

ART HISTORY

AH2267.01 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, Lger, 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.

Prerequisites: None.
Credits: 4
Time: MTh 10:10 - 12noon

AH2286.01 Art in America Since WWII*Andrew Spence*

After WWII, artists in United States cities played a major role in the transformation of contemporary art from Modernism to Post Modernism and the present. As a survey, this course looks at several of these artists' works and their connections to important movements such as Abstract Expressionism, Pop Art, and the proliferation of later movements including Photo Realism, Minimalism, Feminist Art, Process Art, Earth Art, New Image Painting, Neo Expressionism, East Village Art, Identity Art and more. New York City as one of the world-class art centers is used as a focus for retracing these developments in order to gain a closer understanding and appreciation. Slide/digital presentations, weekly readings, student presentations and group discussions are the format of this class.

Prerequisites: None.
Credits: 4
Time: W 2:10 - 6:00pm

CENTER FOR CREATIVE TEACHING

EDU2207.01 **Teaching and Learning**
Bryan Duff

Sigmund Freud once described teaching as "impossible." This impossible profession will be explored by examining questions such as: What is teaching? What is learning? What is the purpose of education? What roles do teachers and students play in this process? Through reading a wide variety of works by educational theorists, we will develop a historical perspective on movements and approaches to education (including progressivism, behaviorism, constructivism, and traditional liberal education) while learning to unpack assumptions and analyze arguments. Ultimately, through analytical reading and writing, students will articulate their own visions of who they want to be as teachers.

This course is required for students in the Master of Arts in Teaching programs and is open to all Bennington College students.

Prerequisites: None.
Credits: 4
Time: MTh 4:10 - 6pm

EDU2209.01 **Teaching Young Children**
Elizabeth Elwell

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: W 6:30 – 10:10pm

EDU2381.01 **Literacy, Learning, Teaching in the Younger Years**
Bryan Duff

From the moment they are born, children are surrounded by words and texts. This course introduces students to children's oral and written language development from birth through grade six. Attention is paid equally to understanding how children learn language and become literate and to how teachers can facilitate those learning processes. Through both readings and discussions, students in the course will learn to use effective 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.

This course is required for students in the Master of Arts in Teaching programs and is open to all Bennington College students.

Prerequisites: None.
Credits: 4
Time: TF 2:10 - 4pm

EDU4105.01 **What Can Be Learned From European Education Policy**
Carol Meyer

The European Union was originally created in 1957. Since that time, it has grown from six members to twenty-seven with the goal of providing a common foundation in various areas including commerce and education. More recently, there have been efforts to address differences in educational opportunities within the various member countries. In this research-based course, we will investigate current educational trends and initiatives within the European Union and their impact on the Union as a whole as well as individual member countries. In learning about educational policies from other cultures, we will examine and analyze various issues that impact educational practices all over the world.

Prerequisites: Permission of the instructor.
Credits: 2
Time: T 4:10 - 6pm

DANCE

DAN2107.01 First-Year Dance Intensive
Susan Sgorbati

Primarily for first-years, but for any student who has a serious interest in dance, whether or not they have previous dance experience. We will consider many aspects of dance making, including an investigation of the principles involved in warming-up and preparing to move; the development of one's own physical awareness and movement skills; 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 required to participate in Dance Workshop feedback sessions and showings Thursdays 6:30 - 8:00pm.

Students will also complete a Dance or Drama lab assignment (assist in a dance/theater production).

Prerequisites: None.
Co-requisites: Dance Workshop availability, Thursdays 6:30 - 8:00pm. Dance or Drama lab assignment.
Credits: 4
Time: MTh 10:10 - 12noon

DAN2210.01 Movement Practice: Contact Improvisation
DAN2210.02 Movement Practice: Contact Improvisation
Felice Wolfzahn

Contact improvisation is a duet movement form. Two people move together, playing in physical dialogue, communicating through the language of touch, momentum, and weight. In these classes we will explore some simple solo and duet skills such as rolling, falling, balance, counterbalance, jumping, weight sharing, spirals, and tuning to our sensory input. We will 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 will combine skill work with open dancing scores in a supportive and focused environment. Students from all disciplines are invited to join this class (including those who think they have two left feet).

Prerequisites: None.
Credits: 2 (section 1); 1 (section 2)
Time: TF 2:10 – 4pm (section 1)
 T 10:10 – 12noon (section 2)

DAN2212.01 Movement Practice: Moving Out – Beginning Dance Technique
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: MTh 8:10-10am

DAN2234.01 Working With Light
Michael Giannitti

Lighting design has the powerful ability to shape the experience of an audience. Its practice incorporates elements of artistry and craft and should interest those working in all aspects of visual and performing arts. In addition to hands-on work with theatrical lighting equipment in and outside of class, awareness of light, play analysis and conceptualization, color, angle, composition and focus are explored in class demonstrations and in a series of individual and group projects. Some reading as well as short written assignments are also included. All enrolled should consider taking the companion course *DRA2235 Designing a Light Plot* for a more comprehensive introductory lighting experience.

Prerequisites: None.
Co-requisites: Lighting lab.
Credits: 2
Time: MTh 8:10 - 10am
(This course meets the first seven weeks of the term.)

DAN2306.01 Contemporary African Dance Technique I
Nora Chipaumire

Contemporary African dance; a movement revolution: dancing over/under/inside and outside the tradition. This is a 7-week course in Chipaumire's own movement idiom or style designed for students keen on exploring a new method to dancing.

Prerequisites: None, but prior movement training desirable.
Credits: 1
Time: TF 10:10-12noon
(This course meets the first seven weeks of the term)

DAN2402.01 Projects: Improvisation Technologies
Richard Siegal

Working with the rudiments of William Forsythe's *Improvisation Technologies*, we will use handwriting as a point of departure. Our writing will produce dancing will produce writing will produce dancing (and objects). How can we use concepts found in inscription; how do we know what to do when moving extemporaneously?

This course is open to all levels and backgrounds.

Prerequisites: None.
Credits: 2
Time: W 2:10-6:00pm
(This course meets the first seven weeks of the term)

DAN4111.01 Movement Practice: Advanced Technique Using a Ballet Base
Richard Siegal

Inspired by the work of Zvi Gotheiner, we will luxuriate over the barre in an effort to question effort. What are the mechanics of motion? If relaxed, can we feel weight and its concomitant sensation, pleasure? If we feel weight, can we refine its projection and absorption along with components of coordination? We will be in balance, no matter the width of the base or velocity.

Prerequisites: Intermediate or advanced level experience in dance, and permission of the instructor.
Credits: 1
Time: TF 2:10-4pm
(This course meets the first seven weeks of the term)

DAN4350.01 Contemporary African Dance Technique II
Nora Chipaumire

Contemporary African dance; a movement revolution: dancing over/under/inside and outside the tradition. This is a 7-week course in Chipaumire's own movement idiom or style designed for students keen on exploring a new method to dancing.

Prerequisites: Permission of Dance Faculty.
Credits: 1
Time: MTh 10:10-12noon
(This course meets the first seven weeks of the term)

DAN4210.01 Movement Practice: Contact Improvisation Ensemble
Felice Wolfzahn

This course is geared to people who have taken the equivalent of a term's work in Contact Improvisation. We will review basic skills and continue to build from this base. More advanced skills will include jumping and catching, low flying, safe falling, deepening sensory awareness and listening skills, as well as moving in and out of contact. The class will work on integrating skills with an eye toward composition. We will research and invent scores, and students will be asked to keep a journal of their investigations. Depending on the interest of the group, we will consider making scores for performing Contact Improvisation.

Prerequisites: *DAN2210 Movement Practice: Contact Improvisation.*
Credits: 1
Time: F 10:10 - 12noon

DAN4286.01 Collaboration in Light, Movement, and Clothes
Michael Giannitti; Daniel Michaelson; Dana Reitz

Visual elements are a significant component of performance, whether it be theater, performance art, music or dance. With many performance projects, there is little time to contemplate, rethink or adjust designs in the actual performance space; there is rarely an opportunity to watch a collaborative art develop.

In this class, equipped space is available to give the time to seriously look at and question the integration of performance elements. Furthermore, this situation is an opportunity to explore equal partnership among the collaborators, whose roles will shift. Students are actively involved in all aspects - making movement, designing lighting and designing costumes.

Explorations are structured for both formal theatrical contexts and informal studio situations as well as found environments. Time for group project development must be invested outside of class in the Martha Hill Theater. While some projects are done on an individual basis, most coursework requires close collaboration with other students in the class and close observation of the work of others. All work done for the course is viewed and discussed by the class and instructors as a group.

Prerequisites: Previous experience in drama, dance, or visual arts: in creating, directing, performing, and/or designing.
Co-requisites: Dance or Drama lab assignment.
Credits: 4
Time: MTh 10:10 - 12noon

DAN4324.01 Movement Practice: Technique, Phrasing, Performance

Dana Reitz

This course is designed to explore aspects of dance technique that directly affect and inform phrasing, to consider phrasing as a way of exploring technical issues, and to increase performance skill overall.

Students will be expected to learn phrases taught in class, develop and rehearse them outside of class, prepare new phrases of their own and teach them to others.

Prerequisites: Intermediate or advanced level experience in dance, and permission of the instructor.
Credits: 1
Time: TF 2:10-4pm
(*This course meets the second seven weeks of the term*)

DAN4314.01 Movement Practice: Intermediate Dance Technique

Gwen Welliver

This intermediate level movement practice is designed for students with prior dance technique training. Each class will develop from simple mobility sequences to expansive movement forms. The warm-up will examine the joints and how their range of motion relates to proper alignment, readiness to move and articulation. These principles will then become the foundation for traveling sequences and longer movement phrases filled with quick changes of weight, direction and dynamic challenges.

Prerequisites: Prior dance training and permission of the instructor.
Credits: 2
Time: TF 8 - 10am

DAN4366.01 Artist's Portfolio

Dana Reitz

Explaining art work 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, resumes, 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: T 4:10 - 6pm

DAN4485.01 Performance Project: Phrases and Images
Gwen Welliver (MFA Teaching Fellow supervised by Dana Reitz)

Each week we will work together to build movement phrases through improvisation and deliberate phrase making. As the subject matter of our movement material begins to appear we will then shift into developing larger movement forms, scenes, and images with the phrase material. Be it a series, a score, or a longer dance, together we will find a form for presenting our work in performance by the end of the term. Periodically additional meeting times will be arranged outside of class.

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

Prerequisites: Permission of the instructor. Audition to be scheduled during the first week of the term.
Credits: 2
Time: W 2:10 - 6pm

DAN4795.01 Advanced Projects in Dance
Terry Creach

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 and permission of the instructor.
Co-requisites: Dance Workshop (Thursday, 6:30 - 8:00pm), Dance or Drama Lab assignment.
Credits: 2
Time: M 4:10 – 6pm

DEMOCRACY PROJECT

DEM2105.01 Crime and Punishment: What Room for Justice?*Mac Maharaj*

When divided societies emerge from a period of authoritarian rule during which there has been widespread and gross violations of human rights there arises a deep tension between the imperatives of reconciliation and of justice. How have these tensions been managed? Or do the requirements of reconciliation result in the denial of justice? And with what consequences?

Prerequisites: None, except not available to students who passed the course: *DEM4266 From Nuremburg to the International Criminal Court* that was offered Spring Term 2006.

Credits: 2

Time: MW 10:10 - 12noon
(*This course meet the first seven weeks of the term.*)

DEM2115.01 Art of Negotiation and Mediation*Daniel Michaelson; Susan Sgorbati*

In this class, students will be introduced to the basic elements of conflict resolution. Through a series of role-plays, discussions and readings, we will learn and observe the differences between negotiation, mediation, and court processes. We will be examining which behaviors escalate conflicts, and which ones build lasting foundations of peace. Incorporated into this class is a twenty-hour basic mediation training, which if completed successfully, results in a certificate from the Bennington College Conflict Resolution Program (BRIDGES). At mid-term, each student will write a paper on how a specific culture approaches conflict, and the second half of the term will be devoted to researching current multi-party conflicts involving those cultures.

Prerequisites: None.

Credits: 4

Time: MW 4:10 - 6pm

DEM2205.01 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: MW 8 - 10am

DEM2269.01 **Mandela: The Man and The Icon**
Mac Maharaj

Mandela is probably the first truly world icon because of the digital age. In many respects he has come to embody the hopes of the world both young and old. In this course we seek to unpack the man from the icon in an effort to understand what different people in different parts of the world see of themselves in him. In this exercise we hope to understand Mandela better, but also to gain some understanding of the world in which we live its concerns and its hope.

Prerequisites: None, except not available to students who passed the course: *DEM2258 Mandela Choices and Consequences* that was offered Fall Term 2007.
Credits: 2
Time: TTh 10:10 - 12noon
(This course meet the first seven weeks of the term.)

DEM4236.01 **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: MTh 2:10 - 4pm

DEM4282A.01 **Community Dispute Resolution (Small Claims Court)**
Daniel Michaelson

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: Permission of the instructor. Training or introductory course in conflict resolution.
Credits: 2
Time: Th 1 - 3pm

DEM4282B.01 Community Dispute Resolution (Small Claims Court)

Daniel Michaelson

Students are asked to observe, research, and co-mediate with professional mediators in Small Claims Court Mediation Project in Superior Court in Bennington and Manchester, Vermont. We explore the nature of community dispute resolution and how landlord/tenant, small businesses, and neighborhood disputes are structured and resolved. How the adversarial process of court and the collaborative process of mediation are contrasted and juxtaposed are subjects of investigation in this course. Students write a short paper on each mediation observed or co-mediated, analyzing why a particular dispute was resolved or not. Students taking this as a 4-credit course create/investigate/implement a community dispute project of their own choosing. Past projects have included introducing mediation skills in the local high school as well as setting up a literacy program for girls in Pakistan.

Prerequisites: Permission of the instructor. Training or introductory course in conflict resolution.
Credits: 4
Time: Th 1 - 3pm

DEM4285.01 Projects in Community Dispute Resolution

Daniel Michaelson

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

Prerequisites: Permission of the instructor.
Credits: 2
Time: TBA

DESIGN LABS AND MODULES

DESIGN LABS

Design Labs are courses where students and faculty come together to grapple with one particular, urgent, real-world problem.

Collaboratively, those involved explore questions relating to this problem, asking even more questions along the way. They pool their intellectual curiosity, passion and commitment to explore the world as it is, and consider the world as it could be. This investigative process involves research, collection of evidence, analysis, contacts with experts in the field, and the design of possible solutions.

The Bennington Faculty who lead the labs often bring in visiting academics and practitioners whose lives have been devoted to working with aspects of these current problems. At the end of the Design Lab, interested parties from outside the college are invited to final presentations of the work.

Each lab is intended for first year students. Design labs are offered for a term or a full year. A related Field Work Term may be a recommended component.

DL2205.01 AIDS Pandemic: Science, Cultures, Politics of HIV

Amie McClellan, Miroslava Prazak

"Like a pebble dropped in a pool, HIV sends ripples to the edges of society, affecting first the family, then the community, then the nation as a whole." -UNAIDS

The problem:

In the 25 years since the H.I. virus has been identified, it has spread around the globe, infecting and killing millions of people. According to Gerald Stine, "AIDS, if it has not already, will soon be the worst transmittable viral or bacterial plague in human history." Despite decades of hard work and billions of dollars invested in the project, the search for a cure, or a vaccine to prevent infection, have failed.

The lab:

Through readings, discussions, presentations, hands-on laboratory exercises, and research we will strive to define the issues that drive our exploration into the cultures, politics and science underlying the global AIDS pandemic, with particular emphasis on the United States and East Africa. Questions of interest include: What do we know about infection and transmission? What do we know about immunology? Is scientific knowledge sufficient for effective intervention? What do we know about behavior? What do we know about the arenas where action is taking place? Who decides what action is important? What is their motivation?

The action:

Participating students will discover and define the questions and actions of most interest and importance to them, and then translate this curiosity into their Field Work Term experience.

