### **MCO 2109.01**

#### **MCO 2109L.01 Lab**

#### **Electronic Music: Creativity and Sound**

*Randall Neal*

How do you compose when any sound can be used in music? This course provides a wide-ranging exploration into strategies for sound-based composition and the digital transformation of sound. Students will create original sounds and compositions in the electronic music studio. Students are expected to complete short readings, participate in discussions, and present their creative work on a regular basis in class sessions.

**Prerequisites:** None, but a knowledge of ProTools is desirable.

**Credits:** 4

**Time:** M 10:15am - 12noon

**Time:** M 2pm - 3:30pm *Lab*

*(Note: Students must register for both sections.)*

#### **MCO 2120.01**

#### **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. The students are also encouraged to produce original creative work that is not tied to learning any particular materials, but simply reflect the student's imagination and instincts. Students are requested to show work during the term at Music Workshop.

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

**Credits:** 4

**Time:** M, Th 2pm - 3:30pm

**MCO 4377.01**

**Projects in E-Music: The Acousmatic Experience**

*Randall Neal*

The term acousmatic describes a musical performance in which both performer and instrument are absent. The audience has no visual cues, all mental imagery results from the sounds alone, and access to the composer's work is mediated solely through loudspeakers controlled by a sound projectionist. Close examination of this listening environment reveals that it provides a composer with unique opportunities for exploring the listener's musical perception. Students will create original sounds and compositions in the electronic music studio. Students are expected to complete short readings, participate in discussions, and present their creative work on a regular basis in class sessions. An intermediate to advanced level tutorial.

**Prerequisites:** Permission of the instructor.

**Credits:** 2

**Time:** M 4pm - 5:30pm

**MCO 4801.01** *Kitty Brazelton*  
**MCO 4801.02** *Nicholas Brooke*  
**MCO 4801.03** *Allen Shawn*

**Music Composition Intensive**

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

**Time:** To be arranged. (section 1)

**Time:** To be arranged. (section 2)

**Time:** To be arranged. (section 3)

## *Fall 2006 Curriculum*

### 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  
**Time:** W 9am - 12noon

#### **MHE 4228.01**

##### **Music Healing, Computers & LabVIEW**

*Milford Graves*

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

**Prerequisites:** MHE 2101 *Music Healing I*.  
**Credits:** 2  
**Time:** T 4pm - 5:30pm

**HISTORY**

**MHI 2135.01**

**Traditional Music of North America**

*John Kirk*

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  
**Time:** T 10:15am - 11:45am

**MHI 2204.01**

**Musics of Asia**

*Nicholas Brooke*

This course will explore modern musical culture across Asia, focusing on India, Indonesia, China, and Japan. Students will hear, see, and sometimes perform a variety of musics, including Indonesian gamelan, Japanese gagaku, Chinese rock, and Hindustani classical music, as well as more recent genres such as Bollywood musicals, bhangra, and dangdut. Throughout this journey, we'll examine how intercultural influences and modern media can engender new syncretic styles. Classes will include in-class practicums with performers of various Asian traditions, and field trips. Students will be expected to respond to concerts and classes with written research projects, comparative essays, and a class journal.

**Prerequisites:** None.  
**Credits:** 4  
**Time:** T, Th 10:15am - 11:45am

## *Fall 2006 Curriculum*

### **MHI 2226.01**

#### **Miles Davis (1926 - 1991): Jazz Pioneer**

*Bruce Williamson*

This course will study the 40-year career of legendary jazz trumpeter and innovative band leader Miles Davis. We will examine his beginnings in the Be-Bop movement as a sideman with Charlie Parker, his two famous quintets (one with John Coltrane & Cannonball Adderley, the other with Wayne Shorter & Herbie Hancock), his collaborations with arranger Gil Evans, and his “fusion” recordings (jazz w/ rock, funk & world music) of the 70’s and 80’s (from the “Bitches Brew” recording to bands with guitarists Mike Stern and John Scofield). We will study how his playing style and ever-changing conceptual vision of jazz influenced countless musicians to follow. There will be listening, reading and writing assignments pertaining to the various musical eras and their social context in American Culture.

**Prerequisites:** None.  
**Credits:** 4  
**Time:** T, Th 2pm - 3:30pm

### **MHI 2228.01**

#### **Music Since 1968**

*Allen Shawn*

In this course we focus our attention on a few of the most exciting and influential composers of the past thirty years. Works by such composers as Elliott Carter, Toru Takemitsu, Olivier Messiaen, Pierre Boulez, Alfred Schnittke, Luciano Berio, Charles Wuorinen, Frederick Rzewski, John Adams, John Harbison, Galina Ustvolskaya, Gyorgi Kurtag, Gyorgi Ligeti, Sofia Gubaidulina, Louis Andriessen, and Kaija Saariaho are listened to and discussed in class. The course is open to students from all disciplines and without prerequisites, but a high level of work is required. There are assigned readings and listening assignments. Music students are expected to write a substantial paper on one composer and to make a presentation on that composer in class. They are responsible for helping to explain the musical approaches and techniques we discuss to the non-music students. Students without a music background are also expected to write a substantial paper on a composer and to give a presentation in class, but are encouraged to draw analogies between the music we study and work in the other arts, and to place the music studied in a historical, philosophical, or scientific context.

**Prerequisites:** None.  
**Credits:** 4  
**Time:** M, Th 10:15am - 12noon



**MHI 4237.01**

**Breath Time and The Age of Authority (600-1600)**

*Kitty Brazelton*

Christian plainchant, anonymous or a gift from God? Harmony, polyphony as consequences of the question. Hidden mystical mathematics of early vocal music vs. the luscious humanism of the Renaissance. Melodies as pieces of god. The slow evolution of free bass from the medieval cantus firmus and the ambitious power of the result. The consistent role of improvisation as catalyst. Scandal and social condemnation of musical intervention. We will discuss these marvels and more as we study European music from the Dark Ages - was it really dark? - to the edges of the Enlightenment.

**Prerequisites:** Music literacy, harmony, or faculty recommendation.

**Credits:** 4

**Time:** T, Th 2pm – 3:45pm

**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

**Time:** T 4pm - 6pm

## *Fall 2006 Curriculum*

### INSTRUMENTAL STUDY

#### **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, life long personal music making skills will be enhanced. Awareness of traditional styles of playing the instrument will be furthered through a listening component and ensemble playing with other instrumentalists. Student 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.

<b>Prerequisites:</b>	None.
<b>Co-requisites:</b>	Must have your own instrument.
<b>Credits:</b>	2
<b>Time:</b>	To be arranged.

#### **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

<b>Prerequisites:</b>	None.
<b>Co-requisites:</b>	Must have your own instrument.
<b>Credits:</b>	2
<b>Time:</b>	To be arranged.

**MIN 2233.01**            *To Be Assigned*  
**MIN 2233.02**            *Piano Accompanist*  
**MIN 2233.03**            *Piano Accompanist*

**Beginning Piano**

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

**Prerequisites:**            None. Students interested in being considered for Beginning Piano should contact Suzanne Jones, x4510.

**Credits:**                    2

**Time:**                      T 10:15am - 11:45am    (section 1)  
**Time:**                      Th 10:15am - 11:45am   (section 2)  
**Time:**                      F 10:15am - 11:45am    (section 3)

**MIN 2234.01**

**Piano Group**

*To Be Assigned*

Basic keyboard skills for those with some prior piano experience.

**Prerequisites:**            Ability to read music and permission of the instructor.

**Credits:**                    2

**Time:**                      To be arranged.

**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:**            None. Auditions will be held prior to registration. Contact Suzanne Jones, x4510, in advance of registration to enroll.

**Credits:**                    2

**Time:**                      To be arranged.

## ***Fall 2006 Curriculum***

### **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. Auditions will be held prior to registration. Contact Suzanne Jones, x 4510, in advance of registration to enroll. .

**Credits:** 2

**Time:** To be arranged.

### **MIN 2241.01**

#### **Beginning Violin and Viola**

*Kaori Washiyama*

The basics of the violin and viola. 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:** None

**Co-requisites:** Student must arrange for instrument use per term.

**Credits:** 2

**Time:** To be arranged.

### **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:** Permission of the instructor.

**Credits:** 2

**Time:** F 10:15am - 11:45am

**MIN 2354.01**

**Beginning Cello**

*David Gibson*

The basics of 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:** None
- Co-requisites:** Student must arrange for instrument use per term.
- Credits:** 2
- Time:** To be arranged.

**MIN 4217.01**

**Bass and Electric Bass**

*Michael DelPrete*

Beginning to advanced lessons in bass technique and appropriate theory.

- Prerequisites:** Permission of the instructor.
- Credits:** 2
- Time:** To be arranged.

**MIN 4219.01**

**Brass Ensemble**

*Ronald Anderson*

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. Other appearances might well happen, as students learn more works and wish to perform.

- Prerequisites:** Audition and permission of the instructor. Auditions held first class meeting.
- Credits:** 2
- Time:** To be arranged.

## *Fall 2006 Curriculum*

### **MIN 4221.01**

#### **Brass/Trumpet**

*Ronald Anderson*

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

**Prerequisites:** Audition and permission of the instructor. Auditions held first class meeting.

**Credits:** 2

**Time:** To be arranged.

### **MIN 4223.01**

#### **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. Auditions will be held prior to registration. Contact Suzanne Jones, x 4510, in advance of registration to enroll.

**Credits:** 2

**Time:** To be arranged.

### **MIN 4225.01**

#### **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:** Permission of the instructor.

**Credits:** 2

**Time:** To be arranged.

**MIN 4235.01**

**Woodwind Workshop**

*Bruce Williamson*

Study of flute and clarinet 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:** Auditions will be held prior to registration. Contact Suzanne Jones, x4510, in advance of registration to enroll.

