

<b>ADVANCEMENT OF PUBLIC ACTION</b>
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DESIGN LABS**DL2104.01            Border Projects: The Enemy Within***Jonathan Pitcher*The problem:

Despite the trend towards supposed globalization, the geographical demarcation of national boundaries, though often artificially constructed and the sites of complex, hybrid cultures, tends to be perceived as embodying reality, with real, sometimes violent, consequences for those living through such differentiation.

To name but one specific problem, even in the wake of supposedly neoliberal policy prescriptions such as the Washington Consensus and NAFTA, the question of sovereignty continues to burden US-Mexico relations, earning the two countries the suspect distinction of overseeing the most illegally crossed international border anywhere, and arguably criminalizing Mexicans more pervasively in the collective consciousness of the US.

The lab:

Via linguistic, theoretical, geographical, historical and political inquiry, students will articulate a problem associated with a specific border, proving their expertise in that area, presenting their research to the group, and testing their hypotheses.

While Latin America's numerous arbitrary divisions are only seen as an initial frame for subsequent debate, rather than a limitation on students' geographical choices, if, in the example above, we were to redefine theories of nationalism, sovereignty, and legality, all the while focusing on how these discourses play themselves out in the actual context of Mexican migration, then the result would surely be proposals for change.

The action:

It is hoped that at the very least we will offer our findings, our interrogation of the artificiality and potential loosening of the divisions, to the communities in question, and to the border-makers. Although it is possible that the more general, theoretical issues may contribute to ongoing research on identity, the impetus is to suggest contextualized, local reform.

**Prerequisites:**            For First-Year Students. Upper-Class Students admitted by application.

**Credits:**                    4

**Time:**                        MTh 2:10 - 4pm

**DL2105.01 Heavy Metal Pathways (nothing to do with music)**

*Janet Foley; Tim Schroeder*

The problem:

Millions of people across the world today suffer minor to deadly health effects from toxic heavy metal contamination in their water and food. Examples of this problem include: mercury contamination in fish, which is particularly dangerous to pregnant women and children; arsenic in the drinking water of tens of millions of Bangladeshi rural people, which has caused an entire segment of that nation's population to be diseased; and lead contamination in buildings in urban areas of the US. Heavy metals are a natural part of the earth's environment, but a number of human actions combined with natural processes can cause them to be transported into people's food and/or water supplies.

The lab:

A complex interplay of geologic and chemical processes control how metals may be transported through natural waterways into food and drinking water sources. This design lab will study the groundwater and surface water pathways that metals travel through, how the chemical speciation of metals controls the level of metal mobility in these pathways, and how to best mitigate the affected food and water supplies. We will use the example of mercury contamination travelling from soils in the Green Mountains into rivers and ponds to study the mobility of metals in natural environments. This will include field monitoring and sampling along waterways, laboratory chemical analysis of collected water and soils, and interpretation of analytical results.

The action:

The class will apply its knowledge of heavy metal transport to address worldwide manifestations of this problem, particularly to regions in which the affected population has no choice but to consume the contaminated food/water. Students will be required to devise and propose operable solutions to these problems, and will be strongly encouraged to pursue direct action through FWT projects.

**Prerequisites:** For First-Year Students. Upper-Class Students admitted by application.

**Credits:** 4

**Time:** MTh 2:10 - 4pm and occasional Saturdays, to be scheduled

**DL2106.01 Self and Community in the Digital Age**

*Kitty Brazelton;Antonino Mendolia*

The problem:

Technology has brought the ostensible sum of human knowledge within ready reach of the digitally literate, but has simultaneous access to so much shareable human experience actually brought us together or are we more isolated than ever before? What is "community" in the information age?

The lab:

In-community research projects as well as readings, guest visits, field trips, artist/maker-centered individual and group projects.