Prerequisites: None.
Credits: 4 (Students will also earn 14 hours towards their total Field Work Term hours requirement. These 14 hours will be deducted from the overall number of worked hours needed to successfully pass FWT.)
Time: T 2:10 – 6pm, F 2:10 - 3:10pm

DL2210.01 The Ocean Project
Jon Isherwood, Elizabeth Sherman

The problem:

A majority of ocean ecosystems are vulnerable to various environmental assaults and are in real jeopardy. It is important to assess the consequences of our continued perturbation of the ocean: losses of habitat and species have already had profound biological and economic consequences. But perhaps one of the greatest losses would be in the sheer beauty of our planet. The grandeur of the ocean enriches us through color, texture and form and that very grandeur is severely threatened.

The lab:

Art and science both depend on close observations, and they attempt to reveal what is usually invisible or unknown. This lab requires inquiry, problem solving, and hypothesis testing. Students will study various aspects of marine biology in order to articulate a particular problem associated with human interactions with the sea. We will use visual methods to develop a deeper understanding of the marine forms studied in the lab, and we will investigate the way in which our sense of beauty is rooted in natural structures.

The action:

Students will generate questions that can be addressed in schools, labs, aquaria, or other organizations which will add to ongoing research that can be applied to a sea-related problem. The related Field Work Term is recommended but not required as an appropriate venue to continue work on the problems articulated during the lab.

Prerequisites: None.
Credits: 4
Time: MTh 8:10 - 10am

DL2220.01 Branding Britain: Nation Branding, Identity Perceptions and Foreign Policy
Geoffrey Pigman

The problem:

In the wake of the Anglo-American invasion of Iraq, the relationship between foreign policy and the image of nation-states constitutes a serious problem on an international scale. In the contemporary global economy, nations, like businesses, depend considerably upon how they are perceived by outsiders in order to achieve their objectives. Governments shape this identity through strategies of public diplomacy and nation branding, which involves listening to the views of others. Nation branding can contribute to effective communication and constructive global interaction, but it also has the potential to aggravate relationships between nations in an increasingly volatile landscape.

The lab:

In this design lab, students will address a set of questions by focusing on a case study of the United Kingdom. How well does Britain "sell itself" to the rest of the world? Does its image reflect a reliable negotiating partner, or as a source of high quality exports of goods, services, capital and labor? Does the United Kingdom fail to communicate its identity effectively? This inquiry requires research, analysis, contact with experts from the United Kingdom who will be visiting with the class throughout the term, and the design of policy proposals.

The action:

With the perspective and interaction of outside consultants reviewing Britain's public diplomacy and "brand management", students will research which proposals they might wish to make to Her Majesty's Government on how to revise Britain's public diplomacy. Proposals may take a variety of forms, including text, still and moving images, and sound media. Projects may also relate to the branding of other nations, and how governments can communicate effectively their image to the rest of the world, or better reflect a foreign policy that matches their words and actions.

Prerequisites: None.
Credits: 4
Time: M 4:10 - 6pm, T 2:10 - 5:20pm

MODULES

Transferable Approaches is a new pilot series of three-week course modules. The intention of this pilot project is to offer concise investigation of particular content, and to use this specific subject matter as a vehicle to focus on approaches to learning that may be applied in a broad variety of disciplines. There are no pre-requisites. All modules are designed for students who may be unfamiliar with the content or method of inquiry.

This series is designed with first-year students in mind, but is open to all Bennington students, as available. Each course is given for 1 credit. Students may take one module or more; a full series totals 4 credits. In addition, each module requires attendance at one lecture/performance/event at the college outside of regularly scheduled class time.

MOD2101 Seeing and Moving: Principles of the Visual and Thinking Body

Jon Isherwood, Susan Sgorbati

We instinctively select information through seeing and moving. Our primary instincts help us manage our daily routines but we are constantly developing more complex ideas to navigate our creative landscape. What types of expression are available to us in order to understand and talk about these issues? How do we define what we see and sense and how do we characterize our perceptions?

Students will enter a series of activities/improvisations (one structure per class for six classes) that asks them to investigate simple viewing principles. These formal modes of looking, making and moving will allow for a more systematic way of understanding what we see and feel.

Essays by Max Wertheimer, Rudolf Arnheim, Gerald Edelman and Stuart Kauffman will address a range of issues relating to visual and sensory perception such as gestalt theory, complexity and dynamics.

Students do not need any prior experience with visual or movement practices to engage in this module. In addition to active participation in the class, students will be asked to write a series of response papers.

Students are also expected to attend one lecture outside of regularly scheduled class time.

Prerequisites: None.

Credits: 1

Time: **Section 1**
M, Th 2:10-4pm, Thursday, Sept 4 - Monday, Sept 22,
plus attendance at one lecture/performance/event at the college.

Section 2
M, Th 2:10-4pm, Monday, Sept 29 - Thursday, Oct 16
plus attendance at one lecture/performance/event at the college.

Section 3
M, Th 2:10pm-4pm, Thursday, Oct 23 - Thursday, Nov 13 (no class Plan Day, Nov 6)
plus attendance at one lecture/performance/event at the college.

Section 4
M, Th 2:10-4pm, Thursday, Nov 20- Thursday, Dec 11 (no class Thanksgiving, Nov 27)
plus attendance at one lecture/performance/event at the college.

MOD2102 Orders of Magnitude

Andrew McIntyre

We all have an intuitive sense of how large a number like 10 or 100 is. But is it possible to get some direct grasp on the world's population, the national debt, the distance to the nearest galaxies, or the time that has passed since the formation of the earth? Mathematicians and scientists do have good ways of understanding very large numbers, which we'll discuss in this class. Students will do many examples in class, and will write a test at the end with questions like "estimate the number of grains of sand on all the world's beaches", or "estimate how fast we'll have to produce solar cells if we want to meet all new demands on power with solar energy".

Students are also expected to attend one lecture outside of regularly scheduled class time.

Prerequisites: None.
Credits: 1
Time: **Section 1**
M, Th 2:10-4pm, Thursday, Sept 4 - Monday, Sept 22,
plus attendance at one lecture/performance/event at the college.

MOD2103 Learning to Read Social/Cultural Codes and Symbols through Ikebana

Ikuko Yoshida

The capacity to sense, let alone experience, another's point of view, seems critical in understanding today's world. Ways of viewing and organizing information can be tied to culture. It is often difficult to consider art/architecture/events from a cultural perspective not our own.

Students will use Ikebana, one of the prominent art forms of Japan, as a vehicle or an entry point to notice and reflect on codes/symbols that are entirely foreign and unfamiliar. This leads into a rich discussion of cultural perceptions.

Using flowers as its material, each element in Ikebana has a symbolic meaning and each symbol represents cultural perspectives and aesthetics. There is deep consideration of principals found in nature and of relationships between humans and nature.

In this three-week course, students will study the history and the philosophical principals of Ikebana and analyze the Japanese sense of beauty by contemplating various styles from various schools. They will also practice some Ikebana, applying their understanding, challenging their own assumptions about culture and symbols, proportion, line, the inter-relationship between elements, and ultimately, meaning.

Students are also expected to attend one lecture outside of regularly scheduled class time.

Prerequisites: None.
Credits: 1
Time: **Section 1**
M, Th 2:10-4pm, Thursday, Sept 4 - Monday, Sept 22,
plus attendance at one lecture/performance/event at the college.

Section 4
M, Th 2:10-4pm, Thursday, Nov 20- Thursday, Dec 11 (no class Thanksgiving, Nov 27)
plus attendance at one lecture/performance/event at the college.

MOD2104 **Finding the Core: An Introduction to Mathematical Modeling**

Andrew McIntyre

Given a messy problem in the real world, how can we focus on the essentials to get a better understanding? How do we decide what is essential, and what is merely complicating detail? In this class, we will look at how one finds simple mathematics in a complicated problem - and the potential pitfalls in doing so. Examples will include Galileo's analysis of gravity, symmetries of real world objects, interactions of systems like predator and prey, and networks of relationships between people. Students will each choose their own real world situation to mathematically model, and will also complete a short test at the end of the class.

Students are also expected to attend one lecture outside of regularly scheduled class time.

Prerequisites: None.
Credits: 1
Time: **Section 2**
M, Th 2:10-4pm, Monday, Sept 29 - Thursday, Oct 16
plus attendance at one lecture/performance/event at the college.

MOD2105 **The Art of Critique**

Robert Ransick, Dana Reitz

How do we see an artwork and clearly articulate what we experience into verbal or written language? Focusing on different expressions of art and culture over three weeks, we will examine a process of critique that includes observation/investigation, description, analysis/interpretation, evaluation and suggestion.

We explore how these methods of artistic critique can be broadly applied when critically examining texts from a variety of sources including popular culture (movies, music, television, advertising etc.), media messages (news/journalism, blogs, etc.), literature and more.

Students are expected to fully participate in exercises and discussions, read a series of articles each week and attend one lecture outside of regularly scheduled class time.

Prerequisites: None.
Credits: 1
Time: **Section 2**
M, Th 2:10-4pm, Monday, Sept 29 - Thursday, Oct 16
plus attendance at one lecture/performance/event at the college.

MOD2106 Seeing the Light

Michael Giannitti

Through the directed observation of the light we all encounter in our everyday lives and some examples of light depicted in various art forms, we will seek to enhance each participant's visual vocabulary and ability to assess and articulate perceptions. We will observe how light functions in various architectural settings around the campus, and also view examples of art work in which light has been manipulated to support the content. We will then move on to explore how the composition and focus of an otherwise darkened space can be manipulated with light, and discuss how principles of composition and focus might be applicable to work in other disciplines.

Students are expected to fully engage in class observations and discussions, complete several short written assignments, and attend one lecture outside of regularly scheduled class time.

Prerequisites: None.
Credits: 1
Time: **Section 3**
M, Th 2:10pm-4pm, Thursday, Oct 23 - Thursday, Nov 13 (no class Plan Day, Nov 6)
plus attendance at one lecture/performance/event at the college.

MOD2107 Noticing, Choosing and Writing to Describe

Dana Reitz

When looking at an object, watching something moving, experiencing the sound of an occurrence, witnessing an interaction between people, or noticing the surrounding circumstance of any object or event -- how do we choose what we see? What are we not choosing? And how do we attempt to speak or write about it?

Focusing on any events or objects, not intentionally art, we will practice noticing myriad aspects of them, discussing them, and writing about them. The first week will be dedicated to describing objects, motion and sound; the second to interactions between objects, living beings, etc; the third to surrounding circumstances of events.

Students are expected to write and rewrite a series of descriptions, fully participate in exercises and discussions, and attend one lecture outside of regularly scheduled class time.

Prerequisites: None.
Credits: 1
Time: **Section 3**
M, Th 2:10pm-4pm, Thursday, Oct 23 - Thursday, Nov 13 (no class Plan Day, Nov 6)
plus attendance at one lecture/performance/event at the college.

Section 4
M, Th 2:10-4pm, Thursday, Nov 20- Thursday, Dec 11 (no class Thanksgiving, Nov 27)
plus attendance at one lecture/performance/event at the college.

DRAMA

DRA2105.01 Off the Page: Conceptualization and Collaboration*Michael Giannitti*

The collaborative process is central to the development of most theatrical work, yet it is often first experienced when people come together to work on a project with imminent production deadlines. Students in this course will have the opportunity to experience the initial portions of the collaborative process several times over, through a series of class projects, free of the pressures of production. After initial discussion of the collaborative process, students will work in teams to develop conceptual approaches to a range of plays which pose substantial design challenges. Team composition will change with each project so that students will experience working with an assortment of collaborators. During each class, teams will share the results of their exploratory work by summarizing their process and the ideas discussed, and presenting visual research and some basic sketches showing their proposed design choices. Project work will be augmented by visits from several guests who will discuss their successful collaborative experiences with the class.

Prerequisites: None.
Co-requisites: Dance or Drama Lab Assignment.
Credits: 4
Time: F 8:20 - 12noon

DRA2137.01 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.

Prerequisites: None.
Credits: 2
Time: M 6:30 - 8:20pm

DRA2153.01 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 2008 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: MW 4:10 - 6pm

DRA2170.01 **The Actor's Instrument** *Jenny Rohn*
DRA2170.02 **The Actor's Instrument** *Dina Janis*

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.
Corequisites: Dance or Drama Lab assignment.
Credits: 4
Time: MTh 10:10 - 12noon (section 1)
Time: WF 8:10 - 10am (section 2)

DRA2234.01 **Working With Light**
Michael Giannitti

Lighting design has the powerful ability to shape the experience of an audience. Its practice incorporates elements of artistry and craft and should interest those working in all aspects of visual and performing arts. In addition to hands-on work with theatrical lighting equipment in and outside of class, awareness of light, play analysis and conceptualization, color, angle, composition and focus are explored in class demonstrations and in a series of individual and group projects. Some reading as well as short written assignments are also included. All enrolled should consider taking the companion course *DRA2235 Designing a Light Plot* for a more comprehensive introductory lighting experience.

Prerequisites: None.
Co-requisites: Lighting lab.
Credits: 2
Time: MTh 8:10 - 10am
(This course meets the first seven weeks of the term.)

DRA2235.01 **Designing a Light Plot**
Michael Giannitti

As a follow-up to the course *DRA2234 Working With Light*, students in this class will learn how to merge lighting design ideas with the constraints inherent in theatre spaces, scenery and lighting equipment. Design drafting will be emphasized in this course. In one major project, students will synthesize and apply material covered to develop (on paper) a complete lighting design.

Prerequisites: *DRA2234 Working With Light.*
Credits: 1
Time: Th 8 - 10am
(This course meets the second seven weeks of the term.)

DRA2275.01 **Beginning Playwriting**
Sherry Kramer

An invitational class for beginning playwrights. We will explore a variety of surfaces in writing assignments, both in-class and out. Writers will experiment with tone and intention on short plays, working up to writing a one act play of 30-40 pages. There will also be a reading list of 10 plays.

Prerequisites: None.
Co-requisites: Dance or Drama Lab assignment.
Credits: 4
Time: T 6:30 - 10:10pm

DRA4025.01 **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 DRA 2137 History of Animation in conjunction with this class.

Prerequisites: Prior work in visual arts or drama, and basic computer literacy.
Co-requisites: *DRA2137 History of Animation.*
Credits: 4
Time: M 8 - 12noon

DRA4105.01 **Greek Tragedy: Plays and Theory**
Kathleen Dimmick

This course investigates the great beginning of the western dramatic tradition in fifth-century Athens. We'll read and discuss plays by Aeschylus, Sophocles and Euripides. We will also discuss theories of tragedy by reading Aristotle's *Poetics*, Nietzsche's *The Birth of Tragedy*, and selections from Plato's *Republic* and Hegel's *Philosophy of Fine Art*. Students will be expected to write two essays.

Prerequisites: One dramatic literature or literature course or one drama course in acting, directing, or playwriting.
Credits: 4
Time: W 8:20 - 12noon

DRA4145.01 Designing for the Stage and Other Spaces
Sue Rees

This class is concerned with taking a text, analyzing it and then producing designs. For a part of the term, the class will be designing the set for the performance of the play being produced by New Works taught by Dina Janis. For the rest of the semester other theatrical texts will be analyzed along with texts of the students' choice.

The class is designed for students who are interested in set design and multi-media design, with an emphasis placed on combining forms. Various artists will be looked at as well as a variety of media investigated.

Additional meetings will take place with the New Works class.

Prerequisites: Permission of the instructor.
Credits: 4
Time: T 2:10 - 6pm

DRA4210.01 Costume Design Projects
Daniel Michaelson

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

Prerequisites: *DRA2210 Introduction to Costume Design: Fig Leaves in the Theatrical Garden* or permission of the instructor.
Corequisites: Costume Lab assignment.
Credits: 4
Time: T 10:10 - 12noon, T 6:30 - 8:20pm

DRA4215G.01 Performance Production
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 student's commitment.

Prerequisites: By audition only. Students should prepare a two-minute memorized monologue to be scheduled during Drama auditions held the first week of the term.
Credits: 4
Time: MTWTh 6:30 - 10:10pm and some weekends

DRA4268.01 Meisner Technique
Jenny Rohn

"If you are really doing it, you don't have time to watch yourself doing it." Sanford Meisner was an actor and founding member of the Group Theater. He went on to become a Master Teacher of Acting who sought to give students an organized approach to the creation of truthful behavior within the imaginary circumstances of a play. We will explore repetition, independent activities, and the beginnings of emotional preparation and text work. The class will require extensive out of class preparation, with a minimum of 6 hours a week for rehearsals and the crafting of exercises. In addition we will be reading Eleanora Duse's biography *A Mystic in the Theater*.