**Credits:** 2

**Time:** Th 2pm - 3:45pm

**MIN 4327.01**

**Fiddle**

*John Kirk*

For the experienced (2+years of playing) violinist. Lessons in traditional styles of fiddling - Quebecois, New England, Southern Appalachian, Cajun, Irish & 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. Student will be expected to perform at Music Workshop, or as part of a concert, in ensemble and/or solo. Student 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 violin instruction.

**Credits:** 2

**Time:** To be arranged.

**MIN 4333.01**  
**MIN 4333.02**

*Marianne Finckel*  
*Yoshiko Sato, Piano Accompanist*

**Piano**

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

**Prerequisites:** Permission of the instructor.

**Credits:** 2

**Time:** To be arranged. (section 1)

**Time:** To be arranged. (section 2)

## *Fall 2006 Curriculum*

### **MIN 4335.01**

#### **Jazz Piano Lab**

*Bruce Williamson*

This course will utilize Bennington's Piano Lab (multiple keyboards) to explore and develop the skills and knowledge required to effectively play non-classical piano repertoire. Styles covered are: blues, reggae, salsa, bossa nova and jazz. Students will take turns learning and playing: 1) bass lines (low range of piano); 2) chord voicings and stylistic rhythms (middle range of piano); 3) melodies and improvised solos (upper range of piano). Students will be requested to show work during the term at Music Workshop.

**Prerequisites:** Basic piano skills and reading skills required.

**Credits:** 2

**Time:** W 10:15am - 12noon

### **MIN 4345.01**

#### **Violin/Viola**

*Kaori Washiyama*

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

**Prerequisites:** At least 2 years of prior instruction and experience on violin or viola.

**Credits:** 2

**Time:** To be arranged.

### **MIN 4355.01**

#### **Cello**

*David Gibson*

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

**Prerequisites:** At least 2 years of prior instruction and experience on cello.

**Credits:** 2

**Time:** To be arranged.



**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 interview with Marianne Finckel.

**Credits:** 1

**Time:** Su 5:45pm - 9pm

**MPF 4220.01**

**Ensemble Piano**

*Marianne Finckel*

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.

**Co-requisites:** Instrumental study on the piano.

**Credits:** 2

**Time:** To be arranged.

## ***Fall 2006 Curriculum***

### **MPF 4221.01**

#### **Traditional Music Ensemble**

*John Kirk*

We will be studying and performing from the string band traditions of rural America. Also: Nova Scotia, Québécois, Irish, New England, Scandinavian, African American, dance and ballad traditions will be experienced with listening, practice (weekly group rehearsals outside of class) and performing components. Emphasis on ensemble intuition, playing by ear, and lifetime personal music making skills (transposition, harmonizing, etc.). Previous playing experience required on one or more of the following instruments: violin, guitar, banjo, mandolin, bass accordion, concertina, penny whistle, flute, bodhran, harp, or piano. Student must own his or her own instrument.

**Prerequisites:** 3-5 years of instrument playing experience.

**Credits:** 2

**Time:** T 9am - 10am

### **MPF 4230.01**

#### **Advanced Chamber Music**

*Music Faculty*

An intensive, performance oriented exploration of the chamber music literature. Chamber music groups will be formed, size and content to be determined. 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

**Time:** To be arranged.

**MPF 4234.01**

**Improvisation Ensemble - Music, Dance, Visual Arts**

*Bruce Williamson, Susan Sgorbati, Jon Isherwood*

This is an advanced class for students in dance, music, and the visual arts who are interested in exploring emergent improvisation as a performance form. We will be attentive to the construction of compositional elements such as: the initiation of phrase material, the expansion of individual vocabularies, the development of forms and the recognition and support of overriding structures. Participants will work in solos and in ensembles. We will risk revealing new material. Dance, music, and visual arts students will meet once a week together on Wednesday from 2 - 4 pm, and once a week in their own disciplines. (Dance Monday 4 - 6pm, Music Wednesday 4 - 5pm, Visual Arts Monday 2 - 4pm.)

**Prerequisites:** Intermediate work in their respective discipline.

**Credits:** 4

**Time:** W 2pm - 5pm

**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:** Permission of the instructor. Auditions will be held prior to registration. Contact Suzanne Jones, x 4510, in advance of registration to enroll.

**Credits:** 4

**Time:** W 7pm - 10pm

## *Fall 2006 Curriculum*

### **SOUND DESIGN AND RECORDING**

#### **MSR 2206.01**

##### **Sound Design for Media and Performance**

*Julie Last, Scott Lehrer*

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 film-makers 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  
**Time:** Th 6:30pm – 9:30pm

#### **MSR 4052.01**

##### **The Art of Acoustic Recording**

*Julie Last, Scott Lehrer*

Building on the fundamentals developed in the Beginning Recording Workshop, this class will focus on specific techniques for creating quality recordings of a wide variety of instruments and voices. We will develop an understanding of the sonic and musical properties that make each instrument unique as well as techniques for working with live instrumentalists and vocalists in the studio. Students will be recording and mixing multitrack sessions and will be encouraged 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 participate in Music Workshop by sharing work you have developed during the term.

**Prerequisites:** Sound Design or Beginning Recording.  
**Credits:** 4  
**Time:** Th 3pm - 5:30pm

**MSR 4358.01**

**Live Sound System Design**

*Scott Lehrer*

The focus of this class will be the development of an understanding of the building blocks of live performance sound systems from microphone to speaker. We will examine two forms of live performance (live music venue and musical theatre) and will develop systems appropriate to each. Students are encouraged to do sound for campus productions to apply these skills in a real world production environment.

**Prerequisites:** Sound Design or Beginning Recording.

**Credits:** 2

**Time:** F 9am - 12noon

*Note: This course meets every other Friday, alternating with MSR 4362.01 Song Production.*

**MSR 4362.01**

**Song Production**

*Julie Last*

How does a song idea make its way from a composer's imagination to a CD that plays on your home stereo? How do choices regarding instrumentation, song structure, sonic identity and musical performance bring a song to life? In what ways do those choices effect how a piece of music is experienced? Throughout this course we'll be thinking about those questions as we explore the various stages of the song production process and the tools used to record a piece of popular music. You will be creating arrangements, developing listening skills, learning to shape performances, and studying the work of successful record producers.

**Prerequisites:** *The Art of Acoustic Recording* or permission of instructor.

**Credits:** 2

**Time:** F 9am - 12noon

*Note: This course meets every other Friday, alternating with MSR 4358.01 Live Sound System Design*

## *Fall 2006 Curriculum*

### **MSR 4795.01**

#### **Projects in Sound and Music Recording**

*Julie Last, Scott Lehrer*

Students who are producing music and sound recording projects of their own work or who are engineering and producing work for others will meet and discuss the ongoing aesthetic and technical issues that they encounter. All students will be expected to bring in their works-in-progress to each class for listening and discussion.

**Prerequisites:** Permission of the instructor.

**Credits:** 2

**Time:** Th 2pm - 3pm

**THEORY**

**MTH 2272.01**

**Introduction to Jazz Theory and Improvisation**

*Bruce Williamson, assisted by Michael DelPrete, MFA Student*

This course will prepare beginning students for more advanced work in jazz theory and improvisation. The class will study, at an introductory level, how intervals, scales, chords, and rhythm are incorporated into the vast language of the jazz musician. Song forms studied will include the 12-bar blues, rhythm changes, and various jazz standards. Assignments/topics will include critical listening, ear training, chord and scale building, short transcriptions and performances (in class or in Music Workshop). Students will be required to bring their instruments to class to aid in the learning process.

**Prerequisites:** Ability to read music. Instrumental experience or knowledge of chords.

**Co-requisites:** MFN 2115 *Learning to Read Music* or MFN 2129 *Aural Skills*.

**Credits:** 2

**Time:** W 4pm - 5:30pm

**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

**Time:** T 2pm - 3:30pm

## *Fall 2006 Curriculum*

### **MTH 4128.01**

#### **Harmony**

*Nicholas Brooke*

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 musics. Emphasis will be placed on creative work, and students will be asked to compose (and perform) pieces in a variety of harmonies. Ear-training will help internalize these concepts along with four-part chorale harmonizations.

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

**Credits:** 4

**Time:** T, Th 2pm - 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 & Improvisation* or permission of the instructor.

**Credits:** 4

**Time:** T 7:30pm - 10pm



**VOICE**

<b>MVO 4301.01</b>	<i>Rachel Rosales</i>
<b>MVO 4301.02</b>	<i>Robert Osborne</i>
<b>MVO 4301.03</b>	<i>Robert Osborne</i>
<b>MVO 4301.04</b>	<i>Rachel Rosales</i>

**Intermediate Voice**

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 (including Early Italian songs, 17-18<sup>th</sup>-century arias and repertoire in several languages) to strengthen and to facilitate technical growth before moving on to other contemporary styles. Students will have half-hour repertory sessions every other week with an accompanist.

All Music 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.

**Co-requisites:** Auditions will be held prior to registration. Contact Suzanne Jones, x 4510, in advance of registration to enroll.

**Credits:** 2

<b>Time:</b>	T 10:15am - 12noon	(section 1)	<i>Rachel Rosales</i>
<b>Time:</b>	M 4pm - 5:45pm	(section 2)	<i>Robert Osborne</i>
<b>Time:</b>	T 10:15am - 12noon	(section 3)	<i>Robert Osborne</i>
<b>Time:</b>	W 2pm - 3:30pm	(section 4)	<i>Rachel Rosales</i>

## *Fall 2006 Curriculum*

**MVO 4401.01**            *Rachel Rosales*  
**MVO 4401.02**            *Robert Osborne*

### **Advanced Voice**

Advanced vocal study of technique and the interpretation of the vocal repertoire, designed for advanced students who have Music 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 repertoire for recitals and as preparation for further study or graduate school.