The action:

After polling ourselves and discussing the uses of technology in our lives, students and instructors develop a set of questions to ask members of the Bennington College community outside of the class. This first set of questions will explore when and how interviewees use technology and when and how they don't for school and personal life. For example, how do they use the web-based information services provided by the College? What works, what doesn't and why? After evaluating these findings carefully and developing a profile for campus technology use, we will design another set of questions which probe deeper into how other "communities" and parts of our lives may be affected by this modern life dichotomy (tech vs. no-tech). While the focus of this deepening will be determined by the class, a few suggestions for areas to probe further are: politics, music and other "time" arts, love life, or the area of your choice. Please note, that some of these may broadening the interview source beyond the immediate college community, but again, that is a decision to be made by the class community.

**Prerequisites:** For First-Year Students. Upper-Class Students admitted by application.

**Credits:** 4

**Time:** TTh 2:10 - 4pm

**DL2107.01 Video Activism**

*Kate Purdie*

The problem:

The moving image is a powerful and persuasive medium. Most often we experience film and video as passive consumers seeking entertainment and escape. The purpose of this class is to transform the consumerist response to time-based media into a critical production response. The students will research the use of video as a tool for activism and will address current local issues with collaborative video productions.

The lab:

As technology becomes more and more accessible, video has become a potent tool for social change. This design lab will research the complex intersection between media and action. Students will learn the fundamentals of video production while exploring differences between propaganda and documentary, news, and advocacy. Central to the lab will be regular guest lecturers including producers of independent media, activist groups and advocacy videographers that work with not-for-profits.

The action:

Working in groups, students will study the use of video as an activist tool. Screenings of contemporary and historical video combined with reading assignments will inform students' approaches to their own video projects. The students will learn video production skills and collaborate on productions that address social issues and provide media tools for local not-for-profits. The culminating works will be displayed on campus and on the Web.

**Prerequisites:** For First-Year Students. Upper-Class Students admitted by application.

**Credits:** 4

**Time:** W 2:10 - 6pm, F 2:10 - 4pm

**DL2108.01 Light: Challenges and Opportunities**

*John Bullock;Liz Deschenes;Michael Giannitti*

The problem:

Our experience of light is constant and ongoing yet rarely thought about carefully, even though it shapes our perception of our every waking moment. Aesthetic and economic/environmental consequences may result from insufficient knowledge and awareness. How we feel, how everything appears, and how well we are able to address various tasks are all determined in part by light. The production of electricity required for light sources other than daylight has an environmental impact because it comprises a substantial portion of our overall carbon foot print, and the cost to purchase electricity consumed has an obvious economic impact as well. On the other hand, light from the sun has the potential to revolutionize modern societies by providing unlimited clean energy, provided several (serious) technical hurdles can be overcome.

The lab:

A series of investigations and experiments from the perspectives of the arts and science to learn how to see and think about light, make qualitative and quantitative assessments regarding light and its impact, critically examine the practical aspects of photovoltaic energy sources, and balance aesthetic, economic and environmental considerations of various lighting options.

The action:

At mid-term, each group of participants will identify a specific problem or situation to address in substantial depth, in which light has the potential to positively affect the quality of life and/or well being of an individual or community. Groups will then assess aesthetic, environmental and economic factors, do hands-on experimentation and/or testing as appropriate, and present proposals for action.

**Prerequisites:** For First-Year Students. Upper-Class Students admitted by application.

**Credits:** 4

**Time:** W 10:10 - 12noon, F 8:20 - 12noon

**DL2202.01 The Sababa Project: Children in Crisis**

*Daniel Michaelson;Susan Sgorbati*

The problem:

One of the urgent problems of our time is the number of at-risk youth around the world regularly recruited into violent conflicts. What are the factors that make this possible? This Design Lab will look at the serious problems facing adolescents in our own community as well as in other cultures. "Sababa" is a word that means "cool", created by both Israeli and Palestinian adolescent youth. As far as we know, it is the only shared word of its kind that was created by youth from two warring peoples. "Sababa" is an example of the spontaneous, hopeful response that is possible when youth are given the opportunity to respond to their conflicts.

The lab:

In this Design Lab, we will be studying the factors involved in growing up and being particularly vulnerable to violent and destructive behaviors. Responses to trauma will be examined and effective strategies for recovery will be explored. We will be meeting with youth from our local community as well as international students from other cultures. We will determine which experiences are particular to our culture and what challenges may be shared by the global adolescent community.