Prerequisites: *DRA2170 The Actor's Instrument* and permission of the instructor.
Co-requisites: Dance or Drama Lab assignment.
Credits: 4
Time: MTh 2:10 - 4pm

DRA4272.01 Sensory Exploration Lab
Dina Janis

This process-based class will explore in-depth and on our feet, a series of exercises designed to achieve greater sensory skill in acting technique. Actors will be required to prepare one such exercise each week and share this in class in an "actors gym" atmosphere traditional in this kind of training. There will be extensive class readings investigating the history and development of these kinds of techniques as well as the theater makers known for this development. Film and video will be regularly viewed for our analysis as well. An attempt will be made to demystify this often misunderstood, basic acting technique.

Prerequisites: *DRA2170 The Actor's Instrument* and permission of the instructor.
Credits: 2
Time: WF 10:10 - 12noon

DRA4274.01 Physical Theater Ensemble
Jenny Rohn

This course is designed for performers interested in an in-depth, disciplined, ensemble based exploration of their physical instruments. We will work towards a complete connection between impulses and actions, both physical and emotional. Using Viewpoints and Grotowski-based structures we will explore text, music and the environment.

Prerequisites: *DRA2170 The Actor's Instrument*, prior movement work and permission of the instructor.
Credits: 4
Time: W 4:10 – 6 pm, F 2:10 – 4pm

DRA4275.01 New Works Ensemble
Dina Janis

Students cast in faculty-directed drama productions receive credit via this course which represents the hours of study both in and out of rehearsal necessary for an actor to build a successful performance in production. Research, rehearsals and performances constitute the majority of the student's commitment.

Prerequisites: Audition (to be held the first week of Fall Term 2008) and permission of the instructor.
Co-requisites: Dance or Drama Lab assignment.
Credits: 4
Time: WThF 6:30 - 10:30pm and some additional weekends times to be arranged.

DRA4286.01 Collaboration in Light, Movement, and Clothes

Michael Giannitti; Daniel Michaelson; Dana Reitz

Visual elements are a significant component of performance, whether they be found in theatre, performance art, music or dance. With many performance projects, there is little time to contemplate, rethink or adjust designs in the actual performance space and little opportunity to understand the impact of visual factors on the performance itself, let alone a chance to revisit movement choice. There is rarely an opportunity to watch a collaborative art develop.

In this class, equipped space is available to give the time to seriously look at and question the integration of performance elements. Furthermore, this situation is an opportunity to explore equal partnership among the collaborators, whose roles will shift. Students are actively involved in all aspects -- making movement, designing lighting and designing costumes.

Explorations are structured for both formal theatrical contexts and informal studio situations as well as found environments. Time for group project development must be invested outside of class in the Martha Hill Theatre. While some projects are done on an individual basis, most coursework requires close collaboration with other students in the class and close observation of the work of others. All work done for the course is viewed and discussed by the class and instructors as a group. Lab is required.

Prerequisites: Intermediate/Advanced level work in at least one of the components and permission of the instructor.
Co-requisites: Dance or Drama Lab assignment.
Credits: 4
Time: MTh 10:10 - 12noon

DRA4342A.01 Production Seminar

Kathleen Dimmick; Kirk Jackson

All directors whose projects have been approved 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: T 2:10 - 4pm

DRA4366.01 Artist's Portfolio

Dana Reitz

Explaining art work 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: T 4:10 - 6pm

DRA4375.01 **Intermediate Playwriting**
Sherry Kramer

A writing workshop focusing on the self organizing principles of plays. Students will be expected to write a full length play, as well as complete smaller assignments. We will also read and discuss a selection of plays to provide templates for understanding dramatic structure.

Prerequisites: Writing sample of five to seven pages of a play emailed to skramer@bennington.edu by April 21.
Co-requisites: Dance or Drama Lab assignment.
Credits: 4
Time: W 6:30 – 10:10pm

DRA4376.01 **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: *DRA4332 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 2:10 - 5:50pm

FOREIGN LANGUAGES

CHINESE**CHI2109.01 The Great Wall: Witness to Chinese Civilization***Qian Xie*

The Great Wall connects the numerous regions as well as the whole of Chinese Civilization, acting as a witness to its history. Over time, has become a symbol for the Chinese Nation. The Great Wall will serve as a thread for exploring various aspects of Chinese civilization including ideology, arts, social structure, philosophy, and technology. Beginners to Chinese language and culture will have the opportunity to learn a brief history of China as preparation for more specific topics in future studies. Student will learn Pinyin system as well as about 150 characters so that they can participate in simple daily situational dialogues using the phrases, words and expressions. Keywords and important terms in Chinese history will be blended into the language learning process. As a result, students will be able to work on elementary level cultural readings and writings. Introductory level. Conducted in Chinese.

Prerequisites: None.
Credits: 4
Time: MTh 4:10 – 6pm, F 2:10 – 4pm

CHI4101.01 Inventing Catchwords: Chinese Pop Culture Today*Qian Xie*

In the age of globalization, Chinese culture has inevitably encountered imported ideas. Pop culture is the aspect of Chinese society that is most affected by these encounters. While absorbing foreign ideas, Chinese Pop Culture has developed numerous keywords and pop languages that can only be found in China. This current boom indicates the impact of Globalization but also confirms the strong connection with tradition. By analyzing the current materials including movies, blogs, articles and other sources, students will keep current with the transition in China, apply their knowledge about Chinese culture, and, finally, develop a comprehensive point of view regarding Chinese issues. Students are encouraged to raise topics and findings that interest them. Discussions and research are required for classes and assignments. Students' reading, writing, vocabulary and speaking skills will be enhanced through the activities and assignments. Intermediate level. Conducted in Chinese.

Prerequisites: Two terms of Chinese or permission of the instructor.
Credits: 4
Time: TBA

CHI4201.01 **China and the World: Moments to Remember**
Qian Xie

Recent events in China have wrought unforeseen changes within the country; they have also affected relations between China and the rest of the world. Using a lens informed by current social values, Chinese philosophy and ideology as well as political views, we will examine the economic, political, and social dimensions of recent events and their impact on relations with other countries. Reading, writing, speaking and listening skills will be enhanced through the process of conducting research, engaging in discussions and participating in exercises. The course will provide students with a comprehensive understanding of contemporary Chinese society and China's position in the world, preparing them to conduct research regarding issues related to China.

Prerequisites: Four terms of Chinese or permission of the instructor.
Credits: 4
Time: T 6:30 – 8:20pm, Th 10:10 – 12 noon

FOREIGN LANGUAGE EDUCATION

FLE2521.01 **Second Language and Culture Acquisition**
Peter Jones

How can we understand the challenges of becoming speakers of other languages and participants in new cultures? We are all language and culture learners, whether we seek out the opportunities explicitly or simply notice our engagement in new ways of being, doing, and thinking. These opportunities for understanding and change come into focus, however, when engaging in communication in other languages. We will investigate the lingua-cultural challenges of participation in such contexts and the processes of adjustment, and resistance to them. We orient to these questions with specific reference to models of second language acquisition and communication, with emphasis on those taking sociolinguistic, sociocultural, and anthropological perspectives. We will also explore the most prominent psycholinguistic model of language learning, input-interaction-output, in relation to these social and cultural models. Course participants will engage in second language tutoring as a practical application and source of insight into language and cultural learning. Tutoring can take place in the local school district with English as a second language students or on campus with foreign language learners. The course is particularly recommended for those preparing for a semester abroad, and can also serve as an opportunity to reflect and theorize one's experiences upon return.

Prerequisites: None.
Credits: 4
Time: T 4:10 - 6pm, T 6:30 - 8:20pm

FRENCH

FRE2101.01 **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. During the fall term, we will engage with a variety of subjects and concepts, such as family, education, lifestyle, and self. From the first day of class, students will speak and write in the language, learning to express their opinions and ideas and to communicate effectively through conversation, dialogues and expository writing. Attention will be given to using proper language structures and register as well as to developing good pronunciation. Conducted in French. Introductory level.

Prerequisites: None.
Credits: 4
Time: TWF 4:10 - 6pm

FRE4105.01 Francophone Cinema: In Search of Identity*Jean-Frederic Hennuy*

This course will introduce students to the rich film production of the French-speaking countries outside France, commonly called Francophonie, comprised of Belgium, Switzerland, Quebec, the Caribbean, the Maghreb and many sub-Saharan countries. Under the concept of "identity" we will analyze films that might otherwise be divided by questions of race, gender, genre, period or nation. Students will be responsible for researching aspects of history, film-makers, and specific topics related to the different francophone countries. In addition, there will be regular writing assignments and oral presentations that will help develop students' linguistic, comprehension, analytical and critical skills in French. Conducted in French. Low intermediate level.

Prerequisites: A minimum of two terms in French or placement by the instructor.
Credits: 4
Time: M 8:10 - 10am, W 8:20 - 12noon

FRE4212.01 Art of Persuasion: French Literature and Rhetoric*Jean-Frederic Hennuy*

In this course we will read closely different genres of texts ranging from drama and fiction to poetry and oratory, from sixteenth century to the present. Through the analysis of these texts we will discover all the subtleties and complexities of communication, rhetorical devices and the art of persuasion. Students will be responsible for regular assignments and oral presentations that will help them not only to improve their reading, speaking and writing skills but also to develop their ability recognize, deconstruct and analyze the different rhetorical devices used by writers. Conducted in French. High intermediate level.

Prerequisites: A minimum of four terms of French or placement by the instructor.
Credits: 4
Time: MTh 10:10 - 12noon

FRE4712.01 From the Absurd to the Theater of the Absurd*Isabel Roche*

While the term absurd is most readily linked to French literature and more specifically French theater of the twentieth century, the ideas that it represents can be traced at least as far back as the Enlightenment, when Jean-Jacques Rousseau expressed his feelings of malaise as linked with his understanding of the human condition. In this course, we trace the evolution of the concept of absurdity, from the eighteenth-century notion, to the various understandings put forth during the nineteenth century, to its modern meaning(s) and relationship to existentialism. Multiple genres will be studied, but the focus will be on theater as we strive to understand the path from a sentiment, to a philosophy, to the mid twentieth-century literary movement known as theater of the absurd. Students are responsible for approximately 100 pages of reading per week, as well as for regular writing assignments and oral presentations that help them to further refine their linguistic, analytical, and expository skills in French. Conducted in French. Advanced level.

Prerequisites: A minimum of six terms of French or placement by the instructor.
Credits: 4
Time: TF 2:10 - 4pm

ITALIAN

ITA2106.01 Unlocking Italian Culture: I

Barbara Alfano

This is an introductory course in Italian that will open the door to the inner aspects of the Boot's culture, some of which make life in Italy very attractive, while some others may be puzzling. Most of Italian social life revolves around close interpersonal relationships and attachment to places. Both aspects, for the good and the bad, shape an Italian's day from the morning coffee to the late dinner at home and do affect an individual's entire life. Through role play, music, film, videos, the internet and plenty of different texts you will plunge into Italian life, understand its mechanisms, learn Italian sense of friendship, sense of humor and self-irony, deep attachment to places and people, passion for dressing and eating well, and the downsides of it all. You will speak and interact with others like Italians. By the end of the term you will be able to carry out many everyday tasks in Italian and produce simple sentence-level discourse. Emphasis is on oral communication and performance. Introductory level.

Prerequisites: None.
Credits: 4
Time: MTTh 4:10 - 6pm

ITA4101.01 Contemporary Italian Culture through Film

Barbara Alfano

Come with a lot of curiosity as well as critical sense to discover how Italians portray themselves in contemporary film and literature. Through the main topic of travel, we will take side roads to see what Italy has to say about its history, social environments old and new and its changing social habits. Students will strengthen their speaking skills and develop a foundation with the linguistic structures that will enable them to express their ideas and perspectives with a certain ease, developing, on the writing side, paragraph-level discourse.

Prerequisites: Two terms of Italian or permission of the instructor.
Credits: 4
Time: MTh 6:30 – 8:20pm, with an additional session to be scheduled.

ITA4108.01 Italians About Their World(s)

Barbara Alfano

Come with a lot of curiosity as well as a critical sense to discover what Italians say about their own cultural, social, and political habits - and what they fail to comment on. Through journal articles, interviews, advertisements, web sites, films, as well as other media, we will see what Italians have to say about issues such as family and familism; the role of women in society and at home; education and the relevance of humanities; unemployment and the young person's life; style and taste; the constant turmoil of politics and its historical causes; immigration and how it is changing the country; the dreams and nightmares of Italians; religion; and other relevant and seemingly irrelevant topics. These topics will engage us in long and animated conversations - just like Italians do. Students will strengthen their speaking skills and get a grip on the linguistic structures that will enable them to express their ideas and perspectives with a certain ease, developing, on the writing side, paragraph-level discourse. Students will conclude the term with a guided research project. Low-intermediate level.

Prerequisites: Two terms of Italian or permission of the instructor.
Credits: 4
Time: MWTh 10:10 - 12noon

ITA4705.01 America in Contemporary Italian Literature

Barbara Alfano

America holds a unique place in the history and in the collective imagery of Italians and, as a myth, it did so even before Christopher Columbus hit what he called another world. How does Italian culture confront its own myth of America and what it is that makes Italians rediscover and reinvent "America" still today? What is the myth made of? This course explores ideas of "America" through significant works of Italian literature written during the last twenty-five years. We will focus on three novels, Andrea De Carlo's *Treno di panna*, Gina Lagorio's *L'arcadia americana*, and Alessandro Baricco's *City*, and will alternate the reading of the novels with excerpts from Beppe Severgnini's travelogue *Un italiano in America*. Analysis of primary readings will be supported by scholarly essays. Students' critique of the texts will foster class discussion. Students will learn how to disclose and understand narrative structures and will engage in research projects that will culminate in the production of a final essay in Italian. Advanced level. Conducted in Italian.

Prerequisites: Six terms of Italian or permission of the instructor.
Credits: 4
Time: W 2:10 - 5:50pm

JAPANESE

JPN2105.01 Communicating in Japanese I

Ikuko Yoshida

This is an introductory course in Japanese language and culture. Throughout the course, students will examine the roles of culture in communication, as they are totally immersed in Japanese culture. What is appropriate in communication varies one culture to another, so it is necessary for students to acquire culturally appropriate verbal and nonverbal communication skills in order to communicate effectively. In this course, students will practice listening, speaking, reading, and writing Japanese through various contexts and materials, as well as they 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. Conducted in Japanese. Introductory level.

Prerequisites: None.
Credits: 4
Time: TWF 2:10 – 4pm

JPN4105.01 Morals in Japanese Children's Literature

Ikuko Yoshida

Childrens literature has been used to teach children behaviors and morals that are valued in the culture. Therefore, in this course students will examine behaviors and morals that are highly valued in Japanese culture through Japanese folk tales and contemporary Japanese childrens literature. Throughout the course, students will read Japanese folk tales and childrens books, watch childrens TV shows, discuss the content and cultural implications, and analyze what kinds of behaviors and morals are valued in the Japanese culture. As a project of the course, students are required to create a childrens book, which demonstrates their linguistic ability and cultural understanding as well as their understanding of the content.

Prerequisites: *JPN2106 Communicating in Japanese II.*
Credits: 4
Time: TF 8:10 – 10am, and an additional time to be scheduled

JPN4215.01 Edo to Meiji through the Eyes of John Manjiro

Ikuko Yoshida

In 1841 Manjiro Nakahama, a young Japanese boy, was rescued by an American whaler ship and went to the United States. He was not allowed to return to Japan because the Tokugawa government did not allow diplomatic relations and trading with America. He stayed and lived in this US until he could return to Japan in 1851. Two years later Commodore Perry arrived and opened Japan's doors to the external world, leading to a new era in which Western culture had a greater influence in Japanese society.

By using Manjiro's life experiences as a lens, students will examine some of the main historical events during the 19th century and analyze various views on the future of Japan. Throughout the course, students will develop both their linguistic skills and cognitive skills by discussing the historical events and analyzing individual events through multiple points of view.

Prerequisites: Four terms of Japanese or permission of the instructor.
Credits: 4
Time: MTh 10:10 – 12noon

JPN4705.01 Special Projects in Advanced Japanese

Ikuko Yoshida

This course is designed for students to research/complete a project in their field of interest/concentration. In order to take this course, students are required to write a proposal of their project and be accepted by the instructor. Conducted in Japanese. Advanced level.