A class maximum of five voice students will meet for one-hour individual session/coachings with the instructor each week (to be scheduled with the instructor). Students will also have an individual half-hour session with a pianist each week to work on repertoire. All Music Voice students 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.

**Co-requisites:**            Auditions will be held prior to registration. Contact Suzanne Jones, x 4510, in advance of registration to enroll.

**Credits:**                    2

**Time:**                      T 2pm - 5pm                    (section 1)            *Rachel Rosales*  
**Time:**                      M 2pm - 3:30pm                (section 2)            *Robert Osborne*

### ***RELATED COURSES***

**DAN 4366.01**  
**Artist's Portfolio**  
*Dana Reitz*

**PSY 4226.01**  
**Psychology of Creativity: Making and Using Metaphors**  
*David Anderegg*

<b>SCIENCE AND MATHEMATICS</b>
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**ASTRONOMY**

**AST 2119.01**

**Astronomy and Cosmology**

*Norman Derby*

The Big Bang happened about ten 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

**Time:** M, Th 4pm - 5:45pm

**BIOLOGY**

**BIO 2109.01**

**BIO 2109L.01**

**Forests: An Introduction to Ecology and Evolution**

*Kerry Woods*

Ecology and evolution address organisms in habitat and function of natural systems. We will use the forest ecosystems that dominate Bennington's landscape to develop tools applicable in the study of any ecosystem. How has evolution shaped the architectures of our native trees? How have these systems responded to a history of glaciation, climate change, fire, wind, and human clearance? Do herbivores and carnivores shape the plant community or vice versa? Are our forests "sinks" or "sources" of greenhouse gases? Is Lyme Disease caused by ticks, deer, mice, oak trees, bacteria, passenger pigeons, gypsy moths, or suburbanization (or all of the above)? For anyone interested in how natural systems - plants and animals - work and thoughtful observation of nature; no prerequisites. The class is appropriate as preparation for more advanced work in biology. Students will work with quantitative data. Lab includes field-work. There will be at least one weekend field-trip.

**Prerequisites:** None.

**Credits:** 4

**Time:** M 2pm - 3:45pm

**Time:** Th 2pm - 6pm *Lab* (Note: Students must register for both sections.)

## *Fall 2006 Curriculum*

**BIO 2111.01**  
**BIO 2111L.01**

### **Introduction to Cell Biology**

*Amie McClellan*

Cells are the fundamental units of organization of life. In this class we will investigate cell structure and function, the biology of the nucleus, cell regulation and the evolution of both prokaryotic and eukaryotes cells. In the lab, students will gain experience with both prokaryotic and eukaryotes cells and learn methods of cell biological research.

**Prerequisites:** None.

**Credits:** 4

**Time:** T, F 10:15am - 11:45am

**Time:** W 8:30am - 11:45am *Lab*

*(Note: Students must register for both sections.)*

**BIO 2113.01**

### **Global Change**

*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

**Time:** M, Th 8:30am - 9:45am

**BIO 2203.01**

**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:** None.  
**Credits:** 4  
**Time:** T, F 8:30am - 9:45am

**BIO 2207.01**                      **Offered during FWT 2007**

**Desert Ecology and Natural History**

*Kerry Woods*

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.

**Prerequisites:** None

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).

**Credits:** 4  
**Time:** FWT 2007

## ***Fall 2006 Curriculum***

### **BIO 4210.01 Mutants: Genetic Variation and Human Development**

*Amie McClellan*

Why do humans have precisely five fingers and toes? How does a bone know to stop growing when it reaches the appropriate length? What controls our gender? While the human genome successfully encodes the information required to produce a “normal” human being, genetic variation dictates the subtle and not so subtle differences that make us each a unique individual. “Mutant” humans throughout history have provided insights into how genetics underlie development by showing us what can happen when the delicate balance of genes and their proper expression is perturbed. This course will focus on the history and the science behind some of the more pronounced human “mutants” including conjoined twins, dwarfism and gigantism, and progeria (rapid aging), to name a few.

**Prerequisites:** Introduction to Cell Biology or Chemistry or permission of the instructor.

**Credits:** 4

**Time:** T, F 4pm – 5:45pm

### **BIO 4201.01 BIO 4201L.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:** Introductory cell biology; chemistry recommended.

**Credits:** 4

**Time:** T, F 10:15am - 11:45am

**Time:** W 8:30am - 11:45am *Lab*

*(Note: Students must register for both sections.)*

**CHEMISTRY**

**CHE 2211.01  
CHE 2211L.01**

**Chemistry 1: Chemical Principles**

*John Bullock*

This is a first course of a four-course sequence covering General and Organic Chemistry. Topics to be covered include atomic theory, stoichiometry, types of chemical reactions, thermodynamics (including the concepts of enthalpy, entropy and free energy) and an introduction to equilibrium.

**Prerequisites:** None.

**Credits:** 4

**Time:** M, Th 10:15am - 11:45am

**Time:** M 2pm - 5pm *Lab*

*(Note: Students must register for both sections.)*

**CHE 4213.01  
CHE 4213L.01**

**Chemistry 3: Organic Reactions and Mechanisms**

*John Bullock*

This course will continue the study of organic reaction started in CHE 4212 *Chemistry 2: Organic Structure and Bonding*. Elimination and addition reactions will be covered as well as reactions involving biologically relevant carbonyl compounds. Students will read papers from the primary literature and have review assignments, exams and class presentations.

**Prerequisites:** CHE 4212 *Chemistry 2: Organic Structure and Bonding*.

**Credits:** 4

**Time:** T, F 8:30am - 9:45am

**Time:** Th 2pm - 5pm *Lab*

*(Note: Students must register for both sections.)*

## *Fall 2006 Curriculum*

### COMPUTER SCIENCE

CS 2116.01  
CS 2116L.01

#### **Logic Machines**

*Joe Holt*

In this course you'll study the fundamentals of Computing with emphasis on the fact that computers are really just simple logic machines that operate at outrageous speeds. You'll spend half of the course studying Boolean logic and its electronic implementations, leading (if we're lucky) to how microprocessors work. In the other half you'll learn C programming using a Game Boy Advance emulator as a common platform, with the intention of developing basic programming skills. There will be lots of hands-on work: you will be building digital circuits and writing programs. You'll be encouraged to make things that fascinate you. I'm not interested in turning out little market-ready programmers; we'll avoid fads and buzzwords and strive for a deeper understanding of Computing that can be applied across disciplines and throughout your life. For more information see the Computing pages on [wiki.bennington.edu](http://wiki.bennington.edu).

**Prerequisites:** None  
**Credits:** 4  
**Time:** M, W 10:15am - 11:45am  
**Time:** W 4pm - 5:45pm *Lab*  
*(Note: Students must register for both sections.)*

CS 4347.01

#### **Code Critique**

*Joe Holt*

In this two-credit course you'll have a chance to workshop software that you're developing. The software may be a project from another class and/or something that you're developing on your own. Classroom time will be spent walking through code in a group discussion format. This will often lead to lessons about core Computer Science concepts and practices, with an emphasis on principle algorithms and data structures. You'll discover better ways to do what you're trying to do and you'll come away a much better programmer. You will need to bring code to critique every week. Intermediate programming experience required, most programming languages and environments (including microcontrollers) are acceptable.

**Prerequisites:** Intermediate programming experience required, most programming languages are acceptable.  
**Credits:** 2  
**Time:** T 10:15am – 11:45am



MATHEMATICS

**MAT 2237.01**

**Probabilistic Reasoning and Statistics**

*Adam Boucher*

The quantitative expression of information is ubiquitous in today's society. Everyday we are assailed by measurements, statistics, polls, and other numerical representations describing the world around us. In this course we will explore how mathematics and statistics can be used to lead and mislead a lay audience. We will investigate how our normal intuitions can guide us to totally incorrect conclusions, and how we can use mathematics to aid us in analyzing and evaluating scientific experiments.

Topics will include classical probability theory and probabilistic reasoning, sampling theory, basic experimental design, and statistical concepts and testing.

**Prerequisites:** None.  
**Credits:** 4  
**Time:** T, F 8:30am – 9:45am

**MAT 4201.01**  
**MAT 4201L.01**

**Calculus I**

*Adam Boucher*

This course introduces students to the most powerful mathematical tool of the modern era. The culmination of efforts to grasp continuously changing quantities, the calculus provided modern science with the capability to capture and 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.

**Prerequisites:** High school algebra and trigonometry or permission of the instructor.  
**Credits:** 4  
**Time:** M, Th 8:30am – 10:00am  
**Time:** W 4:00pm – 6:00pm *Lab*  
*(Note: Students must register for both sections.)*

## *Fall 2006 Curriculum*

### **MAT 4209.01**

#### **Solving Puzzles, Equations, and Problems**

*Jason Zimba*

This is a course about solving. Take this course with me and we will solve puzzles, transcendental equations, linear and nonlinear systems of equations, Diophantine equations, differential equations, integral equations, integro-differential equations, recurrence relations, and functional equations... use awesome tricks people have invented over the centuries for solving the seemingly insoluble...excavate the psychology and pathologies of solving...analyze the impact of the drive to solve on the history of mathematics and science... wrestle with the teaching and learning of problem solving (still a primitive field in math education)... and, after you have earned the right to do so, deconstruct solving itself. Opportunities for advanced work.