The action:

After studying and reflecting on the factors contributing to youth violence and recruitment into destructive conflicts, we will be proposing projects that will change this phenomenon both locally and globally. Potential connections to youth in Pakistan, Israel, the Palestinian territories, Haiti, Uganda, India, and Northern Ireland will be researched for future exchanges with college and high school students from Bennington.

**Prerequisites:** For First-Year Students. Upper-Class Students admitted by application.

**Credits:** 4

**Time:** TF 9 - 12noon

**MODULES: TRANSFERABLE APPROACHES**

*Transferable Approaches* is a series of three-week course modules. The intention of this 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 contexts. There are no prerequisites. 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 one credit. Students may take one module or more; a full series totals four credits. In addition, each module requires attendance at one lecture/performance/event at the college outside of regularly scheduled class time.

<b>Section I</b>	<b>Section II</b>	<b>Section III</b>	<b>Section IV</b>
<b>September 3-21</b>	<b>September 24-October 12</b>	<b>October 22-November 12</b>	<b>November 16-December 7</b>
Mediation and Negotiation	Mediation and Negotiation	Mediation and Negotiation	Mediation and Negotiation
No Free Lunch	No Free Lunch	Abstraction	Speak Out
Orders of Magnitude	Value and Valuation	Speak Out	Frame & Focus
Rhetoric	Rhetoric	Entering Community Organizations	Noticing, Choosing, and Writing to Describe
How to Read a Poem	How to Read a Poem	Frame & Focus	
Noticing, Choosing, and Writing to Describe	Entering Community Organizations		
	Artifact & Context		

**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, performance, or event outside of regularly scheduled class time.

**Prerequisites:**            None.  
**Credits:**                    1  
**Time:**                        **Section 1**  
                                      MTh 4:10 - 6pm, Thursday, Sept. 3 – Monday, Sept. 21,  
                                      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. Students are also expected to attend one lecture, performance, or event outside of regularly scheduled class time.

**Prerequisites:**            None.  
**Credits:**                    1  
**Time:**                        **Section 1**  
                                      MTh 4:10 - 6pm, Thursday, Sept. 3 – Monday, Sept. 21,  
                                      plus attendance at one lecture/performance/event at the college.

**Section 4**  
                                      MTh 4:10 - 6pm, Monday, Nov. 16 – Monday, Dec. 7, (no class Thanksgiving, Nov. 26)  
                                      plus attendance at one lecture/performance/event at the college.

**MOD2108**                      **Artifact and Context**  
*Carol Meyer*

In *Where Stuff Comes From* Harvey Molotch states, To understand any one thing you have to learn how it fits into larger arrays of physical objects, social sentiments, and ways of being (p.1). We will explore the relationship between the creation of new things and the larger context from which they emerge. For example, paper towels: A truckload of paper arrived at the Scott Paper Company that was too thick for its intended use as toilet paper. Upon hearing about a teacher’s effort to fight colds by giving students a small piece of soft paper (instead of cloth roller towels), Arthur Scott transformed a truckload of useless rolls of paper into disposable paper towels.

Students will read from a few texts and be required to research the history of the development of an item and the circumstances that surrounded its creation.

Students will be required to attend one research help session at the library outside of class time.

**Prerequisites:**                None.  
**Credits:**                        1  
**Time:**                            **Section 2**  
    MTh 4:10 - 6pm, Thursday, Sept. 24 – Monday, Oct. 12,  
    plus one research help session at the library.

**MOD2109**                      **Frame and Focus**  
*Michael Giannitti*

Most people usually think of a frame as something surrounding a two-dimensional object such as a painting, an architectural aperture such as a door or window, or as the smallest stopped unit of a film. A frame may function to strengthen focus on whatever is located within its border. In this module, we will explore the concepts of frame and focus and their relationship to scale as applied to three-dimensional space. To explore frame and focus on a small scale, we will view and discuss images of the small, diorama-like boxes created by artist Joseph Cornell. On a large scale, we will look at some historical examples of theater forms, such as Greek, Roman, Renaissance, Elizabethan and contemporary, to identify how these architectural types differently frame and focus the performances housed within. In between, we will look at how various windows around campus frame our views/focus on the campus landscapes.