Prerequisites: Permission of the instructor.
Credits: 4
Time: TF 10:10 - 12noon

SPANISH

SPA2106.01 The Art of Spanish

Jonathan Pitcher

Students with little or no Spanish will learn the language through an immersion in Latin American painting. While there will be some discussion of standard tactics such as stylistic nuances and artists biographies, it is expected that we will rapidly develop sufficient linguistic ability to focus on movements, ranging from the republican art of nation-building in the 19th Century to modernism, magical realism, and the postmodern, thus treating the works as ideologemes, representations of political and social import. The usual baggage associated with mastering a foreign language explicit grammar sessions, vocabulary, oral and aural practice, text will be on offer, but it will generally be student-driven, servicing the content, corroborating the hope that in confronting our own preconceived notions of the Spanish-speaking world we will simultaneously debunk those regarding how a language is taught. Students will therefore learn to speak, listen, read and write in increasingly meaningful scenarios. Conducted in Spanish.

Prerequisites: None
Credits: 4
Time: MWTh 4:10 - 6pm

SPA4109.01 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 by permission of the instructor.
Credits: 4
Time: MTh 2:10 - 4pm

SPA4201 The Controversies that Formed Modern Spain

Samuel Bauer

How does the Spanish media portray and discuss its own culture? This course aims to offer a comprehensive portrait of contemporary Spanish culture by presenting and discussing the issues that have faced and continue to face Spain, as depicted in its media. Topics will generally be introduced by a film or documentary, which serve to simultaneously strengthen the students' command of all registers of Peninsular Spanish as well as provide them with them with "authentic" Spanish perspectives on Spanish cultural values and issues. After receiving the films, the salient topics will then be discussed, drawing especially on the perspectives and arguments presented in the films. We will not be exploring with issues themselves but rather the Spanish perspective on the issues and also the history and context which frame those issues. Secondary media such as art, newspaper articles, scholarly articles, radio, editorial pieces, speeches, images and texts by Juan Goytisolo, Santiago Carrillo Solares, Javier Marías, Antonio Muñoz, Arturo Pérez Reverte and Julio Llamazares will also be used. Each student, as part of a group or individually, will be responsible for leading two class discussions.

Prerequisites: Four terms of Spanish or permission of the instructor.
Credits: 4
Time: MTh 4:10-6pm

SPA4703.01 Special Projects in Spanish

Jonathan Pitcher

In lieu of more conventional advanced Spanish classes, paralleling a series of often disparate tutorials, with tutees working in relative isolation, the proposal is to allow students free reign over an idea for a final, yearlong project, while concurrently offering them an educated, exoteric audience to assist in fleshing out their work. Faculty will provide key secondary and tertiary reading, common to all, some with immediate relevance to the projects in question, some deemed necessary for any culminating work, but the primary content of these sessions will be student-driven. Arguments, plans, and products will all be presented, defended or discarded, as defined by the progress of the group. Students will nurture their independent thinking through research, develop the sophistication of their writing and vocabulary in the creation of the project, and refine their pronunciation and intonation through discussions in class. The most tangible outcome of the course will be the submission of an informed, significant project at the end of the year.

Prerequisites: At least six terms of Spanish, or by permission of the instructor.
Credits: 4
Time: MTh 10:10 - 12noon

LITERATURE

LIT2101.01 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 expression, aural comprehension, and analytical reading. Tutorials may also introduce the interpretation of literature and the writing of critical essays.

Prerequisites: Permission of the instructor.**Credits:** 2**Time:** TBA**LIT2104.01 Style and Tone in Nonfiction Writing***Wayne Hoffmann-Ogier*

This introductory course focuses on the weekly writing of extended academic 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 2:10 - 5:50pm**LIT2110.01 Pathways: An Introduction to Writing***Wayne Hoffmann-Ogier*

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

Prerequisites: None.**Credits:** 4**Time:** MW 2:10 - 4pm

LIT2147.01 American Film History I

Steven Bach

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

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

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

Quizzes, midterm paper, and a final exam.

Prerequisites: None.
Co-requisites: Screening M 7 - 9 p.m
Credits: 4
Time: MW 4:10 - 6pm

LIT2173.01 The British Regional Novel

Annabel Davis-Goff

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

Prerequisites: None.
Credits: 4
Time: TF 4:10 - 6pm

LIT2188.01 Austen and the Brontes: From Sense to Sensibility

April Bernard

Jane Austen's novels (*Sense & Sensibility*, *Pride & Prejudice*, *Northanger Abbey*, *Mansfield Park*, *Emma*, and *Persuasion*) bridged the Augustan and the Romantic ages with a stern yet deeply affectionate view of young women on the perilous road to marriage. Only a few years later, sister novelists Charlotte and Emily Bronte, deeply immersed in Romanticism, wrote on much the same subject--minus Austen's wit, perhaps, but with compensatory doses of terror. We will read *Jane Eyre*, *Shirley*, and *Villette* by Charlotte Bronte, and end the course with Emily Bronte's endlessly puzzling, compelling, and horrifying *Wuthering Heights*. Students will be expected to research and present reports to the class on contextual material, and to write three critical papers.

Prerequisites: None.
Credits: 4
Time: TF 10:10 - 12noon

LIT2218.01 **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 that 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: MTh 10:10 - 12noon

LIT2250.01 **The Literature of Artistic Obsession**
Marguerite Feitlowitz

Creativity itself - elixir and torment, liberation and bondage, enchantment, exhilaration and irresistible adventure has from time immemorial inspired great works of literature. Our readings will embrace a spectrum of artistic obsession: protagonists caught in the throes of creative fixation; the artist who tries madly to impose himself, according to his own impossible terms, on society; the artist or art work that becomes a grail to an obsessed scholar, biographer or translator. Among the authors whose books we will read are Balzac, James, Kafka, Bernhard, Ozick, Toibin, Coetzee, and Tsypkin.

Prerequisites: None.
Credits: 4
Time: MW 4:10 - 6pm

LIT2281.01 **William Maxwell: Writer and Editor**
Annabel Davis-Goff

William Maxwell was an editor at the New Yorker for forty years; he was also one of the twentieth century's great American writers. We will read three of his novels and a selection of the stories he edited. These will include work by Mavis Gallant, Shirley Hazzard, and Frank O'Connor. This course is suitable for students of all levels.

Prerequisites: None.
Credits: 4
Time: WF 2:10 - 4pm

LIT2284.01 **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: MW 10:10 - 12noon

LIT2291.01 Nature, Technology, and the Literary Imagination

Mark Wunderlich

In this course, we will look at the ways in which writers have shaped our thinking about nature, the environment, sustainability and rural living. For starters, we will study works by Virgil, poets of the English Romantic era, New World travel journals and accounts of first encounters between Europeans and indigenous people. We will read fiction, essays, longer works of nonfiction, and poems by authors such as Emerson, Henry David Thoreau, and contemporary writers such as Wendell Berry, Gene Logsdon, Verlyn Klinkenborg, and Michael Pollan, and numerous contemporary poets. This course may be of particular interest to students of science and those interested in environmental issues.

Prerequisites: None.
Credits: 4
Time: MTh 2:10 - 4pm

LIT2307.01 Script to Screen

Steven Bach

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

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

This course will serve as the basis and prerequisite for *LIT4475 Advanced Screenwriting*.

Prerequisites: A conversation with the instructor is recommended, but not required.
Co-requisites: Screening M 7 - 9 p.m.
Credits: 4
Time: MW 2:10 - 4pm

LIT2309.01 French Fictions from the 17th - Early 19th Century

Dan Hofstadter

From its inception (Madame de La Fayette's *The Princesse de Clèves*) the French novel has focused on desire, power, and intrigue. Even as writers explored shifting alliances at court, rode waves of revolution, and chronicled the emergence of the modern city, they were obsessed with the intricate workings of the human mind. "I think therefore I am," wrote the philosopher Descartes, and this notion pervades French fiction. How do we think? How should we think? What is genius? What is the relation between thought and language? Is language tantamount to action? French novels, plays, and memoirs are at once philosophical and full of incident; visual and volatile; path-breaking yet preoccupied with linguistic purity. Expect to read, in translation, works by Madame de La Fayette, Racine, Diderot, Voltaire, Laclos, Rousseau, Stendhal, and others.

Prerequisites: None.
Credits: 4
Time: MTh 4:10 - 6pm

LIT2312.01 The American Short Story
Doug Bauer

This course will trace the path and growth of the story through the 20th 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: MW 2:10 - 4pm

LIT2319.01 Reading and Writing Poetry in Form
Mark Wunderlich

Meaningful experimentation in poetry stems from the knowledge of the tradition of the art. In this course students will read and write poetry in a variety of verse forms gleaned from the history of English verse, including sonnets, sestinas, villanelles, pantoums, ghazals and so forth. Students will also learn to scan, write in syllabic patterns and be versed in all variety of rhyme, rhythm, prosodic impulses and poetic devices.

Prerequisites: None.
Credits: 4
Time: T 10:10 - 12noon, T 2:10 - 4pm

LIT4104.01 Greek Tragedy: Plays and Theory
Kathleen Dimmick

This course investigates the great beginning of the western dramatic tradition in fifth-century Athens. We'll read and discuss plays by Aeschylus, Sophocles and Euripides. We will also discuss theories of tragedy by reading Aristotle's *Poetics*, Nietzsche's *The Birth of Tragedy*, and selections from Plato's *Republic* and Hegel's *Philosophy of Fine Art*. Students will be expected to write two essays.

Prerequisites: One dramatic literature or literature course or one drama course in acting, directing, or playwriting.
Credits: 4
Time: W 8:20 - 12noon

LIT4105.01 Reading and Writing: The Zeitgeist
April Bernard

Students writing fiction, poetry and plays will read and write in all these forms. Our reading will be from work published within the last ten years and, in some cases, within the previous week. A level of serious commitment to the questions of writing in this moment - socially, politically, culturally - will be expected.

Prerequisites: Permission of the instructor.
Credits: 4
Time: W 10:10 - 12noon, W 2:10 - 4pm

LIT4165.01 Historical Fictions/Fictional Histories
Marguerite Feitlowitz

In this Honors Seminar, we will consider the demands and complexities of working with history in fiction. When, where, why, and how do facts abet and/or intrude on the creation of plot, character, place, framing, rhythm, and other details of style in novels and stories? How do questions of representation, selection and emphasis, vocabulary and tone, pacing and texture, affect the writing of history? What is the role of rationality in fiction? Of irrationality in history? On what basis do we extend our trust to the historian? To the fictional narrator? These are but a few of the questions we will ponder over the course of the semester.

Along with novels and stories (Dinesen, Yourcenar, Manzoni, Toibin, Appelfeld, Piglia, Sebald), we will read texts in which major historians describe, analyze, and meditate upon the practice of their discipline. In addition to critical papers, students will have the opportunity to write original historical fictions.

Prerequisites: Writing sample; Permission of the instructor. Please submit an example of critical writing - a recent course paper, for example - by May 7, 2008. You will find a labeled submissions box in Charlene James's office in the Barn.
Credits: 4
Time: T 2:10 - 5:50pm

LIT4271.01 Dante's Inferno
Dan Hofstadter

In this course we read Dante's *Inferno* in a variety of English translations. As an introduction to this transcendentally great work of the early fourteenth century we also study a number of ancient poetic texts dealing with the "underworld passage" theme, beginning with Mesopotamian legends and proceeding through the tales of Theseus, Hercules, Orpheus, Ulysses, Aeneas, and the Jesus of the apocryphal *Gospel of Nicodemus*. Arriving at Dante's era, we shall look into some of Dante's other poetry, including the continuation of *The Divine Comedy* -- the *Purgatorio* and the *Paradiso* -- and its connection with the tradition of courtly love and with scholastic philosophy. Dante will be considered as a poet, a religious thinker, and an exiled politician enraged at the bad governance of his native Florence. Students will be encouraged to debate Dante's principal concerns -- moral complacency, contrition, carnal weakness, suicidal depression, and so forth. In this course some other Tuscan cultural achievements of this period, the Trecento, will also be scrutinized, both for their beauty and their contribution to the understanding of space and perspective. Students who can read or speak Italian will be encouraged to read Dante in the original, and also to offer essays in Italian, if they wish.

Prerequisites: Permission of the instructor.
Credits: 4
Time: MTh 2:10 - 4pm

LIT4498.01 Senior Projects in Literature
Doug Bauer

Seniors who are working on sustained writing projects - such as a substantial critical essay, a full-length play, a group of short stories or short plays, a novel, a collection of poems, a long poem, a longer piece of nonfiction - will meet weekly. We will discuss relevant models and critique one another's progress.

Students not concentrating in Literature are also welcome to apply.

Prerequisites: Permission of the instructor. Interested students should email a brief overview of their project and a writing sample to dbauer@bennington.edu by May 7.
Credits: 4
Time: T 2:10 - 5:50pm

MUSIC

MUSIC FUNDAMENTALS

MFN2110.01 **Groundwork: What You Need to Know to Make Music**
Kitty Brazelton

You may or may not play an instrument. It doesn't matter. What matters is how you think, how you hear and how you communicate. And that you are willing to adapt that knowledge to the musical field: We will learn to listen to music, talk about music, improvise music, write music and write about music, read music and read about music, but most of all we will learn to collaborate to make music unique to the class and the individuals in it. No matter what your background, come prepared to play.

Prerequisites: None.
Credits: 4
Time: TTh 4:10 – 6pm

MFN2129.01	Aural Skills	<i>Composer Interns</i>
MFN2129.02	Aural Skills	<i>Composer Interns</i>
MFN2129.03	Aural Skills	<i>Composer Interns</i>
MFN2129.04	Aural Skills	<i>Composer Interns</i>

Rhythmic exercises, sight singing, and dictation are used to enhance listening and performance. Classes will be divided into sections - from beginning to advanced - according to the level of the student. The beginning level will emphasize notation and learning to read music. This course is highly recommended to all involved in music and to anyone wishing to improve their ears.

Prerequisites: None. Placement test required to determine section. Placement test is given at the beginning of each term.
Credits: 2
Time: M 2:10 - 4pm beginning (section 1)
Time: M 4:10 - 6pm beginning (section 2)
Time: W 4:10 - 6pm intermediate (section 3)
Time: TBA advanced (section 4)

MUSIC

MUS2001.01 **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.

Prerequisites: None.
Co-requisites: Students taking performance classes are requested to show work during the term at Music Workshop.
Credits: 0
Time: T 6:30 - 8pm

MUS4366.01 **Artist's Portfolio**
Dana Reitz

Explaining art work 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, resumé's, 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: T 4:10 - 6pm

MUSIC COMPOSITION

MCO2109.01 **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. The afternoon lab session will cover digital audio recording, signal processing, and compositional practice in the electronic music studio.

Prerequisites: None.
Credits: 4
Time: M 10:10 - 12noon, M 2:10 - 4pm

MCO4101.01 **Film Music**
Kenji Bunch

The practice of underscoring movies is as old as film itself, from early improvised accompaniments to silent films, to the orchestrations of Bernard Herrmann and Ennio Morricone. In this course, we will look and listen to a variety of films and sound scores throughout the ages, analyzing the way in which they act as counterpoint to plot and the visual score. Musical analysis of these films, and writing about/discussion of film scores will serve as background to the students' own projects. Students will be expected to provide musical accompaniment to a variety of films by the end of the term (which may include collaborations with other students' projects in video and animation) as well as orchestration of previously existing films, such as early silent film. Students will be expected to record and synch their music within a digital environment.

Prerequisites: A previous composition or theory course, or permission of the instructor.
Credits: 4
Time: T 4:10 - 6pm, W 6:30 - 8:20pm

MCO4120.01 **Beginning Composing**
Su Lian Tan

Students will learn how to compose and perform new solo and group works. You will be writing for specific combinations of instruments as well as some of your own choosing. You will perform your pieces as well as other students' works, sometimes on your primary instrument or as a conductor. The course will address the practical, theoretical concerns of composing music, as well as aesthetic considerations that arise, through discussion, practice, and exercises. Students are requested to show work during the term at Music Workshop.