**Prerequisites:** MAT 4201 *Calculus I* and MAT 4202 *Calculus II*, or equivalent.

**Credits:** 4

**Time:** M, Th 4pm - 5:45pm

**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  
**Time:** M, Th 2pm - 3:45pm

**PHY 2235.01**

**PHY 2235L.01**

**Physics I: Forces and Motion**

*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:** None.  
**Credits:** 4  
**Time:** M, Th 10:15am - 11:45am  
**Time:** W 2pm - 3:45pm *Lab*  
(*Note: Students must register for both sections.*)

*Fall 2006 Curriculum*

**PHY 4895.01**

**Topics in Advanced Physics**

*Norman Derby*

Depending upon the needs of students, advanced work will be available in one of the following areas: Computational Physics, Electromagnetic Theory, or Applied Mathematical Methods.

**Prerequisites:** Permission of instructor and prior work in physics.

**Credits:** 4

**Time:** To be arranged.

<b>SOCIAL SCIENCES</b>
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**ANTHROPOLOGY**

**ANT 2137.01**

**Sociocultural Anthropology**

*Miroslava Prazak*

Why are cultures and societies so different, and simultaneously, so similar? The focus of this introductory course is to examine some of the theoretical and methodological approaches used by anthropologists in their exploration into human culture and society. Various ethnographic examples are studied to develop an anthropological perspective on economy and politics, social organization, kinship and family life, ideology and ritual, ecology and adaptation, as well as a focus on the sources and dynamics of inequality.

**Prerequisites:** None.  
**Credits:** 4  
**Time:** T, F 10:15am - 11:45am

**ANT 4210.01**

**Consumerism**

*Miroslava Prazak*

In a world marked by extremes of poverty and wealth, consumerism seems contagious in its power to incite social and individual yearning and discontent. This course explores the history of acquisition-finding, choosing-spending in Western societies and then examines the phenomenon in other parts of the world. Advertising not only sells cars and cigarettes, but also politicians as the consumer mentality spreads to politics and education. The illusion of choice permeates the market place, the ballot box and the classroom. What is the nature of choice when it may be the packaging and not the product that is the major difference among goods? We will look at how consumerism is fueled and the implications of its language and ideas outside the economic realm. Is democracy being built through the nurturance of reflectiveness, curiosity, imagination and “a passion for the possible” in schools? Or are classrooms increasingly mass media outlets for corporate marketing, image building, and ideological molding pitched to young minds?

**Prerequisites:** Previous work in anthropology or social science.  
**Credits:** 4  
**Time:** T, F 2pm - 3:30pm

## *Fall 2006 Curriculum*

### HISTORY

#### **HIS 4209.01**

##### **State and Society in the Middle East**

*Mansour Farhang*

This course is designed to provide an understanding of the formation and evolution of modern Middle Eastern states; it explores the foundations of authority, the nature of social order and the circumstances of political life. Topics include the challenge of modernity to the traditional modes of thought and behavior; diversity of historical and national memories; the crises of identity and legitimacy; transformation of individual and collective consciousness; the rise of nationalist and religious movements; the role of military in politics; prospects for democracy; and the causes of international conflicts in the region. These topics are examined, both conceptually and empirically, in the context of the region's encounters with Western powers and cultural influences. Contemporary fiction is included in the required readings.

**Prerequisites:** Two courses in social sciences or literature.

**Credits:** 4

**Time:** M, Th 2pm - 3:30pm

#### **HIS 4234.01**

##### **Democratizing China**

*Eileen Scully*

Come explore China-past, present, future, with stops in Shanghai, Beijing, and Hong Kong. The Peoples Republic is at a critical juncture in its history, and what its leaders and myriad peoples do next will shape the 21<sup>st</sup> century world. Communist Party leaders are "riding the tiger" of globalization, as they allow capitalism to take hold piecemeal and open their long-closed society to international forces --all while holding tight the reins of power, resisting the translation of economic freedoms into full-blown democracy. With Hong Kong back in China's orbit, "the tiger" is even more difficult to tame. With its long history, immense population, majestic culture, complicated, often tragic politics, and its entangled relations with outsiders, China provides a rich case study illuminating the impact of globalization, the legacies of imperialism, and the "Asian conception" of human rights.

**Prerequisites:** Prior work in history or democratization studies.

**Credits:** 4

**Time:** T, Th 6:30pm - 8pm

**HIS 4245.01**

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

*Eileen Scully*

Even as we daily comply with rules and laws, and expect others to do so, much of the progress in American society toward greater equality and respect for human rights has been achieved through disobedience and resistance to conformity. What might be required beyond compliance to law to shape a personal, local, national and global future ever more proximate to American ideals? Are American legal institutions, processes and attitudes the best or wisest model for newly democratizing countries? These are several of the various questions we will take up in this course.

**Prerequisites:** Permission of the instructor.

**Credits:** 4

**Time:** W 6:30pm - 9:30pm

## *Fall 2006 Curriculum*

### POLITICAL ECONOMY

#### **PEC 2261.01**

##### **State, Market, and Society**

*Geoffrey Pigman*

The coalescence of individuals into civil society, the emergence of states and other organs of governance, and the evolution of markets and other structures through which we regulate the distribution of goods and services and provide for our needs and wants all have been crucial determinants of how we live our lives. Hence developing an understanding of the basic relationships between states, markets, individuals and the civil societies in which they function is an essential basis for understanding international relations, international political economy, and conflict resolution. How do individuals organise to provide for their wants and needs? Do economic relationships define society? What is the role of the state in structuring and regulating markets? What should it be? Is there a natural progression of stages of economic development in a society? What is the relationship between social class, politics, and managing the economy? How is the identity of individuals, societies, and states constituted? What is the relationship between identity and markets? The course will survey major theoretical approaches from classical political economy (Adam Smith, Ricardo, List, Marx, Lenin) to 20<sup>th</sup> century critics of market society (Gramsci, Polanyi), neorealism (Gilpin), neoliberalism (Krasner), structuralism (Wallerstein, Strange), post-positivism (Harvey, Steve Smith) and social constructivism.

<b>Prerequisites:</b>	None
<b>Credits:</b>	4
<b>Time:</b>	M, W 4pm - 5:30pm

#### **PEC 4249.01**

##### **Political Economy of Democratization**

*Geoffrey Pigman*

The course will investigate how a broad range of human institutions have undergone democratization, from a political economy perspective. Institutions investigated will include organs of governance and may also include corporations, civil society structures and religious institutions. Comparative and historical methodologies will be used, and different theoretical approaches will be engaged. The democratization of knowledge has played an important foundational role in democratization of other human institutions, so understanding the role of the media will be integral to the work of the course.

<b>Prerequisites:</b>	Prior work in social sciences or Democracy Project.
<b>Credits:</b>	4
<b>Time:</b>	T 2pm - 5pm



**POLITICS AND INTERNATIONAL RELATIONS**

**POL 2205.01**

**Politics and Society**

*Mansour Farhang*

This course explores 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

**Time:** M, Th 10:15am - 11:45am

**POL 4236.01**

**Human Rights**

*Mansour Farhang*

This course is designed to study the origins and 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:** Prior work in literature or social sciences.

**Credits:** 4

**Time:** T 2pm - 5pm

## *Fall 2006 Curriculum*

### **PHILOSOPHY**

#### **PHI 2109.01**

##### **Philosophical Reasoning**

*Karen Gover*

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.

**Prerequisites:** None.

**Credits:** 4

**Time:** M, Th 10:15am - 11:45am

#### **PHI 2139.01**

##### **Ancient Greek Philosophy**

*Karen Gover*

“The safest general characterization of the European philosophical tradition is that it consists of a series of footnotes to Plato” -- Alfred North Whitehead. Whether we agree with Whitehead’s assessment or not, we can safely say that ancient Greek philosophy is important for a number of reasons. Not only does it stand at the beginning of the Western philosophical tradition, but the philosophical questions and answers of the Greeks continue to speak to us in the 21<sup>st</sup> century. We will read the Pre-Socratics, Plato and Aristotle.

**Prerequisites:** None.

**Credits:** 4

**Time:** T, F 10:15am - 11:45am

**PHI 2141.01**

**Contemporary Epistemology and Philosophy of Science**

*Klaus Ladstaetter*

This course is divided into two sections. The first part is on contemporary epistemology. The aim of every theory of knowledge is to answer questions about the nature, the scope, and the limits of human knowledge. What is it to say that a person knows something? Wherein does the justification of a belief consist? The theories investigated offer foundationalist or coherentist, internalist or externalist approaches to these questions. Other topics will include theories of perception and of a priori knowledge. The second part of the course is concerned with recent developments in the philosophy of science. We will focus on the structure and properties of scientific theories, on scientific explanation and prediction, verifiability and confirmation. Course performance is evaluated by two substantial essays.

**Prerequisites:** None.  
**Credits:** 4  
**Time:** M, Th 2pm – 3:30pm

**PHI 2159.01**

**Introduction to Logic**

*Klaus Ladstaetter*

Logic studies the difference between valid and invalid arguments. In this introductory course on modern symbolic logic we shall investigate formal properties of logic systems rather than their application to the analysis of everyday reasoning. More exactly, we shall examine three different types of artificial languages: the language of sentential logic (LSL), the language of predicate logic (LPL), and the language of first order logic (LFoL). Topics regarding LSL include its syntax and semantics, truth tables, interpretations falsifying implication claims, evaluations of elementary metatheoretical claims, formal proofs, and translations of English into LSL. Topics regarding LPL and LFoL cover their syntax and semantics, interpretations falsifying implication claims, and translations of English into LFoL; we will not construct formal proofs in LFoL though. Students should be prepared to do weekly homework assignments, there will be a midterm and a final exam; class participation will be taken into account.