Prerequisites: Ability to read music, vocal or instrumental experience strongly recommended.
Credits: 4
Time: TW 10:10am-12:00noon

MCO4361.01 **Whose Opera?**
Kitty Brazelton

Looking for six able composers, six able writers and six able singer/actors. Or those who combine these abilities. Example of bi-weekly assignment: short operatic sketch by six teams of writer-composers for singer-actors. Writer starts - delivering libretto to composer who sets words to music, and team delivers sketch to class one week later. After sketch is critiqued in class, singer-actor(s) prepare sketch for following week with composers musical assistance. Writers must contribute to performance in some way as well. Finished sketches presented at Music Workshop during term. Course will culminate in evening-length public showing of successful sketches.

No musical style requirements. For writers: a clear understanding of spoken word and the sonic effects of language. For actor/singers: self-directed quick-study acting ability. For everyone: enough music literacy to speed communication but sight-reading not required - willingness to learn, imagination, memory, acting ability, and good intonation crucial. In addition to the course time, weekly rehearsal time as well as substantial preparation for performance towards end of term is required.

Prerequisites: **Writers** - an appropriate writing sample (max. 5 pgs.). Please submit via email: kbrazelton@bennington.edu one week prior to registration.
Composers - references from Music Composition faculty. Please submit via email: kbrazelton@bennington.edu one week prior to registration.
Singer/actors - references from Music Voice faculty and Drama faculty or equivalent. Please submit via email: kbrazelton@bennington.edu one week prior to registration.
Co-requisites: Music Workshop (Tuesday, 6:30 - 8:00pm).
Credits: 4
Time: W 8 - 12noon

MCO4377.01 **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 4:10 - 6pm

MCO4795A.01 **Advanced Projects in Music Composition**
Kenji Bunch

An advanced course in writing for instrumentalists from the Ne(x)tworks ensemble. Emphasis will be on orchestration and idiomatic writing for diverse instruments within a group texture, and how to effectively communicate complex ideas through expressive notation and clear orchestration. We will also explore non-traditional graphic and improvisational scores for this ensemble. Students will be expected to produce one piece, of no less than 5 minutes of length, by the end of the term. Student works will be performed at the end of the term.

Prerequisites: A previous composition or theory course. Ability to read music.
Credits: 4
Time: W 8:10 - 12noon

MUSIC HEALING

MHE2101.01 **Music Healing I**
Milford Graves

Course material includes: Pythagorean arithmetic and scale construction; Yoruba bata drumming of Nigeria, Africa; dundun speech system of Nigeria; Ashanti/Ewe drumming 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 of this course is to expose each student to a holistic overview of various philosophies and experiences, and how they relate to the musician and to the listener.

Prerequisites: None.
Credits: 4
Time: W 8:20 - 12noon

MHE4228.01 **Music Healing, Computers & LabVIEW**
Milford Graves

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

Prerequisites: *MHE2101 Music Healing I.*
Credits: 2
Time: T 4:10 - 6pm

MUSIC HISTORY**MHI2114.01 Music as an Instrument for Social Change***Bruce Williamson*

This course will examine how music has provided strength and solidarity to various protest movements of the 20th century, often with dedicated support from student populations. We will look for examples of injustice and oppression which resulted in powerful musical expressions of both descriptive concern and angry defiance. Some of the social movements with a rich partnership in music will include: civil rights in the US, the anti-apartheid movement in South Africa, anti-war movements, free speech movements, various labor struggles and other fights against racism, sexism and religious or national persecution. We will compare lyrics and opinions of artists as varied as Woody Guthrie, Bob Marley and John Lennon, noting how musical styles such as folk, rock, reggae and gospel can help unify a group of people with a common cause.

Prerequisites: None.
Credits: 4
Time: TTh 4:10 - 6pm

MHI2135.01 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 10:10 - 12noon

MHI2180.01 Drama Queens, Heroes and Swains*Su Lian Tan*

When Wolfgang Amadeus Mozart got together with his librettist counterparts, provocative operas came into being. In this seminar we will study operatic ventures from Mozart to traditional music theater pieces from China. We will delve into issues of prosody and word painting through analysis. We will also engage in discussions, research, and creative projects in how opera comes about, its place in our culture, and its aesthetic, with the focus and explorations centering focusing on musical components. The bulk of your work will be viewing, listening to, and understanding these works. Your responses will take the form of research papers, some creative writing, and performance and composition when possible.

Prerequisites: Ability to read music strongly recommended.
Credits: 4
Time: MW 4:10 - 6pm

MUSIC INSTRUMENTAL STUDY

MIN2215.01 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, 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. Depending on scheduling, these will be individual or group lessons.

Prerequisites: Must have your own instrument.
Co-requisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8:00pm) in order to receive two credits.
Credits: 2
Time: T 2 - 3pm

MIN2217.01 Bass and Electric Bass

Michael DelPrete

Beginning to advanced lessons in bass technique and appropriate theory.

Prerequisites: Audition. Contact Suzanne Jones, x4510, for details.
Co-requisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8:00pm) in order to receive two credits.
Credits: 2
Time: TBA

MIN2223.01 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 (Tuesday, 6:30 - 8:00pm).

Prerequisites: Contact Suzanne Jones, x4510, for details. Audition and permission of the instructor.
Credits: 2
Time: TBA

MIN2229.01 **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 will be expected to perform at Music Workshop, or as part of a concert, in ensemble and/or solo. Depending on scheduling, these will be individual or group lessons.

Prerequisites: Must have your own instrument.
Co-requisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8:00pm) in order to receive two credits.
Credits: 2
Time: T 1 - 2pm

MIN2232.01 **Piano Lab I** *Music Faculty*
MIN2232.02 **Piano Lab I** *Music Faculty*

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

Prerequisites: None.
Co-requisites: *MFN2129 Aural Skills* or *MFN2105 Music Groundwork: Reading / Writing*.
Credits: 2
Time: Th 2:10 - 4pm (section 1)
Time: F 2:10 - 4pm (section 2)

MIN2235.01 **Woodwind Workshop**
Bruce Williamson

This course will cover woodwind (flute, clarinet, etc.) 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 (Tuesday, 6:30 - 8:00pm).

Prerequisites: Audition. Contact Suzanne Jones, x4510, for details.
Credits: 2
Time: TBA

MIN2236.01 **Piano Lab II**
Music Faculty

Basic keyboard skills for those with some prior piano experience.

Prerequisites: *MIN2232 Piano Lab I* or equivalent.
Credits: 2
Time: F 10:10 - 12noon

MIN2237.01 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 (Tuesday, 6:30 - 8:00 pm).

Prerequisites: Audition. Contact Suzanne Jones, x4510, for details.
Credits: 2
Time: TBA

MIN2239.01 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 (Tuesday, 6:30 - 8:00pm).

Prerequisites: Audition. Contact Suzanne Jones, x4510, for details.
Credits: 2
Time: TBA

MIN2241.01 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: Must arrange for instrument use per term. Must attend and participate in Music Workshop (Tuesday, 6:30 - 8:00pm) in order to receive two credits.
Credits: 2
Time: TBA

MIN2247.01 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 progressions, and simple arrangements of songs. Some previous musical experience is required.

Prerequisites: Audition. Contact Suzanne Jones, x 4510, for details.
Co-requisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8:00pm) in order to receive two credits.
Credits: 2
Time: F 10:10 - 12noon

MIN2345.01 **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.

Prerequisites: At least 2 years of previous instruction and experience on violin or viola.
Co-requisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8:00pm) in order to receive two credits.
Credits: 2
Time: TBA

MIN2354.01 **Beginning Cello**
Nathaniel Parke

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: Permission of the instructor.
Corequisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8:00pm) in order to receive two credits.
Credits: 2
Time: TBA

MIN4218 **Brass Instruments**
Tom Bergeron

Individual instruction for brass players with some previous experience (including trumpet, French horn, trombone, and tuba). Strategies will be developed for each student to enhance their technique and musicianship. Course work will include the study and practice of music in a variety of styles including baroque, classical/romantic, contemporary, and jazz/improvisation, depending on the level and specific interests of the student. The physical and technical aspects of brass playing will be developed through the regular practice of various exercises, including some practice of yoga. At least one public performance is strongly encouraged each semester, and required for students enrolling for 2 credits.

Prerequisites: Audition. Contact Suzanne Jones, x4510, for details.
Co-Requisites: Must attend and participate in Music Workshop (Tuesday, 6:30-8:00pm) in order to receive two credits.
Credits: 2
Time: TBA

MIN4225.01 **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.

Prerequisites: Audition. Contact Suzanne Jones, x4510, for details.
Co-requisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8:00pm) in order to receive 2 credits.
Credits: 2
Time: TBA

MIN4327.01 **Fiddle**
John Kirk

For the experienced (2+years of playing) violinist. Lessons in traditional styles of fiddling - Qubecois, New England, Southern Appalachian, Cajun, Irish, and Scottish. This tutorial is designed to heighten awareness of the variety of ways the violin is played regionally and socially in North America (and indeed around the world these days) and to give practical music skills for furthering personal music making. Students will be expected to perform at Music Workshop, or as part of a concert, in ensemble and/or solo. Depending on scheduling, these will be individual or group lessons.

Prerequisites: 2+ years of violin instruction. Must have your own instrument or arrange for instrument use per term.
Co-requisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8:00pm) in order to receive two credits.
Credits: 2
Time: T 3 - 4pm

MIN4333.01 **Piano**
Music Faculty

One-on-one lessons, scheduled individually, available to students with previous study.

Prerequisites: Permission of the instructor or audition. Contact Suzanne Jones, x4510, for details.
Co-requisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8:00pm) in order to receive two credits.
Credits: 2
Time: TBA

MIN4355.01 **Cello**
Nathaniel Parke

Studio instruction in cello. There will be an emphasis on creating and working towards an end of term project for each student.

Prerequisites: Audition. Contact Suzanne Jones, x4510, for details.
Corequisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8:00pm) in order to receive two credits.
Credits: 2
Time: TBA

MUSIC PERFORMANCE

MPF4100.01 **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.

Prerequisites: Audition. Contact Suzanne Jones, x4510, for details.
Credits: 1
Time: Su 5:45 - 8:30pm

MPF4205.01 Vocal Ensemble: Street Corner Harmony

Thomas Bogdan

Wanted: Five men and five women, with strong musical experience, soprano to bass, to form a versatile vocal ensemble that can also break up into smaller groups. We will listen to, learn, and perform classic doo-wop and close-harmony vocal arrangements, both a capella and accompanied, as well as create new arrangements in that style. Most of the pieces will have a lead vocal and back-up vocals, and some will be close-harmony arrangements. The class will develop ensemble performance, harmonic listening, and challenge the participants musical development. Everyone will learn to harmonize, sing back-up vocals, and get a chance to sing lead. The class will culminate with a performance at the end of the term.

Prerequisites: Adequate musicianship, singing, and sight-reading experience. Audition. Contact Suzanne Jones, x4510, for details.

Credits: 2

Time: W 9 - 12noon

MPF4221.01 Traditional Music Ensemble

John Kirk

We will be studying and performing from the string band traditions of rural America. Also: Nova Scotia, Qubecois, 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.

Prerequisites: Three to five years of instrument playing experience. Must have your own instrument or arrange for instrument use per term.

Co-requisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8:00pm) in order to receive two credits.

Credits: 2

Time: T 9 - 10am

MPF4230.01 Advanced Chamber Music String Ensemble
MPF4230.02 Advanced Chamber Music Woodwind Ensemble
MPF4230.03 Advanced Chamber Music Brass Ensemble

Music Faculty

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

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

Co-requisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8:00pm) in order to receive two credits.

Credits: 2

Time: TBA (section 1)
TBA (section 2)
TBA (section 3)

MPF4250.01 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.

- Prerequisites:** Ability to read music and lead sheets (melody and chord symbols). Audition. Contact Suzanne Jones, x4510, for details.
Co-requisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8:00pm) in order to receive four credits.
Credits: 4
Time: W 6:30 - 10:30pm

MUSIC SOUND DESIGN AND RECORDING

MSR2206.01 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 design sound effects and music scores and 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 ProTools as a computer audio production tool for film and theatre.

- Prerequisites:** None.
Co-requisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8:00pm).
Credits: 4
Time: Th 2:10 - 6pm

MSR4052.01 The Art of Acoustic Recording
Julie Last

Building on the fundamentals developed in *MSE2152 Beginning Workshop in Recording*, 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.

- Prerequisites:** *MSR2151 Beginning Workshop in Recording* or *MSR2206 Sound Design for Media and Performance*.
Co-requisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8:00pm).
Credits: 4
Time: Th 6:30 - 10:10pm

MSR4358.01 **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: *MSR2206 Sound Design for Media and Performance or MSR2152 Beginning Workshop in Recording.*
Credits: 2
Time: F 8:20 - 12noon
(Note: This course meets every other week.)

MSR4362.01 **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 or computer? 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. Starting with one original song, you will be creating arrangements, developing listening skills, recording instruments, learning to shape performances, and studying the work of successful record producers.

Prerequisites: *MSR4052 The Art of Acoustic Recording or permission of the instructor.*
Credits: 2
Time: F 8:20 - 12noon
(Note: This course meets every other week.)

MUSIC THEORY

MTH2282.01 **Beginning Percussion Theory and Improvisation**
Milford Graves

This workshop introduces and provides 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 in 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.

Prerequisites: None.
Co-requisites: Must perform in Music Workshop (Tuesday, 6:30 - 8:00pm).
Credits: 2
Time: T 2:10 - 4pm

MTH4272.01 Jazz Theory and Improvisation
Bruce Williamson

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

Prerequisites: Ability to read music.
Credits: 4
Time: TTh 2:10 - 4pm

MTH4282.01 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 percussion segment of this ensemble will develop each student's individual, creative expressionistic capabilities, and increase their intuitiveness and adaptogenic qualities to participate in spontaneous and improvised music.

Prerequisites: *MTH2282 Beginning Percussion Theory & Improvisation* or permission of the instructor.
Co-requisites: Must perform in Music Workshop (Tuesday, 6:30 - 8:00pm).
Credits: 4
Time: T 6:30 - 10:10pm

MTH4401.01 Advanced Music Theory Seminar
Kitty Brazelton

This is a research course for advanced students with a strong background in music. The course will start studying the history and evolution of Western music theories (e.g. Anonymous III & IV, Jacob de Lige, Fux, Rameau, up through Schoenberg, Schenker, et al), seeking a central paradigmatic flow or evolving set of rules/assumptions. We will then explore contemporary scholarly work by modern theorists selected by the class from music, linguistics and/or semiotics. The goal of the course will be to construct a contemporary grammar that encompasses not only harmony but other elements such as rhythm and the psychology of attention-getting and memory vs. time. Students will be expected to prepare and present research informally in seminar on a weekly basis. Two formal (at Music Workshop, Tuesdays, 6:30-8pm) presentations of individual theoretical research will be expected at midterm and end of term: either a scholarly paper or a demonstrative composition.

Prerequisites: At least one prior course in *Music Theory: Counterpoint, Harmony* or the equivalent; music history courses and/or intermediate-level work with Professor Graves. Strong score-reading. Recommendation by music faculty.
Credits: 4
Time: W 2:10 - 6pm

MUSIC VOICE

MVO4301.01	Intermediate Voice	<i>Thomas Bogdan</i>
MVO4301.02	Intermediate Voice	<i>Thomas Bogdan</i>
MVO4301.03	Intermediate Voice	<i>Rachel Rosales</i>
MVO4301.04	Intermediate Voice	<i>Rachel Rosales</i>

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, 17-18th-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.

Prerequisites:	Previous voice experience and/or study, some music literacy. Audition. Contact Suzanne Jones, x4510, for details.	
Corequisites:	Must attend and participate in Music Workshop (Tuesday, 6:30 - 8:00pm) in order to receive two credits.	
Credits:	2	
Time:	T 10:10 - 12noon	(section 1)
Time:	Th 10:10 - 12noon	(section 2)
Time:	T 10:10 - 12noon	(section 3)
Time:	W 2 - 3:50pm	(section 4)

MVO4401.01	Advanced Voice	<i>Thomas Bogdan</i>
MVO4401.02	Advanced Voice	<i>Rachel Rosales</i>

Advanced study of vocal technique and the interpretation of the vocal repertoire, designed for advanced students who have music as a plan concentration and to assist graduating seniors with preparation for senior recitals. Students are required to study and to perform a varied spectrum of vocal repertory for performance 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 repertory.