**Prerequisites:** None.  
**Credits:** 4  
**Time:** M, Th 10:15am – 12noon

## *Fall 2006 Curriculum*

### **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  
**Time:** M, W 2pm - 3:30pm

#### **PSY 2205.01**

##### **Social Psychology**

*Ronald Cohen*

An examination of various psychological and sociological perspectives on the person, social interaction, social structure, and the relationships among them. Attention will focus on such issues as 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 which 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 discussions and the four required papers for the course.

**Prerequisites:** None.  
**Credits:** 4  
**Time:** M, Th 10:15am - 11:45am

**PSY 4226.01**

**Psychology of Creativity: Making and Using Metaphors**

*David Andereg*

This course will address two large areas in the psychology of creativity: (1) special creativity, that is, the study of creative persons and the specific characteristics of high-level creative thinkers. We will look at how creativity is measured, what personal characteristics or life circumstances seem to foster creative achievement, and the contributions of history in making decisions about who is “creative” and who is not. (2) general creativity, or the ordinary experience of creativity in everyday life. We will look at metaphoric and figurative language, how it is used and understood, and other experiences of “normal” creative leaps made by all human thinkers. (This course combines material from two previous courses, *Creativity and Divine Inspiration* and *Psychology of Creativity: Making and Using Metaphors*. The course would be repetitive for students who have taken either of these courses in the past.)

**Prerequisites:** Two courses in psychology, preferably PSY 2204 *Normality and Abnormality* and one other, and permission of instructor.

**Credits:** 4

**Time:** M, W 8am - 9:45am

**PSY 4239.01**

**Discourse, Deliberation, and Democracy**

*Ronald Cohen*

Most conceptions of democracy involve more than merely registering preferences. They suggest that citizens deliberate about issues they consider important by talking with others. Some of this talk occurs in informal settings and without an explicitly political agenda (e.g. conversations in coffee shops or at family gatherings); some occurs in more formal settings explicitly structured for political discussion, (e.g., public debates, political meetings, and community hearings on public policy. Recently, a great deal of attention has been focused on conceptions of democracy that emphasize such deliberation, theories of “deliberative democracy.” Few of these theories examine how citizens actually talk about politics, or avoid doing so, and why. This is what we will do in this course. We will examine theory and research on interpersonal and intergroup discourse, and on formal and informal deliberation. Students will read and analyze this work critically, and formulate and conduct original research.

**Prerequisites:** One year of work in a social science discipline, or permission of the instructor.

**Credits:** 4

**Time:** M, Th 4pm - 5:30pm

## *Fall 2006 Curriculum*

### **PSY 4697C.01**

#### **Research Seminar: Justice and Silence**

*Ronald Cohen*

Students participate in ongoing research on justice, silence, and the links between them. We will read general theoretical and empirical work on justice and silence, as well as previous research on the specific question(s), and, if appropriate, the institutional setting, that research addresses. Depending on the project, work will involve collection, analysis, and interpretation of new data, or interpretation and analysis of data already collected. Everyone will present work on his or her own project, as well as contribute actively as a member of the seminar to others' projects.

**Prerequisites:** Previous work in courses that involve close examination of empirical research; permission of instructor. Knowledge of, and experience with, various methods of research would also be useful.

**Credits:** 4

**Time:** F 2pm - 5pm

### ***RELATED COURSES***

#### **BIO 2203.01**

##### **Women and Men: The Biology of the Sexes**

*Elizabeth Sherman*

#### **BIO 4201.01**

##### **Comparative Animal Physiology**

*Elizabeth Sherman*

#### **BIO 2113.01**

##### **Global Change**

*Kerry Woods*

<b>VISUAL ARTS</b>
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**ARCHITECTURE**

**ARC 2101.01**

**Architecture I - Elements**

*Donald Sherefkin*

Introduction to the discipline of architectural exploration. *Architecture I* focuses on the formation of architectural concepts through the development of spatial investigations, using scale models and drawings.

We begin with a series of abstract exercises which explore ways in which meaning is embedded in form, space and movement. These exercises gradually build into more complex architectural programs organized around particular problems.

In the second half of the term, a small architectural project will be developed on a campus site, with the final presentation of measured drawings and a scale model.

The lab class *Architectural Graphics* is a required component.

**Prerequisites:** None.  
**Co-requisites:** ARC 2104 *Architectural Graphics*.  
**Credits:** 4  
**Time:** T 10:15 - 12noon, T 2pm - 3:45pm

**ARC 2104.01**

**Architectural Graphics**

*Donald Sherefkin*

This course investigates methods of projection for describing three-dimensional space. We will learn controlled freehand techniques as well as measured constructions to map form and space through multi-view conventions and axonometric projections.

Weekly workshops and drawing assignments are required, as are related readings on the significance of drawing as translation/exploration/manifestation. The emphasis in all exercises is on the use of measure drawing as a creative process.

**Prerequisites:** None.  
**Credits:** 2  
**Time:** F 2pm - 3:45pm

## *Fall 2006 Curriculum*

### **ARC 4157.01**

#### **Architectural Analysis**

*Donald Sherefkin*

Each student will select a significant building from the history of architecture. After thorough research and documentation, a detailed analysis will be made, resulting in critical drawings and models. A final project will then be proposed for a new building, employing the discoveries that emerged from the analysis.

**Prerequisites:** Permission of the instructor.

**Credits:** 4

**Time:** W 8:30am - 12noon

### **ARC 4401.01**

#### **Advanced Architecture**

*Donald Sherefkin*

This is an advanced studio class for students who have a proficient understanding of basic architectural concepts, history and theory. Permission to enroll will be dependent upon submission of a project proposal, a portfolio review and an interview with the instructor. The work of each student will be self-directed and will result in a fully realized product.

**Prerequisites:** Four Architecture Studios or permission of the instructor, plus portfolio and interview.

**Credits:** 4

**Time:** W 2pm - 3:45pm



CERAMICS

**CER 2102.01**  
**CER 2102L.01**

**Hand-building Ceramics**

*Yoko Inoue*

This is an introduction to basic hand-building techniques for making functional or sculptural ceramic objects - beginning with coil building and slab construction techniques to achieve various structural forms. Through a number of diverse projects we will practice various hand-building techniques and complete drawing/sketchbook assignments for each project.

We will explore the unique nature of clay as a medium for personal and visual expression including research in ceramic history. Students will participate in all aspects of the ceramic process including clay mixing, glazing techniques, and the loading and firing of kilns.

**Prerequisites:** None.

**Credits:** 4

**Time:** Th 8:30am - 12noon

**Time:** W 6:30pm - 8pm *Lab*

*(Note: Students must register for both sections.)*

**CER 2217.01**  
**CER 2217L.01**

**Throwing: A Perspective in Practice**

*Barry Bartlett*

In this beginning ceramics class we will use the technique of throwing to investigate utilitarian and sculptural forms. Within those contexts we will study the general history of the wheel as a tool of an agrarian society and of personal expression. The main focus of the class will be learning how to throw and how to interweave historical concepts of ceramics into your own work.

Students will be 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.

Some books will be required to be purchased as text for this course.

**Prerequisites:** None.

**Credits:** 4

**Time:** W 8:30am - 12noon

**Time:** M 6:30pm - 8pm *Lab*

*(Note: Students must register for both sections.)*

## ***Fall 2006 Curriculum***

### **CER 2237.01**

#### **The Improvised Kiln Experiment**

*Chadwick Augustine, Ceramics Technician*  
*(Barry Bartlett, Faculty Sponsor)*

Part experiment, part performance event, this seven-week course will transform how we may think of clay, fire, and structure into a collaborative firing adventure. Suitable for those interested in the kiln process or those looking for an alternative approach to ceramics. A unique hands-on experience, students will research and explore the physics of building, networks, and architectural ceramics in order to construct an outdoor collaborative clay structure. The finale will culminate in the building and firing of a dismantlable outdoor kiln built specifically for the work made. All students will be required to participate in the two-day firing at the end of the seven-weeks. Students inexperienced in ceramics are encouraged to enroll.

Prerequisites:               None  
Credits:                        2  
Time:                            T 8:30am – 12 noon  
                                      *(Meets the first seven weeks of the term.)*

### **CER 4349.01**

#### **Objects of Desire in the Information Age**

*Barry Bartlett*

Students will be designing and making objects that are committed to specific uses and meanings based on personal experiences and desires. Both functional and sculptural ideas will be investigated with the completed projects focusing on mold making techniques, process and production. There will be an emphasis on concepts relating to contemporary design and industrial production and how a studio artist can use and expand the potential of low volume production as an art form.

**Prerequisites:**               A minimum of three terms of ceramics and permission of the instructor.  
**Credits:**                        4  
**Time:**                            M 2pm - 5:30pm

**CER 4385.01**

**Advanced Ceramic Projects**

*Barry Bartlett*

The process of making artwork will be the major focus of the class. This studio class is designed to support the development of the creative process in ceramics with an understanding lending itself to all forms of art making. Projects will be conceptually based requiring investigation on an individual level. Issues to be raised in this class will include functional and sculptural forms relating to the history of ceramic objects. There will be emphasis on the artist as one participating in a larger cultural context. Each student will be required to give two presentations on issues of interest to them in the arts and its relationship to their own work in development during this class.

**Prerequisites:** A minimum of three terms of ceramics and permission of the instructor.

**Credits:** 4

**Time:** T 2pm - 5:30pm

**CER 4390C.01**

**Installation Art Project: Cast Ceramics**

*Yoko Inoue*

This course focuses on the clay medium in the context of contemporary art.

Students will work with the instructor, as associates, in producing work for an actual installation art project at a non-profit gallery in NYC. The essential focus of this collaborative project will be cast ceramics. A range of mold-making and casting methods will be introduced in this course.