Prerequisites:	Previous voice experience and/or study. Audition. Contact Suzanne Jones, x4510, for details.	
Co-requisites:	Must attend and participate in Music Workshop (Tuesday, 6:30 - 8:00pm) in order to receive two credits.	
Credits:	2	
Time:	TBA	(section 1)
Time:	TBA	(section 2)

MVO4402.01	Advanced Voice Intensive
<i>Thomas Bogdan; Rachel Rosales</i>	

Advanced vocalists who study voice intensively as part of a music concentration may be eligible for an additional 2 credits subject to the approval and recommendation of the music voice faculty.

Prerequisites:	Previous voice study, music concentration.
Co-requisites:	<i>MVO4401 Advanced Voice.</i>
Credits:	2
Time:	TBA

SCIENCE AND MATHEMATICS

ASTRONOMY

AST2101 **The Process of Astronomy**
AST2101L **The Process of Astronomy Lab**
Christina Dunn

How do we know what we know about the universe? Astronomy textbooks can tell us everything from the composition of stars to the history of neighboring galaxies, but how can astronomers tell us about these objects we cannot touch or places we will never visit? This course will explore how these theories are built, delving into the physics that drives the universe around us. We will recreate many classic astronomical experiments in the observatory and the physics laboratory.

Prerequisites: None.
Credits: 4
Time: MTh 2:10 – 4pm
Note: Observatory lab time is Tuesday night, time TBA

BIOLOGY

BIO2109 **Forests: An Introduction to Ecology and Evolution**
BIO2109L **Forests: An Introduction to Ecology and Evolution Lab**
Valerie Imbruce

Over millions of years, communities of plants and animals in the earth's forests have evolved complex systems that enable the forest to recover from environmental change. In New England, native populations of people certainly used the forest and practiced agriculture, but the forest underwent profound changes as a result of extensive clearing of land for farming by European settlers. Today, however, New England is one of the most heavily forested regions of the United States. This course in ecology and evolution addresses organisms in habitat and function of natural systems. We will use the forest ecosystems that dominate Bennington's landscape to develop tools applicable in study of any ecosystem. How has evolution shaped the composition and structure of native tree species? Do herbivores and carnivores shape the plant community or vice versa? How have these systems responded to a history of glaciation, climate change, fire, wind, and agriculture? What are the broader ecological implications of the recent regeneration of our forests? Are forests 'sinks' or 'sources' of greenhouse gases? For anyone interested in how natural systems – plants and animals – work and in 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 likely be at least one weekend field-trip.

Prerequisites: None.
Credits: 4
Time: MTh 10:10 – 12noon
Time: T 2:10 – 4pm (lab)
Note: Students must register for both sections.

BIO2111.01 **Introduction to Cell Biology**
BIO2111L.01 **Introduction to Cell Biology Lab**
Amie McClellan

Cells are the fundamental units that organize life. In this class we will investigate cell structure and function, learn about DNA replication and transcription, find out how proteins are made and transported, and come to understand how interfering with cell biological processes can result in disease. In the lab, students will gain experience with both prokaryotic and eukaryotic cells and learn methods of cell biological research.

Prerequisites: None.
Co-requisites: Students must also register for the lab, *BIO 2111L*.
Credits: 4
Time: TF 8:10 - 10am
Time: W 8:20 - 12noon (lab)
Note: Students must register for both sections.

BIO2205 **Population, Food and Farms**
Valerie Imbruce

The single most momentous event in human history was arguably the advent of agriculture about 12000 years ago. Before then, for many thousands of years, there were no more than a few million people, all living as hunter-gatherers. The global population is expected to surpass 10 billion within 35 years (35 years ago, it was less than 3billion) and already half of the world's lands are in cultivation. The "Green Revolution" increased global grain yields several-fold, but total yields are no longer increasing, and there is concern about genetic impoverishment and continued use of fossil fuel-based fertilizers and pesticides. Agricultural trade is rapidly becoming global in scope, with agricultural development occurring unevenly around the world. U.S. farm population, over 50% of the country 75 years ago, is now under 2%. The area of current farmland in Vermont is only about 10% of its maximum ca. 150 years ago. These bits of information are part of a complex and confusing picture, but understanding the linkages between food production, ecological support systems, and human population is critical to environmental stability and to the well-being of human society. What are the limits (if any) on agricultural food production? Can agricultural yields per unit land area be increased without reliance on external, chemical inputs? Or for some agricultural commodities, is overproduction more of a problem than low yields? Can any agricultural system mimic a natural system and be truly sustainable, or is degradation inevitable? Was Jefferson correct in arguing that democracy was most (only?) viable in a society of land-owning farmers? Can free-market economies and sustainable agricultures coexist? For anyone interested in the historical and current agricultural situation, and how to understand agriculture as an ecological as well as cultural, political and economic act. Field trips to area farms will be included. The class is appropriate as preparation for more advanced work in biology, or for students of any discipline of study.

Prerequisites: None.
Credits: 4
Time: MTh 4:10 – 6pm

BIO2239.01 **Field Course in Coral Reef Biology**
Elizabeth Sherman

THIS COURSE WILL BE TAUGHT DURING FWT 2009

This course will take place on the island of Grand Cayman, British West Indies (Latitude 19 23' N, Longitude 81 24'W) for one week in January or February 2009. Students will have an opportunity to become certified scuba divers and gain first hand experience with the taxonomy, identification and characteristics of the animals which live in coral reefs as they dive and snorkel in the extraordinary fringing reefs of Grand Cayman. Time: January or February 2009.

Prerequisites: Permission of the instructor. Preference will be given to students who have some familiarity with biodiversity (e.g. *How Animals Work*; *Diversity of Coral Reef Animals*; *Comparative Animal Physiology*, or other biology classes). Due to the additional expenses of off-campus study, students will be required to pay an additional fee for diving, room, board, and tuition; a sufficient number of students must enroll in order for this course to be offered.

Credits: 2

Time: TBA

BIO4105.01 **Micro-organisms, Macro-science**
Amie McClellan

In this Mellon Foundation funded course we will examine the usefulness and contributions of microscopic model organisms to current biological topics ranging from evolution and social behavior to aging and neurological disease. This course will take full advantage of available library resources to facilitate reading, discussion, and presentation of scientific articles and primary research papers; we will also design and execute laboratory experiments relevant to the subject matter. Students will be encouraged to develop research proposals of their own, to be conducted during the Spring 2009 term.

Prerequisites: Previous course work in biology.

Credits: 4

Time: W 2:10 – 5:50pm with additional laboratory time as needed

BIO4201.01 **Comparative Animal Physiology**
BIO4201L.01 **Comparative Animal Physiology Lab**
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.

Co-requisites: Students must also register for the lab, *BIO 4201L*.

Credits: 4

Time: TF 10:10 - 12noon

Time: W 8:20 - 12noon (lab)

Note: Students must register for both sections.

CHEMISTRY**CHE2128.01 Environmental Chemistry**

Janet Foley

Have you ever listened to the news and wondered why there is a hole in the ozone layer, why there are high cancer rates in some places, why the earth is warming up, or why pesticides kill bugs... Many of the problems we face are the result of chemical interactions. The purpose of the course is to help you develop the tools that you need to be a knowledgeable citizen about a broad range of environmental issues. The class and text are designed to teach chemistry on a "need to know" basis; that is you learn the concepts needed to understand air pollution, acid rain, the greenhouse effect, nuclear energy, alternative energy sources, making polymers, drug design, and nutrition. Emphasis will be on discussion of the social and political implications of the issues as well as a chemical understanding. Students will have the opportunity to do a project on a topic of their interest.

Prerequisites: None.
Credits: 4
Time: MTh 2:10 - 4pm

CHE2211.01 Chemistry 1: Chemical Principles
CHE2211L.01 Chemistry 1: Chemical Principles Lab

John Bullock

This class is the first of a four course sequence covering General and Organic Chemistry. Students do not need to take the entire sequence. This course will focus on introductory chemical principles, including atomic theory, classical and quantum bonding concepts, molecular structure, organic functional groups, and the relationship between structure and properties. The class will have lecture/discussion meetings at which we will critically examine the major concepts of reading assignments, discuss articles, and review some of the current developments of the field. The aim of the laboratory will be to develop your experimental skills, especially your ability to design meaningful experiments, analyze data, and interpret observations.

Prerequisites: None.
Credits: 4
Time: MTh 8:10 - 10am
Time: W 2:10 - 6pm (lab)
Note: Students must register for both sections.

CHE4213.01 Chemistry 3: Organic Reactions and Mechanisms
CHE4213L.01 Chemistry 3: Organic Reactions and Mechanisms Lab

Janet Foley

Chemistry 3 focuses on how reactions happen: what are the steps, how do we discover them, and how we use this to look at some practical systems: the synthesis of a drug, the kinetics of substitution. Emphasis will be using the general principles such as nucleophiles and electrophiles, to guide an understanding of specific reactions. Lab will focus on several clusters of experiments designed for students to extend what they know to answer questions of their own. A major project will be the development of a research proposal based on the students own question. Background from the literature will motivate the proposal and initial experiments will be proposed.

Prerequisites: *Chemistry 1 and 2.*
Credits: 4
Time: MTh 10:10 - 12noon
Time: T 2 - 6pm (lab)
Note: Students must register for both sections.

COMPUTER SCIENCE**CS2120.01 Logic Machines 10***Joe Holt*

After 30 years of exploring electronics, it is still amazing that all computers, from the cheapest alarm clocks to the massive clusters at Google, are built from the same handful of ridiculously simple logic circuits. It's like if physics really were just protons, neutrons and electrons. The amazing thing is that it all started about seventy years ago when a twenty-one-year-old graduate student discovered a way to do these logic operations with electricity. He was thinking about telephones, but the mathematicians jumped on the discovery and combined the circuits in ways that added and remembered and became electronic computers. The history of Computing can be traced by following the increasing complexity of these circuits, layer upon layer, invention on invention. This course will follow this progression as a hands-on historical introduction to Computing. You'll study boolean logic, learn electronics and build digital circuits, from simple logic gates to complex arithmetic units and digital memory, and perhaps ending with designing and building a custom microprocessor. This course is project based.

Prerequisites: None.
Credits: 4
Time: MTh 10:10 - 12noon

CS4347.01 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: W 10:10 - 12noon

EARTH SCIENCE**ES2101.01 Geology of the Bennington Region**
ES2102L.01 Geology of the Bennington Region Lab*Tim Schroeder*

The stunning landscapes seen from Bennington's campus were sculpted by geologic processes over millions of years. Bennington College lies near an ancient boundary, along which the Proto-North American continents coast collided with other continental fragments over 400 million years ago to build the continent as we see today. The Bennington region is an excellent natural laboratory to study both internal and external Earth processes, and learn how continents are built. This course will introduce basic geologic concepts, including: Plate Tectonics, geologic time, Earth materials, rock-forming processes, the water cycle, erosion, and glacial flow. Students will explore how these processes acted locally by applying field, mapping, and laboratory techniques to study rocks, sediments, and landscapes. Students will be expected to participate actively in field excursions and laboratory exercises, and independently acquire and analyze data. Field trips may require moderate physical activity.

Prerequisites: None.
Credits: 4
Time: MTh 10:10 - 12noon
Time: T 2 – 6pm (lab)
Note: Students must register for both the course and the lab.

ES2201.01 Energy and the Environment: What Lies Ahead?*Tim Schroeder*

Many problems facing the U.S. and the World today are the direct or indirect result of our need for energy to power industrial society. Our most urgent environmental issues, many foreign wars and conflicts, and an array of economic problems would cease to exist if we suddenly discovered an endless supply of cheap clean energy. Unfortunately, such a simple solution is not likely to emerge soon enough to save us from the tough choices and possible sacrifices that will be required to preserve a world in which humanity can thrive. This course will examine both the scientific principles and societal implications of energy exploration, production, and consumption. We will analyze the history of energy use and industrial development that built modern American society, assess the current state of energy supply and production impacts, and evaluate the array of energy options before us to continue development into the future. Students will be expected to perform independent research in addition to completing readings on technical and non-technical topics.

Prerequisites: None.
Credits: 4
Time: MTh 8:10 - 10am

MATHEMATICS**MAT2105.01 Mathematics I***Andrew McIntyre*

This course is an introduction, both to some of the modes of mathematical thinking most used in the sciences, and to mathematics for its own sake. Topics include scaling and dimensional analysis; orders of magnitude; logarithmic scales and power laws; exponential growth and decay; difference equations, equilibria, fixed point arguments and stability (i.e. dynamical systems); and infinitesimal reasoning (calculus). The class serves as an introduction to calculus, in a somewhat nonstandard way: the classical language of differentials is used, and some of the traditional mechanical exercises are bypassed, the end goal being for students to understand what differential equations mean and how they are used in mathematics and science. Students who need more of the mechanics of calculus should continue to Mathematics II. The prerequisite is a good facility with high school algebra, although this can be made up if a student is able to take the time to review. No familiarity with logarithmic or trigonometric functions is assumed; that is, "precalculus" is not a prerequisite.

Prerequisites: None. Familiarity with high school algebra assumed.
 Credits: 4
 Time: TF 8- 10am

MAT2120.01 Linear Algebra*Andrew McIntyre*

Linear algebra is the study of the simplest possible equations - linear equations - but with many input and output variables. It may also be described as the study of vectors, in 2, 3, or more dimensions. The three dimensional rotations and projections to two dimensions that are ubiquitous in computer graphics are linear transformations. Regression, and other statistical methods, employ linear algebra. Quantum mechanics, and its applications in chemistry, is largely reducible to linear algebra. Many problems of modelling large systems reduce to solution of linear equations. The analysis of chaos and dynamical systems - to be discussed in Mathematics III - depends on linear algebra, as does vector calculus, which is important in geometry, electromagnetism, and fluid mechanics. And, finally, the subject has great intrinsic mathematical appeal.

Prerequisites: None. Familiarity with high school algebra assumed.
 Credits: 4
 Time: TF 10:10am-12noon

MAT2402.01 Networks*Andrew McIntyre*

A network is a set of nodes (which might be computers, people, websites, points in spacetime, proteins...), some of which are connected by edges (which might be communications lines, friendships, links, paths of photons, transcription regulations...). This simple concept has amazingly diverse applications, and involves surprisingly deep ideas. How can a network be drawn on paper with the fewest possible crossing edges? Can it be drawn without lifting your pencil from the paper? How many colors are necessary to color the countries on a map? Into how many connected pieces does a very large network break up? Is there any validity to the idea of "six degrees of separation"? How well can a geometric space be approximated by a discrete network? If edges are randomly broken, how hard does it become to travel from one end of a network to another? All of these questions are interesting in the abstract, yet have practical consequences as well. The class will be organized around research, with groups of participants formulating questions, making conjectures, and finding evidence. There are no prerequisites; in particular, little algebra is used. However, any background knowledge in mathematics or computing can be put to use, depending on the research question. The course should be useful for both beginning and advanced students.

Prerequisites: None.
Credits: 4
Time: MW 4:10 - 6pm

PHYSICS

PHY2235 Physics I: Forces and Motion
PHY2235L Physics I: Forces and Motion Lab

Christina Dunn

The course will provide a foundation for the study of physics and other sciences, exploring the forces that drive our universe. Topics will include Newton's laws, gravity, waves, heat, and light. Special attention will be paid to developing the skills of setting up and solving physics problems. The laboratory sessions will be focused on learning to make and interpret measurements in the lab. No prior knowledge of physics or mathematics is assumed.

Prerequisites: None.
Credits: 4
Time: MTh 8:10 – 10am
Time: W 2:10 – 6pm (lab)
Note: Students must register for both sections.

SCIENCE AND MATHEMATICS

SCMA4105.01 Science and Math Fifth Term Seminar

Janet Foley; Joe Holt; Andrew McIntyre

This 1 credit seminar is required for all fall-term juniors students whose Plan significantly involves mathematics (other students may register with permission of instructors if background is appropriate and space permits). The class is driven by an expectation that students of math and science should gain a broad familiarity across these disciplines. The seminar is a forum for reading and discussion, with faculty and among peers, about exciting issues emerging across the full range of math and the sciences. Participants will read current research papers and report from a wide range of specialities, not only to understand the results but also to ask: why was this question asked? Where does it fit into the larger picture? What is the next step? If participants have already begun to form research questions of their own or ideas for advanced projects, these may also be discussed. In order to take part in the "conversation of science", a science or math student today needs to have a broad understanding of advances across fields; this seminar is an initiation in that conversation.