Students will produce components for the exhibition, under the supervision of the instructor, during required independent studio hours. Class time will be used for presentations, field trips, critiques, planning and technical demonstrations.

The theme of the exhibition will be related to contemporary issues in our society such as identity, cultural heritage, commerce and mass production. Students will develop research projects to assist in the conceptual development of each component of the installation. The opening of the exhibition is scheduled during the FWT. Student participation in mounting the installation in the gallery is not mandatory.

**Prerequisites:** Advanced Ceramics/Sculpture and permission of the instructor.

**Credits:** 4

**Time:** W 2pm – 5:30pm

## *Fall 2006 Curriculum*

### DIGITAL ART

#### **DA 2101.01**

##### **Introduction to Digital Arts**

*Robert Ransick*

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 Macromedia Dreamweaver, Adobe Photoshop, and Macromedia Flash. Emphasis is placed on making creative projects for the web. 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  
**Time:** Th 8:30am – 12noon

#### **DA 2116.01** **DA 2116L.01**

##### **Logic Machines**

*Joe Holt*

In this course you'll study the fundamentals of Computing with emphasis on the fact that computers are really just simple logic machines that operate at outrageous speeds. You'll spend half of the course studying Boolean logic and its electronic implementations, leading (if we're lucky) to how microprocessors work. In the other half you'll learn C programming using a Game Boy Advance emulator as a common platform, with the intention of developing basic programming skills. There will be lots of hands-on work: you will be building digital circuits and writing programs. You'll be encouraged to make things that fascinate you. I'm not interested in turning out little market-ready programmers; we'll avoid fads and buzzwords and strive for a deeper understanding of Computing that can be applied across disciplines and throughout your life. For more information see the Computing pages on [wiki.bennington.edu](http://wiki.bennington.edu).

**Prerequisites:** None  
**Credits:** 4  
**Time:** M, W 10:15am - 11:45am  
**Time:** W 4pm - 5:45pm *Lab*  
*(Note: Students must register for both sections.)*

**DA 4261.01**

**Physical Computing**

*Robert Ransick*

This course aims to extend our notions of the creative potential of computers by exploring uses beyond standard mouse/keyboard/screen interaction. Moving away from these restrictions the course introduces students to basic electronics and programming a microcontroller, a single-chip computer the size of a postage stamp, to read sensors placed in physical objects or the environment. Projects are designed to provide students with basic skills that can be applied to individual creative projects. Through readings, discussions, design of individual and collaborative projects, students are expected to develop an articulate, theoretical basis for conceptualizing and discussing works presented in class as well as their own creative projects. Students are required to keep personal websites for this class and need to possess the skills necessary to do this.

**Prerequisites:** Permission of the instructor.  
**Credits:** 4  
**Time:** W 10:15am - 12noon and W 2pm – 3:45pm

**DA 4262.01**

**Experiments in Mixed Reality**

*Robert Ransick*

This course is a continuation of DA 4261 *Physical Computing* with a focus on making creative work that has agency in both virtual and physical space. We continue to work with micro-controllers and introduce the basic principles of Max/MSP, Jitter, and Processing. Emphasis will be placed on individual creative interests and extensive independent research into both concepts and technical information. Readings and the viewing of current artistic practices in the digital arts complement critiques. Students are required to maintain websites that document their research and progress over the term.

**Prerequisites:** Permission of the instructor.  
**Credits:** 4  
**Time:** W 7pm – 10pm

## *Fall 2006 Curriculum*

### **DA 4347.01**

#### **Code Critique**

*Joe Holt*

In this two-credit course you'll have a chance to workshop software that you're developing. The software may be a project from another class and/or something that you're developing on your own. Classroom time will be spent walking through code in a group discussion format. This will often lead to lessons about core Computer Science concepts and practices, with an emphasis on principle algorithms and data structures. You'll discover better ways to do what you're trying to do and you'll come away a much better programmer. You will need to bring code to critique every week. Intermediate programming experience required, most programming languages and environments (including microcontrollers) are acceptable.

**Prerequisites:** Intermediate programming experience required, most programming languages are acceptable.

**Credits:** 2

**Time:** T 10:15am – 11:45am

**DRAWING**

**DRW 2149.01**

**Markmaking and Representation**

*Mary Lum*

The fundamentals of drawing are the basic tools for this investigation into seeing and translation. Using simple methods and means, the practice of drawing is approached from both traditional and experimental directions. The focus of this inquiry is on drawing from observation, broadly defined. In class drawing sessions are complemented by independent, outside of class work and occasional assigned readings. The goals of the course include the development of individual confidence in observational drawing skills, a working knowledge of the rich histories and contemporary concerns of drawing, and a practical basis for further inquiry into all the visual arts. Previous drawing experience may be helpful, but is not required of students enrolling in this course.

**Prerequisites:** None.

**Credits:** 4

**Time:** W 8:30am - 12noon

**DRW 4281.01**

**Drawing in Color**

*Mary Lum*

From Kandinsky's teaching of color and analytical drawing at the Bauhaus to the rich collages of Kurt Schwitters, to the invented worlds of many contemporary artists, ideas about color continually push drawing to its limits. This course provides an opportunity for students to develop a set of interests and impulses connected to translating and intermingling the languages of color and drawing.

Using a variety of media, including watercolor, gouache, colored pencils, and colored papers, students work from both close observation and intuition/imagination. The goal is to understand the drawn world in color, a world that may be different for each individual student. Basic drawing skills are expected and are emphasized. Students complete assigned in and out of class work on a weekly basis. Readings, discussions, and critiques complement in class drawing sessions. A high level of self-motivation is expected.

**Prerequisites:** One previous drawing or painting class at Bennington and/or permission of the instructor.

**Credits:** 4

**Time:** M 2pm - 6pm

## *Fall 2006 Curriculum*

### **DRW 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. Students present work regularly for critique in class as well as for individual studio meetings with the instructor. Development of a strong work ethic and the ability to think clearly and speak articulately about one's own work and the work of others is emphasized. During the fall term, a close look at painting and painting processes from the 20<sup>th</sup> century provides basis for supplemental student research and presentations. During spring term, focus will be placed on contemporary art and the development of an understanding of the aesthetic and philosophical context in which artists work today.

**Prerequisites:** At least two courses in painting or two courses in drawing and permission of the instructor prior to registration.

**Credits:** 4

**Time:** T 2pm - 6pm

### **DRW 4401.01**

#### **Visible Language: Word And/As Image**

*Mary Lum*

The observed world is covered with words, both visible and invisible. This advanced drawing course aims to underline the tensions and comforts of the relationship between words and images in visual art. Through assigned drawing projects that call upon students to complete and present visual work regularly, topics such as narrative, sign and structure, juxtaposition, concrete poetry, found language, illustration, and sequential imagery are addressed. A historical context of visible language will be presented week by week. Students are expected to be able to think abstractly, and to consider reading and drawing important parts of their daily life. Class structure includes in class work, out of class assignments, an independent project, readings, discussions and critiques. A high level of self-motivation is expected.

**Prerequisites:** Two previous visual arts courses, preferable one in drawing or painting, and permission of the instructor.

**Credits:** 4

**Time:** T 8:30am - 12noon



**FILM AND VIDEO**

**FV 2101.01  
FV 2101L.01**

**Introduction to Video**

*Laura Parnes*

This course offers an introduction to video production with an emphasis on experimentation and video art. While employing various techniques such as in-camera editing, found footage, and non-linear editing, students will be asked to 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

**Time:** T 2pm - 6pm

**Time:** W 7pm - 9pm *Lab*

*(Note: Students must register for both sections.)*

**FV 4247.01**

**Video Installation**

*Laura Parnes*

This course will explore a variety of advanced approaches to video - including multiple channels, live feeds and the integration of sculptural approaches - in order to investigate installational concerns and the presentation of video in a gallery or museum setting. With an emphasis on content, we will explore media art and its relationship to architecture, furniture, and to theories of display and spectacle. We will also explore the challenges of presenting a time-based medium in a context that is traditionally non-time based.

Throughout the term you will be asked to analyze images rigorously to advance your own visual systems and forms of expression. Students will complete work weekly in response to a wide range of texts and screenings. This work will culminate in a final video installation project.

**Prerequisites:** One studio art course and FV 2101 *Introduction to Video* or the equivalent, or permission of the instructor.

**Credits:** 4

**Time:** W 2pm - 6pm

## *Fall 2006 Curriculum*

### **FV 4303.01**

#### **Projects in Video Art**

*Laura Parnes*

This is an advanced course for self-directed students interested in developing complex video art projects. Workshops, readings and screenings will complement critiques. Students will determine the subject and scope of their projects and will be evaluated on their completed work.

**Prerequisites:** Two video courses or equivalent and permission of the instructor.

**Credits:** 4

**Time:** Th 8am - 12noon

**MEDIA ARTS**

**MA 2137.01**

**History of Animation**

*Sue Rees*

We will study past and present styles of animation, and examine animations from the 1800's through to the present. We'll begin with the early devices used to create moving images, through to contemporary artists and production companies such as The Brothers Quay, William Kentridge, Aardman Productions, and Pixar. There will be regular film screenings and one required paper.

**Prerequisites:** None.  
**Credits:** 2  
**Time:** M 7pm - 9pm

**MA 4025.01**

**Puppets and Animation 1**

*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. Students are required to take MA 2137 *History of Animation* in conjunction with this class.

**Prerequisites:** Prior work in visual arts or drama, and basic computer literacy.  
**Co-requisites:** MA 2137 *History of Animation*. (M 7 - 9pm).  
**Credits:** 4  
**Time:** M 8am - 12noon

## *Fall 2006 Curriculum*

### **MA 4145.01**

#### **Designing for the Stage and Other Spaces**

*Sue Rees*

The class is designed for students who are interested in set design and multi media design, with an emphasis on combining forms. We'll look at a number of artists working in the field, and investigate a variety of media. In addition students will learn video editing software and CAD programs.

Each student will work with a text of their own choosing to produce drawings, videos and sound scores. Students will investigate materials to create an environment in which action can occur.

For part of the term the class will work in conjunction with students in Dina Janis's New Works course on a production of *In Arabia We'd All Be Kings* by Stephen Adly Guirgis. For the remainder of the term, other theatrical texts will be analyzed along with texts of the student's choosing.

**Prerequisites:** A course in drama or visual arts and permission of the instructor.

**Credits:** 4

**Time:** T 8am - 12noon

### **MA 4325.01**

#### **Animation/Design 2**

*Sue Rees*

The course will be for sustained work on animation or set design, and will focus on a variety of software programs used to create animations, including, but not limited to, After Effects, Motion, Painter, Shake, and FCP. Students will create animations through a series of exercises that use a mixture of techniques, followed by a longer animation project. Students will also develop theater settings, creating models and designs. The expectation is that students will become dexterous in a number of programs, creating sets and characters, and work with sound effects and sound scores. Work by animators will have a public showing.

**Prerequisites:** Prior work in puppets and animation or set design.

**Credits:** 4

**Time:** T 2pm - 5pm

**PAINTING**

**PAI 2107.01**                      *Ann Pibal*  
**PAI 2107.02**                      *Cadence Giersbach*

**Form and Process: Investigations in Painting**

This course introduces a variety of materials, techniques and approaches to painting. Emphasis is placed on developing and understanding of color, form and space as well as individual research and conceptual concerns. The daily experience of seeing, along with the history of art, provides a base from which investigations are made. Formal, poetic and social implications within paintings both from class and from art history are examined and discussed. Students complete work weekly. There are regular group critiques, and individual reviews, reading assignments and lectures by visiting artists. A high degree of motivation is expected.

**Prerequisites:**                      None.  
**Credits:**                                      4  
**Time:**                                      Th 8am - 12noon                      (section 1)  
**Time:**                                      F 8am - 12noon                      (section 2)

**PAI 4206.01**

**Painting Space**

*Cadence Giersbach*

Space is the three-dimensional expanse in which matter exists. In painting it is a flat area physically bound by the edge of the painted surface. This course will explore the ways painting can communicate an experience of a space at the same time it describes a flat, defined surface. Students will work from observation and the imagination to create representational and abstract paintings. Format will range from easel painting to paintings in conversation with architecture. Metaphor and meaning will be expressed through an investigation of subject matter, point of view and use of materials. The implications of scale, surface, depth, illusionism, disjunctive and continuous space and perspective will also be considered. There will be group discussions, critiques, some readings and research.

**Prerequisites:**                      One painting class at Bennington College.  
**Credits:**                                      4  
**Time:**                                      W 2pm – 6pm

## *Fall 2006 Curriculum*

### **PAI 4302.01**

#### **Advanced Workshop for Painting and Drawing**

*Ann Pibal*

This course is for experienced student artists with a 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. Students present work regularly for critique in class as well as for individual studio meetings with the instructor. Development of a strong work ethic and the ability to think clearly and speak articulately about one's own work and the work of others is emphasized. During the fall term, a close look at painting and painting processes from the 20<sup>th</sup> century provides basis for supplemental student research and presentations. During spring term, focus will be placed on contemporary art and the development of an understanding of the aesthetic and philosophical context in which artists work today.

**Prerequisites:** At least two courses in painting or two courses in drawing and permission of the instructor prior to registration.

**Credits:** 4

**Time:** T 2pm - 6pm

**PHOTOGRAPHY**

**PHO 2202.01**

**Doing the History of Photography**

*Jonathan Kline*

This course is open to anyone interested in the history of photography from its roots in the 18<sup>th</sup> century to the present moment. Meeting twice a week offers time for both lecture presentations and group discussions as well as studio time where hands-on experiments will be undertaken. We will be investigating all sorts of things, such as the camera obscura, super large format films, chemograms, murals, and examining the historical context in which these processes were used. Students need to have a point-and-shoot digital camera, and are expected to do presentations, collaborative experiments, and complete a midterm and final take-home essay.

**Prerequisites:** None.  
**Credits:** 4  
**Time:** T, Th 10:15am - 12noon

**PHO 2302.01**

**Photography Foundation**

*Jonathan Kline*

This course is a study of light and its visual and conceptual expression utilizing primarily black & white materials. Assignments explore form, composition and the construction of image. Students learn camera operation, principles of exposure, and printing in black & white. There is also a photo history component each week that covers a range of thematic issues from 19<sup>th</sup> century to present day and requires a mid-term and final paper.

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

**Prerequisites:** None.  
**Credits:** 4  
**Time:** W 8am - 12noon

## ***Fall 2006 Curriculum***

**PHO 4207.01**

**PHO 4207.02**

### **The Digital Darkroom**

*Dan O'Connor*

*(Jonathan Kline, Faculty Supervisor)*

What is digital photography? Aside from the gimmicks and visual tricks of Adobe Photoshop, what type of images can we create using a digital camera or a scanner? This class is for students who want to explore the possibilities of digital photography as a powerful imaging medium. We will work hands-on with digital cameras, scanners and printers to create sophisticated photographic images. Attention will be given to creative image-making, as well as technical skill-building.

*Please note there are two section of this course. Section 1 meets the first seven weeks of the term. Section 2 meets the second seven weeks of the term.*

**Prerequisites:** PHO 2302 Photography Foundations or prior digital camera experience.

**Credits:** 2

**Time:** Th 10:15am – 12noon (Section 1 meets the first seven weeks of the term.)

**Time:** Th 10:15am – 12noon (Section 2 meets the second seven weeks of the term.)

**PHO 4238.01**

### **Light and Lighting: Vocabulary and Tools**

*Jonathan Kline*

The course will investigate the way in which light conveys emotional, narrative, and psychological meaning. The goal is to increase students' experience in recognizing and shaping these effects. Slide lectures will draw from the history of photography, as well as cinema and contemporary art. Workshops will involve small collaborative teams in a variety of studio situations using the sun, tungsten and strobe lights. Polaroid film will allow immediate feedback. Group critiques will address form assignments within the student's chosen subject matter.

**Prerequisites:** One Bennington College photography course.

**Credits:** 4

**Time:** Th 2pm - 6pm



**PHO 4245.01**

**Developing a Color Aesthetic**

*Liz Deschenes*

This course will present color photography in a different light. Discovering one's color aesthetic will be the basis of the class. Students will work with negative, slide film, and some digital materials. Through assignments, presentations, and critiques students will learn to observe the color of light. Students will develop a better understanding of their own color vocabulary and how to achieve it through a variety of methods: film choices, filters, artificial lights, Photoshop, time of day one photographs, to printing in the darkroom. Students will be expected to produce a portfolio of prints, and to participate in critiques.

**Prerequisites:** PHO 2302 Photography Foundations.

**Credits:** 4

**Time:** W 2pm – 6pm

**PHO 4398.01**

**Photography Projects**

*Liz Deschenes*

In this course, we will examine and research the numerous types of photographic genres, and the photographic projects that have been created within them. Students will then develop a project that reflects their interest in the medium. We will concentrate on the formal and conceptual aspects of the work, while furthering our technical knowledge from shooting to presentation. We will also concentrate on, and develop a deeper understanding of how editing and ordering of images bring meaning to the work and coherence to the photographic project. Students can work in color, black and white, digitally. The choices of materials should be integral to the chosen project.

**Prerequisites:** Permission of the instructor.

**Credits:** 4

**Time:** T 2pm – 6pm

## *Fall 2006 Curriculum*

### **PRINTMAKING**

#### **PRI 2105.01**

##### **Introduction to Printmaking: Relief**

*Thorsten Dennerline*

This course is an introduction to relief printing. Students will learn about relief through demonstrations of techniques, hands-on experience, and critiques. Techniques include but are not limited to wood cut and linoleum cut.

<b>Prerequisites:</b>	None.
<b>Credits:</b>	4
<b>Time:</b>	W 2pm - 6pm

#### **PRI 4271.01**

##### **Unique Prints/Experimental Printmaking**

*Thorsten Dennerline*

This course is an introduction to unique prints: from monotypes to digital prints. Students will learn about various non-typical printmaking methods through demonstrations of techniques, hands-on experience, and critiques.

The class is structured around a series of projects but experimentation is encouraged. Techniques will include monotype, polyester laser plates, and photopolymer gravure. Some 3-dimensional projects may also be developed, depending on availability of materials and equipment.

<b>Prerequisites:</b>	A minimum of one introductory printmaking class.
<b>Credits:</b>	4
<b>Time:</b>	Th 2pm - 6pm

**PRI 4597.01**

**Advanced Projects in Printmaking**

*Thorsten Dennerline*

This course is an advanced printmaking research class. Within a basic structure of critiques and discussions, students will independently pursue their own research interests in a workshop environment. Demonstrations of techniques will be given according to the needs of the class.

It is expected that all students will bring previous experience to class and be able to help with an interchange of ideas that will occur through attendance, presentations, critiques, participation and demonstrations. Around mid-semester, students will also give a presentation of their work to the class.

**Prerequisites:** A minimum of one intro and one intermediate print class

**Credits:** 4

**Time:** F 10:15am - 12noon, F 2pm - 3:45pm

## *Fall 2006 Curriculum*

### 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 fundamental principles of sculpture while encouraging exploration of classical and contemporary approaches. Sessions are intensive explorations into a variety of techniques and materials including plaster, wood, cardboard, styrofoam and metal. Regular slide presentations complement individual and group critiques.