Prerequisites: Prior work in natural science or math and permission of instructor. This course is primarily for fifth-term students with Plans that include advanced work in science or math, but may be appropriate for others.

Credits: 1

Time: Th 4:10 - 6pm

SOCIAL SCIENCE

ANTHROPOLOGY**ANT2101.01 Many Peoples, One World***Miroslava Prazak*

Why are cultures and societies so different, and simultaneously, so similar? We explore these questions by reading various ethnographic studies, meanwhile developing an anthropological perspective on economy and politics, social organization, kinship and family life, ideology and ritual, ecology and adaptation. We also focus on the sources and dynamics of inequality. Against this background, we examine some of the theoretical and methodological approaches used by anthropologists in their explorations into human culture and society.

Prerequisites: None.
Credits: 4
Time: TF 10:10 - 12noon

ANT4207.01 Gender and Social Change in Modern Africa*Miroslava Prazak*

This course examines processes of change that have shaped the understandings of male and female in modern Africa. It seeks to provide both the information and the conceptual tools necessary for an interpretation of gender relations in contemporary African societies, drawing on a variety of sources, including popular media. We will examine 19th, 20th and 21st century interactions of Africans and Europeans and the nature of colonial conquest, economic and social change during the colonial period, and the shaping of contemporary gender relations within the context of post-colonial and socioeconomic orders through a small number of in-depth studies of particular regions.

Prerequisites: Prior work in social science.
Credits: 4
Time: F 2:10 - 5:50pm

HISTORY**HIS2102.01 Gender in Early Modern Europe***Carol Pal*

We interrogate historical perceptions of gender in the early modern era, and develop a critical approach to our sources. In addition to what was said by major writers and thinkers, we want to know – how did women see *themselves*? Using letters, court records, journals, art, and published treatises, we see women running businesses, negotiating legal systems, engaging in public debate, performing surgery, and creating art. Going back beyond the Victorian era's celebration of women's domesticity and "separate spheres," we find that perhaps the spheres of early modern women and men were not so separate after all.

Prerequisites: None.
Credits: 4
Time: TF 10:10-12noon

HIS2103.01 Bodies, Minds, and Medicine 1300-1800

Carol Pal

How did pre-modern culture understand the human body? How did it work? Where did it fit in the Great Chain of Being, and what differentiated men from women? Medicine has always been a hybrid of thinking, seeing, knowing, and doing. But what defined medicine in the past? Was it a science, an art, or a random assortment of practices? Between 1300 and 1800, medicine detached itself from philosophy and became more empirical and experimental. Using documents, art, and images, we follow patients and practitioners from Hippocrates to Harvey. As we trace the history of healing, we chart changing perceptions of the body in early modern culture.

Prerequisites: None.
Credits: 4
Time: TF 2:10pm-4pm

HIS2106.01 Russian Revolution

Gregory Stroud

We will examine the daily lives, the ideas and ideologies, the politics and events, of the Russian Revolution from its roots in the late imperial period until Stalinism. This course will provide a mixture of cultural, social and political history. Readings include classic work by Sheila Fitzpatrick, Richard Stites, Reggie Zelnik, Joan Neuberger, Andrei Bely, among others. Coursework will require a significant commitment to reading and to improving writing skills, but no prior work in history.

Prerequisites: None.
Credits: 4
Time: MTh 2:10pm-4pm

HIS2107.01 Society and Culture in Early Modern Europe

Gregory Stroud

This course will examine the modern in Europe from the 16th century until the French Revolution. Moving beyond simple costume drama we will come to grips with modernization as a mentality manifested in processes of urbanization, the growth of bureaucracy, the sacred and secularization, world exploration, and gender. Along the way, we will read some of the great and classic works of history written over the past three decades, including the work of Carlo Ginzburg, Natalie Zemon Davis, and Emmanuel Le Roy Ladurie. Coursework will require a significant commitment to reading and to improving writing skills, but no prior work in history.

Prerequisites: None.
Credits: 4
Time: MTh 10:10am-12noon

HIS4105.01 Culture and Method

Gregory Stroud

An interdisciplinary examination of basic concepts, conversations and methods shared between historians, cultural anthropologists, sociologists and literary scholars. Texts include the work of Eric Hobsbawm, Hayden White, Walter Benjamin, James Scott, Michel de Certeau, Judith Butler, Clifford Geertz and Robert Darnton, among others. This course will provide an advanced, intense, introduction to the field of cultural studies. Short working papers and presentations will help drive twice-weekly discussions. The course will culminate in a longer paper completed under the guidance of the instructor.

Prerequisite: Permission of the instructor
Credits: 4
Time: MTh 4:10pm-6pm

PHILOSOPHY**PHI2109.01 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: TF 2:10 - 4pm

PHI2139.01 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 21st century. We will read the Pre-Socratics, Plato, Aristotle, Stoics, and Epicureans.

Prerequisites: None.
Credits: 4
Time: TF 10:10 - 12noon

PHI4105.01 Philosophy & Biography: Wittgenstein

Paul Voice

Ludwig Wittgenstein is one of the most influential and important of twentieth century philosophers and one of its most enigmatic characters. In this course you will read two of Wittgenstein's central works, *Tractatus Logico-Philosophicus* and *Philosophical Investigations*. We will arrive at a detailed understanding of Wittgenstein's philosophy, its themes, arguments and development. Alongside this philosophical journey you will read various biographies, memoirs, and fictionalized biographies of Wittgenstein's life as well as viewing Derek Jarman's film on the life of Wittgenstein. We will examine the connection between Wittgenstein's life and his philosophy.

Prerequisites: At least one previous course in philosophy.
Credits: 4
Time: W 2:10 - 5:50pm

PHI4225.01 Philosophy of Home, Food and Gardens

Paul Voice

Western philosophy has always been concerned with the domestic - where we live, what we eat and how we construct and view our landscapes. This course traces and critically examines philosophical debates, ancient, modern and contemporary, engaging the aesthetic, the ethical and political dimensions of the domestic.

Prerequisites: Previous work in philosophy or permission of the instructor.
Credits: 4
Time: MTh 2:10 - 4pm

PHI4227.01 Philosophy and Literature

Karen Gover

When does philosophy become poetry, and vice versa? What does it mean to interpret a text, and what justifies any given "reading" of a text? We will examine philosophical themes in literary texts, literary aspects of philosophical texts, and the difference between literature and philosophy. We will also study philosophies of literature and literary interpretation. Possible authors include: Sophocles, Plato, Aristotle, Kierkegaard, Nietzsche, Freud, Heidegger, Kafka, Benjamin, Camus, Sartre, Lacan, Derrida, Eco, Ricoeur, Delillo, Pynchon.

Prerequisites: Previous work in either philosophy or literature.
Credits: 4
Time: W 2:10 - 6pm

POLITICAL ECONOMY

PEC2261.01 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 organize 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 20th 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: MW 2:10 - 4pm

POLITICS AND INTERNATIONAL RELATIONS

POL2205.01 Politics and Society

Mansour Farhang

This course is designed to examine the nature and functions of politics in the contemporary world. It emphasizes the individual and group pursuit of freedom, security, economic interests and value preferences in order to provide a range of analytic and normative perspectives on the concepts of authority, legitimacy, identity, pluralism, collectivism, rights and common good. It 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. The approach is comparative and the required readings discuss concepts and theories as well as the perennial and current issues of political life. We will review and analyze the readings while exploring the question of how individuals and groups react to the political controversies and challenges of their times. In our weekly discussion of the topics as described in the course outline, students should feel free to raise any appropriate question so long as the assigned readings remain the common referent of our conversation.

Prerequisites: None.
Credits: 4
Time: MW 8 - 10am

POL2250.01 **Democratization in Africa**
Rotimi Suberu

Since the early 1990s, a wave of democratization has swept the African continent, leading to the unraveling of previously authoritarian (one-party, military, and/or strongman) political regimes. The transition to democracy has unfolded unevenly across the continent, however. Some countries (Benin, Ghana and Mali, for example) have witnessed significant progress towards the institutionalization or consolidation of democratic government. A number of other countries (Cote D'Ivoire, Democratic Republic of Congo, Angola) have experienced the dramatic recession, collapse or breakdown of democratization. Several other African countries (Nigeria, Ethiopia, Kenya, Uganda) are drifting ambiguously and precariously in their democratic journey. This course focuses on the democratization project as it has unfolded in Africa. Assignments and readings will explore African democratization in theoretical and comparative perspective, transitions from authoritarianism, elections, the roles of domestic civil society and the international community, the impact of democratization on governance, democracys prospects, and illustrative country case studies.

Prerequisites: None.
Credits: 4
Time: TF 2:10 - 4pm

POL4205.01 **Collapsed States**
Rotimi Suberu

States that are variously described as weak, fragile, failed or collapsed are a feature of the contemporary international system. Concentrated geographically in Sub-Saharan Africa, these states are more or less severely deficient in the performance of the basic security, political, economic and welfare functions of government. This course focuses on politics in collapsed or collapsing states. Readings and assignments will explore the following themes: various conceptualizations and measurements of state failure or collapse; when and how states fail; collapsed states and the international system; the challenges of rehabilitating failed states; and detailed analyses of political dynamics in past and current collapsed and fragile states, including (but not limited to) Burundi, Côte d'Ivoire, Democratic Republic of the Congo, Liberia, Sierra Leone, Nigeria, Somalia, Sudan and Zimbabwe.

Prerequisites: Previous work in the Social Sciences or Democracy Project.
Credits: 4
Time: W 8 - 12noon

POL4209.01 **State and Society in the Middle East**
POL4209.02 **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; political 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.

Prerequisites: Open to second, third, and fourth year students.
Credits: 4
Time: M 6:30 - 10:30pm (section 1)
 (Note: Students interested in this course should email Mansour Farhang at
 mfarhang@bennington.edu before April 29.)
Time: T 6:30-10:30pm (section 2)

POL4236.01 **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 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.

Prerequisites: Open to second, third, and fourth-year students.
Credits: 4
Time: MTh 2:10 - 4pm
(Note: Students interested in this course should email Mansour Farhang at mfarhang@bennington.edu before April 29.)

PSYCHOLOGY

PSY2204.01 **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: MW 8:10 - 10am

PSY2205.01 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 issues such 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 110-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: MTh 10:10 - 12noon

PSY4203.01 (In)Justice and Conflict Resolution
Ronald Cohen

What conditions do people consider unjust? Do all people consider the same (kinds of) conditions unjust? If so, why? If not, what factors contribute to the differences? How do people respond to situations they judge as unjust? What structures of authority and decision-making, and what social and policies, do people consider unjust? How do they respond to authorities, decisions, and policies they consider unjust? We will examine the role of justice and injustice in the development and resolution of interpersonal and intergroup conflict. Attention will focus on (1) the distribution of scarce and valued resources (distributive justice), (2) the decision-making procedures through which these distributions are produced (procedural justice), and (3) the violation of social norms and laws. Students will read relevant social psychological theory and research as well as related work in political studies and sociology. If time and interest permit, students design and conduct original pieces of research.

Prerequisites: One year of work in a social science discipline or permission of the instructor.
Credits: 4
Time: MTh 2:10 - 4pm

PSY4226.01 Psychology of Creativity: Making & Using Metaphors
David Anderegg

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.

Prerequisites: One course in psychology, preferably *PSY2204 Normality and Abnormality*.
Credits: 4
Time: MW 10:10 - 12noon

PSY4697C.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: TF 2:10 - 4pm

VISUAL ARTS

ARCHITECTURE**ARC2101.01 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: *ARC2104 Architectural Graphics.*
Credits: 4
Time: W 10:10 - 12noon; W 2:10 – 4pm

ARC2104.01 Architectural Graphics*Donald Sherefkin*

Compass, triangle, straightedge and ruler are used to construct geometric figures and three-dimensional form through multi-view conventions and axonometric projections.

Weekly workshops and drawing assignments are required. The emphasis in all exercises is on the use of measured drawing as a creative process.

Prerequisites: None.
Credits: 2
Time: Th 10:10 - 12noon

ARC2205.01 Reading Architecture: Form, Space and Meaning*Donald Sherefkin*

Architecture is the result of a complex balancing of a wide range of concerns. In this class, we will be making detailed examinations of a number of significant buildings through the study of essays, drawings, diagrams, photos and films.

In addition to the Vitruvian principles of Firmness (Structure) Commodity (Program) and Delight (Poetry), we will include Siting, Circulation, Ordering and the use of Materials and Energy.

Students will actively participate in each analysis, and will present their own study of a key building.

Prerequisites: None.
Credits: 2
Time: Th 2:10 - 4pm

ARC4157.01 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: Prior work in architecture, or permission of the instructor.
Credits: 4
Time: T 10:10 - 12noon, T 2:10 - 4pm

CERAMICS

CER2106.01 Systemic Molds *Jesse Potts*
CER2106.02 Systemic Molds *Jesse Potts*

A proficient mold is a proper tool. This course is intended to demonstrate practical techniques of forming prototypes, mold making and casting. Students will be introduced to the use of molds as systems of producing singular pieces as well as mass-produced parts. Participants will be exposed to technical aspects and methods associated with plaster as it relates to ceramic processes. Slip-casting, and press-forming will be the focus of these efforts. Tangents of alternative casting materials and forming techniques will also be addressed. Students should expect to be exposed to a range of topics concerning making, filling, and extracting molds and casting materials.

Prerequisites: None.
Credits: 2
Time: Th 2:10 - 6pm (section 1) meets first seven weeks of term
Time: Th 2:10 - 6pm (section 2) meets second seven weeks of term

CER2217.01 Throwing: A Perspective in Practice
CER2217L.01 Throwing: A Perspective in Practice Lab
Barry Bartlett

In this class we will use the techniques of throwing to investigate utilitarian form. Within this contexts we will study the general history of the wheel as a tool of agrarian society and personal expression. The main focus of the class will be to learn 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 includes the mixing of clay, slip and glaze preparation, and the basics of kiln loading and firing. Some books will be required to be purchased as text for the course.

Prerequisites: Permission of the instructor.
Credits: 4
Time: W 8 - 12noon
Time: M 6:30 - 8pm (lab)
Note: Students must register for both sections.

CER4210.01 Political Ceramics
Barry Bartlett

This class will investigate the nature of making objects that address current political issues relating to the upcoming presidential election. Students will be asked to explore, identify culturally held meanings, values and imagery stemming from the political discussion of our national debate leading up to the November election. From these discussions students will create work that represents their own beliefs and reflections in ceramic form. The class will study historical and contemporary artists who have used political issues to inform and shape their work. Research will not be limited to the ceramic medium. Students will be expected to research relevant artists and make a presentation, as well as to complete a politically based ceramic body of work.

Prerequisites: Two ceramic courses and two social science courses, or permission of instructor.
Credits: 4
Time: Th 8 - 12noon

CER4225.01 Tulipiere and Tulipomania: Handbuilding Ceramics
CER4225L.01 Tulipiere and Tulipomania: Handbuilding Ceramics Lab
Yoko Inoue

This is an intermediate/advanced course which elaborates hand-building techniques for making functional objects with an emphasis on sculptural elements. Students will learn to make larger and more complex forms by joining modular components and by inventing stacking and inter-locking devices.

Analyzing various artifacts from the Dutch Tulipomania of the 17th Century, the class will investigate the relationship between ceramic objects and social phenomenon and will produce tulipiere (tulip vases) as a final project. Wheel throwing techniques can be incorporated as well as coil building, press mold multiples and slab construction techniques. Assignments include research and drawing projects to help students develop forms and understand historical contexts.

Prerequisites: Introd. Ceramics (Handbuilding or Throwing)
Credits: 4
Time: T 2:10 - 6:00pm
Time: Th 7 - 8pm (lab)
Note: Students must register for both sections.

CER4230.01 **Ceramic Multiples in Installation Art**
CER4230L.01 **Ceramic Multiples in Installation Art Lab**
Yoko Inoue

This course focuses on the analysis of clay as a sculptural medium and how we can place the work in the field of the contemporary art. Students will work with the instructor as associates in conceiving ideas for a thematic installation exhibition or will work independently to create a site-specific installation of their own.

The main component of the installation must be cast ceramics. We will be producing multiples by exploring various casting methods, applying alteration techniques and experimenting with prototype making. Students will also be encouraged to incorporate various construction methods by combining other mediums and bring an inter-disciplinary approach to bear on the project. A research assignment will be incorporated in this course to assist in the conceptual development.

Basic knowledge of mold making and casting is required for this class or a student must simultaneously take Systemic Molds class to achieve technical competence.

Prerequisites: Casting-Mold making, Advance Ceramics/Sculpture or permission of the instructor
Co-requisites: *CER2106Systemic Molds*
Credits: 4
Time: W 2:10 - 6pm
Time: Th 7 - 8pm (lab)
Note: Students must register for both sections.

CER4385.01 **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 a presentation on issues of interest to them in the arts and its relationship to their own work in development during this class.

Senior students will also complete written statements about their work and began to learn how to put together a portfolio of visual material.

Prerequisites: A minimum of four terms of ceramics and permission of the instructor.
Credits: 4
Time: M 10:10 - 12noon, M 2:10 - 4pm

DIGITAL ARTS**DA2101.01 Introduction to Digital Arts***Robert Ransick*

This course is an introduction to creative practices within digital technologies specifically focused on Internet based projects. A broad survey of digital arts is examined in tandem with an overview of software including BBEdit, Adobe Dreamweaver, Photoshop and others. Students apply knowledge and skills to web-based 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: W 8:20 - 12noon

DA2364.01 Artist's Digital Portfolio Development*Preston Noon*

This course will enable students with the knowledge and skills necessary to prepare, develop, and maintain a professional online artist portfolio. Students will learn cutting edge presentation strategies for electronic presentation. In addition, this course offers comprehensive documentation, scanning, and digital compression techniques. While working with their own personal aesthetic, students will develop an interactive website and portfolio in preparation for their life in the field. An understanding of basic Apple computer use, and software is assumed.

Prerequisites: None. An understanding of basic Apple computer use, and software is assumed.
Credits: 2
Time: MW 7 – 9pm
(This class meets the first seven weeks.)

DA4261.01 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: *DA2101 Introduction to Digital Arts* or permission of the instructor.
Credits: 4
Time: T 10:10 - 12noon, T 2:10 - 4pm

DRAWING

DRW2149.01 **Markmaking and Representation**
DRW2149.02 **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 - 12noon (section 1)
Time: W 2:10 - 6pm (section 2)

DRW4112.01 **Richter/Bourgeois: Thematic Investigation**
Ann Pibal

This studio course takes as its platform, the creative strategies, philosophies and visual work of living artists Gerhard Richter and Louise Bourgeois.

We will conduct a structured investigation of the varied and extensive artistic production of both artists, as well as the critical texts surrounding their paintings, drawings, sculptures and photographs. Conceptual themes shared by this unlikely duo provide the basis for course assignments. These include: the intersection of the sensual and the rational, examinations of collective and personal histories, depictions of memory and time, and the establishment of definitions of representation. Additionally, the broader trajectories of twentieth century art provide a context within which the work of these two artists is seen.

Students complete studio work weekly in a variety of media. There are regular reading and writing assignments, visiting artist lectures and outside meeting times to be scheduled. A high degree of motivation is expected.

Prerequisites: At least two visual arts courses at Bennington and permission of the instructor.
Credits: 4
Time: T 8 – 12noon

DRW4281.01 **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 permission of the instructor.
Credits: 4
Time: T 8:20 - 12noon

DRW4302.01 **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 ones own work and the work of others is emphasized. Structured investigation of 20th century and contemporary art provides the basis for supplemental students research, writing and presentations. Focus will be placed on the development of an understanding of the aesthetic and philosophical context in which artists work today.

Prerequisites: At least three courses in visual arts at Bennington and permission of the instructor.
Credits: 4
Time: M 2:10 - 6pm

DRW4401.01 **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: M 2:10 - 6pm

FILM AND VIDEO

FV2101.01 **Introduction to Video**
Laura Parnes

FV2101.02 **Introduction to Video**
Kate Purdie

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 students 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: W 8:20 - 12noon (section 1)
 Th 10:10 – 12 noon and 2:10 – 4pm (section 2)

FV4247.01 Video Installation

Laura Parnes

This course will explore a variety of intermediate/ 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 *FV2101 Introduction to Video* or the equivalent and permission of the instructor.

Credits: 4

Time: W 2:10 - 6pm

MEDIA ARTS

MA2137.01 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.

Prerequisites: None.

Credits: 2

Time: M 6:30 - 8:20pm

MA4025.01 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 *MA2137History of Animation* in conjunction with this class.

Prerequisites: Prior work in visual arts or drama, basic computer literacy, and permission of the instructor.

Co-requisites: *MA2137 History of Animation.*

Credits: 4

Time: M 8 - 12noon

MA4145.01 Designing for the Stage and Other Spaces
Sue Rees

This class is concerned with taking a text, analyzing it and then producing designs. For a part of the term, the class will be designing the set for the performance of the play being produced by New Works taught by Dina Janis. For the rest of the semester other theatrical texts will be analyzed along with texts of the students' choice.

The class is designed for students who are interested in set design and multi-media design, with an emphasis placed on combining forms. Various artists will be looked at as well as a variety of media investigated.

Additional meetings will take place with the New Works class.

Prerequisites: Permission of the instructor.
Credits: 4
Time: T 2:10 - 6pm

MA4796.01 Advanced Projects in Theater Design and Animation
Sue Rees

The class is designed for students who have specific projects in mind, which can include animations, collaborations, theater and dance set design projects.

Prerequisites: Submission of a description of the project, prior to registration. Permission of the instructor.
Credits: 4
Time: T 8 - 12noon

PAINTING

PAI2107.01 Form and Process: Investigations in Painting
Ann Pibal

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: W 8 - 12noon

PAI4202.01 Subject and Meaning in Painting

Andrew Spence

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

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

Prerequisites: One course in painting and one other studio art course.
Credits: 4
Time: T 2:10 - 5:50pm

PAI4302.01 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 ones own work and the work of others is emphasized. Structured investigation of 20th century and contemporary art provides basis for supplemental student research, writing, and presentations. Focus will be placed on the development of an understanding of the aesthetic and philosophical context in which artists work today.

Prerequisites: At least three courses in visual arts at Bennington and permission of the instructor.
Credits: 4
Time: M 2:10 - 6pm

PHOTOGRAPHY

PHO2140.01 Photography's Relationship to Painting and Drawing

Liz Deschenes

In this course, photography's ongoing relationship to painting and drawing will be explored - specifically, how one medium has deeply influenced the other - allowing for ways of seeing and interpreting that have only become possible due to their symbiotic relationship. Students will make work that will allow them to better understand both mediums and their interconnectedness.

Prerequisites: None.
Credits: 4
Time: M 2 - 6pm

PHO2150.01 Films for Photographers

Jonathan Kline

This course explores the rich social history of photographers in film as captured by directors such as Louis Malle, Francois Truffaut, Michael Powell, Peter Weir and others. A wide range of early as well as contemporary international films will be screened weekly with a brief introductory lecture provided.

Prerequisites: None.
Credits: 2
Time: M 8:30 - 10:20pm

PHO2302.01 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 19th century to present day.

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 8 - 12noon

PHO4207.01 The Digital Darkroom

Jonathan Barber

This course will concentrate on making images with digital cameras, and the path leading to an excellent quality print. We will explore digital photography's immediate feedback to improve control of the resulting image --- and the liabilities and limitations of that feedback. Students will practice methods that produce a high level of technical quality from affordable tools, with references back to analog methods of working. We will use Photoshop and scanning tools. We'll explore methods that reliably translate the photographer's intention into a high quality inkjet print, and others that provide secure storage for our finished work. Camera work will combine opportunities for creative work with assignments that clarify the effects of the classic controls common to all photography, film or digital.

Students are strongly urged to bring or buy a digital single lens reflex camera with a removable lens. Contact the instructor if you plan to purchase a camera for this course. The College has a very limited number of digital cameras, which are used by all photo students, so a personal camera will be extremely useful.

Prerequisites: *PHO2302 Photography Foundations.*
Credits: 2
Time: T 10 - 12noon

PHO4265.01 Photography / Beyond Representation

Jonathan Kline

Through a series of assignments and hands-on experiments with chemicals, optics, and light sensitive materials, this course will explore the issues of 20th century abstraction and its relationship to photography. We will be investigating the early influences of both European and American modernism, including the works of Moholy-Nagy, Gyorgy Kepes, Aaron Siskind as well as a range of international contemporary practitioners who continue to extend the definition of the photograph beyond its role as the “faithful mirror of reality”. Weekly discussions surrounding readings and slide presentations will be accompanied by lab demonstrations. Students are expected to work 8 hours per week outside of class on their projects.

Students are invited to work in color, black and white, or with digital materials and complete a final portfolio that encompasses cameraless imagery, collage, the photogram, the chemogram, and exquisite corpse.

Prerequisites: *PHO2165 Fundamentals of Photography* and permission of instructor.
Credits: 4
Time: F 2:10 – 6pm

PHO4278.01 Advanced Workshop in the Visual Arts

Liz Deschenes

This class welcomes students from all of the visual arts disciplines, who are interested in working and discussing work in an interdisciplinary environment.

We will look at work that is, and is not medium specific, in order to understand the power that can come from combining elements from more than one media. We will concurrently look at how site and site specificity affects and influences this way of working.

Prerequisites: Permission of the instructor.
Credits: 4
Time: W 8 – 12noon

PHO4360.01 Color Photography

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 color negative, and slide film. 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: Permission of the instructor.
Credits: 4
Time: T 2 – 6pm

PRINTMAKING**PRI2105.01 Introduction to Relief Printing***Thorsten Dennerline*

This course is an introductory level print class. Students will learn about relief printmaking through demonstrations of techniques, hands-on experience, and critiques. Techniques include but are not limited to wood cut and linoleum cut. With this simple process, we will be able to explore color printing in depth.

Prerequisites: None.
Credits: 4
Time: T 2:10 - 6pm

PRI4272.01 Unique Prints: 3-D Prints, and Modular Works*Thorsten Dennerline*

This course is an introduction to unique prints, or prints that are not necessarily printed as an edition. We will emphasize the making of mixed media prints using a broad range of methods from monotypes to digital prints. The class is structured around a series of projects where rigorous experimentation is encouraged.

Students will learn various non-typical printmaking methods through a straightforward format of demonstrations of techniques, hands-on experience, and critiques. Techniques will include monotype, polyester laser plates, and photopolymer gravure and various transfer techniques. Additionally, we will explore the possibilities of 3-dimensional applications for prints. This can include anything from books, paper cups, matchbooks, modular installations, appropriated prints and wallpapers. We may also be collaborating on projects with other classes or universities.

Prerequisites: One introductory level print class.
Credits: 4
Time: W 2:10 - 6pm

PRI4402.01 Advanced Printmaking Research and Group Exhibition*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. For the last two years, this class has culminated in a group exhibition in a local art space.

It is expected that all students will bring previous experience to class and thus 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. This is a rigorous class.

Prerequisites: Two print classes at college level.
Credits: 4
Time: Th 2:10 - 6pm

SCULPTURE**SCU2101.01 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 the exploration of classical and contemporary approaches. There will be projects covering 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 6:30 – 8:20pm, W 8 - 12noon

SCU2206.01 Metal Workshop*John Umphlett*

This course is recommended for all students considering working in sculpture. It is open to other students with a curiosity about materials and building processes. There are fundamental introductions to gas and electric welding, forging, fabrication techniques, and general shop safety.

Prerequisites: None.
Credits: 2
Time: Th 8 - 12noon
(This course meets the first seven weeks of the term.)

SCU4110.01 Metal Workshop Part II*John Umphlett*

For the second seven weeks we will develop skills in working with equipment that lends itself to non-ferrous metals, other exotic alloys, and stainless steel. We will gain knowledge of GTAW welding in the areas of direct current electrode negative (DCEN), direct current electrode positive (DCEP), and also AC welding. With new technologies we are able to adjust the output frequency of AC welding and broaden the possibilities of fabrication. Along with the welding capabilities that will be taught, appropriate preparation and clean-up processes will be practiced. There will be a final project - a final aluminum pour - where we can apply all that we have learned.

Prerequisites: Permission of the instructor.
Credits: 2
Time: Th 8 - 12noon
(This course meets the second seven weeks of the term.)

SCU4797.01 **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: One introductory-level class, one projects class, and permission of the instructor.
Credits: 4
Time: T 2:10 - 6pm

VISUAL ARTS

VA2999 **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.

Credits: 1
Time: T 7:30 – 9:00pm

- VA2999.01 *Barry Bartlett*
- VA2999.02 *Thorsten Dennerline*
- VA2999.03 *Liz Deschenes*
- VA2999.04 *Yoko Inoue*
- VA2999.05 *Jon Isherwood*
- VA2999.06 *Jonathan Kline*
- VA2999.07 *Mary Lum*
- VA2999.08 *Laura Parnes*
- VA2999.09 *Ann Pibal*
- VA2999.10 *Robert Ransick*
- VA2999.11 *Sue Rees*
- VA2999.12 *Donald Sherefkin*
- VA2999.13 *Andrew Spence*

VA4366.01

Artist's Portfolio

Dana Reitz

Explaining art work 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: 4:10 – 6pm

GRADUATE PROGRAMS

CENTER FOR CREATIVE TEACHING**EDU5207.01 Teaching and Learning***Bryan Duff*

Sigmund Freud once described teaching as "impossible." This impossible profession will be explored by examining questions such as: What is teaching? What is learning? What is the purpose of education? What roles do teachers and students play in this process? Through reading a wide variety of works by educational theorists, we will develop a historical perspective on movements and approaches to education (including progressivism, behaviorism, constructivism, and traditional liberal education) while learning to unpack assumptions and analyze arguments. Ultimately, through analytical reading and writing, students will articulate their own visions of who they want to be as teachers.

This course is required for students in the Master of Arts in Teaching programs and is open to all Bennington College students.

Prerequisites: None.
Credits: 4
Time: MTh 4:10 - 6pm

EDU5209.01 Teaching Young Children*To Be Assigned*

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: TBA

EDU5381.01 Literacy, Learning, Teaching in the Younger Years*Bryan Duff*

From the moment they are born, children are surrounded by words and texts. This course introduces students to children's oral and written language development from birth through grade 6. Attention is paid equally to understanding how children learn language and become literate and to how teachers can facilitate those learning processes. Through both readings and discussions, students in the course will learn to use effective 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.

This course is required for students in the Master of Arts in Teaching programs and is open to all Bennington College students.

Prerequisites: None.
Credits: 4
Time: TF 2:10 - 4pm

EDU5424.01 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 collegiality. Through reading, class discussions and various projects related to our individual and collective experiences, we compare, contrast, reflect, and grow together 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 enrolled in the Master of Arts in Teaching programs and pursuing licensure.
Credits: 4
Time: W 6:30 - 10:10pm

EDU5504.01 MAT Student Teaching Practicum*CCT Faculty*

The yearlong student teaching experience lies at the heart of teacher candidates' learning. The experience, along with intensive supervision, gives the student teachers the opportunity to integrate the demands of the MAT program, the local school, and State Standards in a supportive environment. The ultimate goal is for student teachers to develop their individual styles from a common conceptual base. Placements are made in local schools with program approval.

Prerequisites: Open only to student teachers enrolled in the Master of Arts in Teaching programs and pursuing licensure.
Credits: 8
Time: TBA

MFA IN DANCE**DAN5301.01 Graduate Assistantship in Dance***Dana Reitz*

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.

Prerequisites: Enrollment in the MFA Program in Dance.
Credits: 4
Time: TBA

DAN5305.01 Graduate Research in Dance*Susan Sgorbati*

This class is designed for MFA students to show works-in-progress, try out ideas with their colleagues, and discuss issues involved in the development of new work. The weekly format is determined with the students. Outside of class, students develop their own independent creative projects that will be presented to the public, either formally or informally, by the end of the term. Students are expected to attend Dance Workshop.

Prerequisites: Enrollment in the MFA Program in Dance.
Corequisites: Dance Workshop (Thursday 6:30 - 8:00pm).
Credits: 6
Time: TBA

MFA IN MUSIC

MUS5301.01 **Graduate Assistantship in Music**
Music Faculty

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.
Co-requisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8:00pm).
Credits: 4
Time: TBA

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.