**Prerequisites:** None.  
**Credits:** 4  
**Time:** M 8am - 12noon

#### **SCU 2201.01**

##### **Examining Apparatus**

*John Umphlett*

How close and maybe personal can we get to a material or materials? Continually, daily, we survey every experience of life through our senses. This class is designed to bring ourselves to our attention – to notice that our bodies are recording specific relationships to our experiences. We will learn to capture and document these events through photos, journals, drawings and writing, videos, audio recordings, etc. Students will be required to develop a well-linked bulk of information from every experience – planned and not planned. In making this physical vocabulary of memory, we will develop other abilities to expand our minds to see, not merely look. Example: the smell of a quarter of a mile of wire stretched out over a field by only two points; the sound of your nose pushing a creamy ball of Bengay over a shallow pool of coffee grinds.

**Prerequisites:** None.  
**Credits:** 2  
**Time:** Th 8am - 12noon  
*Meets the second seven weeks of the term.*

**SCU 2209.01**

**Building/Materials: Metalshop**

*John Umphlett*

This course is recommended for all students considering working in sculpture. It is open to other students who are curious about the natural characteristics of materials and the building process. This course will include 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:** 2

**Time:** Th 8am - 12noon  
*Meets the first seven weeks of the term.*

**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. The goal is for students to become fully versed in the issues that define traditional and contemporary sculpture. Regular individual and bi-weekly group critiques will be complimented by student presentations of issues pertaining to their work. Students will be expected to attend field trips to museums and galleries. A final exhibition and a self-evaluation thesis are required.

**Prerequisites:** Two prior sculpture courses and a two-credit sculpture technique course.

**Credits:** 4

**Time:** T 10:15am - 12noon, T 2pm – 3:45pm

## *Fall 2006 Curriculum*

### VISUAL ARTS

#### VA 2999.01

##### **Visual Arts Lecture Series**

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.

<b>Credits:</b>	1
<b>Time:</b>	T 7:30pm - 9pm
<b>VA 2999.01</b>	Barry Bartlett
<b>VA 2999.02</b>	Thorsten Dennerline
<b>VA 2999.03</b>	Jon Isherwood
<b>VA 2999.04</b>	Jonathan Kline
<b>VA 2999.05</b>	Mary Lum
<b>VA 2999.06</b>	Ann Pibal
<b>VA 2999.07</b>	Robert Ransick
<b>VA 2999.08</b>	Donald Sherefkin
<b>VA 2999.09</b>	John Umphlett

#### VA 4234.01

##### **Improvisation Ensemble - Visual Arts, Dance, Music**

*Jon Isherwood, Susan Sgorbati, Bruce Williamson*

This is an advanced class for students in dance, music, and the visual arts who are interested in exploring emergent improvisation as a performance form. We will be attentive to the construction of compositional elements such as: the initiation of phrase material, the expansion of individual vocabularies, the development of forms and the recognition and support of overriding structures. Participants will work in solos and in ensembles. We will risk revealing new material. Dance, music, and visual arts students will meet once a week together on Wednesday from 2 - 4 pm, and once a week in their own disciplines. (Dance Monday 4 - 6pm, Music Wednesday 4 - 5pm, Visual Arts Monday 2 - 4pm.)

**Prerequisites:** Intermediate work in their respective discipline.

<b>Credits:</b>	4
<b>Time:</b>	M, W 2pm - 4pm

**RELATED COURSES**

**PHY 2209.01**

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

*Norman Derby*

**PSY 4226.01**

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

*Daid Anderegg*

**DAN 4366.01**

**Artist's Portfolio**

*Dana Reitz*

**DAN 4319.01**

**Finding Form: Dance**

*Dana Reitz*

**MCO 2109.01**

**Electronic Music: Creativity and Sound**

*Randall Neal*

**MCO 4377.01**

**Projects in E-Music: The Acousmatic Experience**

*Randall Neal*

<b>GRADUATE PROGRAMS</b>
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**CENTER FOR CREATIVE TEACHING**

**EDU 5207.01**

**Teaching and Learning**

*Gene Rudzewicz*

This seminar introduces students to many of the issues and challenges involved in teaching, a profession once described by Sigmund Freud as “impossible.” The seminar is organized around critical discussions of vexing questions such as: What is teaching? What is learning? How have ideas about teaching and learning changed over time? What makes a good teacher? A good student? Where do these definitions come from? What expectations and fantasies do teachers and students bring with them into the classroom and why does this matter? How do the spatial and temporal structures of school and school life affect teachers and students? Through readings and discussions, autobiographical reflections, analyses of multi-media texts, and essay writing we explore what it means to be a teacher and to work in schools.

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

**Prerequisites:** None.  
**Credits:** 4  
**Time:** T 3pm - 6pm

**EDU 5209.01**

**Teaching Young Children**

*Sarah Becker*

This course provides an opportunity for students to study the lives of young children and the settings that facilitate optimal learning. Through intensive lab work, readings, and critical reflection, students will develop an understanding of how young children develop and how to create educational settings to enhance this development. This course includes a weekly four-hour practicum at the Bennington College Early Childhood Center. In addition to the four-hour practicum, students are required to meet and talk with the classroom teacher with whom they work for approximately one-half hour per week.

**Prerequisites:** None.  
**Credits:** 4  
**Time:** Th 2pm - 5pm



**EDU 5424.01**

**Reflective Practice I: Student Teaching Seminar**

*Jonathan Pitcher*

This seminar, taken in conjunction with students' yearlong teaching apprenticeship, helps to establish both an ideological and a practical foundation for self-transformation, classroom problem-solving, and smart collegueship. Through reading, class discussions and various projects related to our individual and collective experiences, we compare, contrast, and reflect upon our experiences as teachers. The capstone assignment of the seminar is the creation of the Professional Portfolio required for licensure in Vermont.

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

**Credits:** 4

**Time:** T 6pm - 9pm

**EDU 5504.01**

**MAT Student Teaching Seminar**

*CCT Faculty*

The student teaching practicum with intensive supervision.

**Prerequisites:** Open only to MAT student teachers.

**Credits:** 4

**Time:** To be arranged.

## *Fall 2006 Curriculum*

### **MATSL (MASTER OF ARTS IN TEACHING A SECOND LANGUAGE)**

**SPA 5003.01**                    **Spanish Language and Culture Online 1**  
**SPA 5005.01**                    **Spanish Language and Culture Online 2**

This course allows students to explore cultural issues in the target language through authentic texts. It also facilitates student analysis of their experiences in order to apply what they learn as students to their teaching. 2006-2007 content: Transition in Spain and Latin America

**Prerequisites:**                    Target language level of intermediate-high or above.  
Acceptance into the MATSL program or by special arrangement with the MATSL program.

**Credits:**                            3

**FRE 5003.01**                    **French Language and Culture Online 1**  
**FRE 5005.01**                    **French Language and Culture Online 2**

This course allows students to explore cultural issues in the target language through authentic texts. It also facilitates student analysis of their experiences in order to apply what they learn as students to their teaching. 2006-2007 content: Francophone Literatures and the Deterritorialization of Language.

**Prerequisites:**                    Target language level of intermediate-high or above.  
Acceptance into the MATSL program or by special arrangement with the MATSL program.

**Credits:**                            3

**EDU 5601.01**                    **Developing Leaders through Teacher Research 1**  
**EDU 5603.01**                    **Developing Leaders through Teacher Research 2**

Because action research can be complex and dynamic, students are assigned a mentor who will support them through the research process each Non-Residency Term. Students are required to correspond with their mentor at least once a month, developing and refining their projects as they unfold. Students also enter into online discussions with the other students in their mentor's care so they can strengthen both their cohort ties and their research skills by helping each other.

**Prerequisites:**                    Acceptance into the MATSL program or by special arrangement with the MATSL program.

**Credits:**                            4

**MFA IN DANCE**

**DAN 5301.01**

**Graduate Assistantship in Dance**

*Terry Creach*

Graduate students in Dance are integrated into the dance program as teaching assistants, production assistants or dance archival assistants. In consultation with their academic advisor and the dance faculty, MFA candidates develop an assistantship schedule of approximately ten hours weekly.

**Credits:** 4  
**Time:** To be arranged.

**DAN 5695.01**

**Graduate Tutorial in Dance**

*Terry Creach*

The MFA Dance Program is centered around the making of new work. Candidates are expected to initiate, develop, edit and oversee their own projects, discussing their plans with the faculty members who will act as mentors throughout each phase of the work's development. These projects will be presented to the public, either formally or informally, by the end of the term.

Candidates will use this class to show works-in-progress, try out ideas with their colleagues, and discuss issues involved in the development of their independent creative work. The weekly format is determined with the students.

**Prerequisites:** Enrollment in the Graduate Dance Program.  
**Co-requisites:** Dance Workshop (Thursday 4:30pm - 6pm).  
**Credits:** 4 - 6  
**Time:** To be arranged.

## *Fall 2006 Curriculum*

### MFA IN MUSIC

#### **MUS 5301.01**

##### **Graduate Assistantship in Music**

*Music Faculty, Allen Shawn*

Graduate students in Music are integrated into the music program as teaching assistants, and serve as important role models for the undergraduates. In consultation with their academic advisor and the music faculty, MFA candidates develop a program for assisting the music faculty in teaching or otherwise enhancing the music program, that requires approximately ten hours per week. This supervised work helps MFA students gain valuable skills and discover their strengths as teachers, performers and members of a music community.

**Prerequisites:** Enrollment in the Music MFA program.

**Credits:** 4

**Time:** To be arranged.

#### **MUS 5994.01**

##### **Graduate Seminar in Music**

*Music Faculty*

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.

**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 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.