Students are also expected to attend one lecture, performance, or event outside of regularly scheduled class time.

**Prerequisites:**                None.  
**Credits:**                        1  
**Time:**                            **Section 3**  
    MTh 4:10 - 6pm, Thursday, Oct. 22 – Thursday, Nov. 12, (no class Play Day, Nov. 5)  
    plus attendance at one lecture/performance/event at the college.

**Section 4**  
    MTh 4:10 - 6pm, Monday, Nov. 16 – Monday, Dec. 7, (no class Thanksgiving, Nov. 26)  
    plus attendance at one lecture/performance/event at the college.

**MOD2110                      Mediation and Negotiation**

*Daniel Michaelson; Susan Sgorbati*

This Module includes a twelve-hour training in Mediation and Negotiation skills. Mediation is a facilitated process where a third neutral party helps disputants with conflicting interests negotiate an agreement. Capacities such as active listening, defining interests, identifying issues, and developing options will be practiced. The difference between adversarial and principled negotiation will be explored. Effective negotiation strategies will be a part of this training. An official certificate is given to a student who successfully completes this training. This basic certification added to the Advanced Mediation Module may lead to interning with professional mediators in Superior Court in Bennington upon approval of the Bennington College faculty.

Students are also expected to attend one lecture, performance, or event outside of regularly scheduled class time.

**Prerequisites:**                      None.

**Credits:**                                1

**Time:**                                    **Section 1**  
MTh 4:10 - 6pm, Thursday, Sept. 3 – Monday, Sept. 21,  
plus attendance at one lecture/performance/event at the college.

**Section 2**  
MTh 4:10 - 6pm, Thursday, Sept. 24 – Monday, Oct. 12,  
plus attendance at one lecture/performance/event at the college.

**Section 3**  
MTh 4:10 - 6pm, Thursday, Oct. 22 – Thursday, Nov. 12, (no class Play Day, Nov. 5)  
plus attendance at one lecture/performance/event at the college.

**Section 4**  
MTh 4:10 - 6pm, Monday, Nov. 16 – Monday, Dec. 7, (no class Thanksgiving, Nov. 26)  
plus attendance at one lecture/performance/event at the college.

**MOD2111                      How to Read a Poem**

*Mark Wunderlich*

What is a poem? How are poems put together? What do we call the parts of a poem? How do we describe what a poem says and contains? In this course we will read various poems from different eras and establish a vocabulary for discussing them. Students will also learn how to write about poems and will write and revise an essay.

Students are also expected to attend one lecture, performance, or event outside of regularly scheduled class time.

**Prerequisites:**                      None.

**Credits:**                                1

**Time:**                                    **Section 1**  
MTh 4:10 - 6pm, Thursday, Sept. 3 – Monday, Sept. 21,  
plus attendance at one lecture/performance/event at the college.

**Section 2**  
MTh 4:10 - 6pm, Thursday, Sept. 24 – Monday, Oct. 12,  
plus attendance at one lecture/performance/event at the college.



**MOD2112 Rhetoric: The Art and Craft of Persuasion***Karen Gover*

The ability to speak and write persuasively is an essential skill for everyone. Whether you are writing a plan essay, applying for a job, or running for public office, you need to be persuasive and compelling. This course is a practical workshop in rhetoric. Students will write, deliver, and critique short (two-minute) persuasive speeches in each class. We will learn classic rhetorical terms and techniques, and apply them in our analysis of famous political speeches. At the end of the course, students will compete by delivering a five-minute speech on a topic of their choice to a distinguished panel of judges.

Students are also expected to attend one lecture, performance, or event outside of regularly scheduled class time.

**Prerequisites:** None.

**Credits:** 1

**Time:** **Section 1**

MTh 4:10 - 6pm, Thursday, Sept. 3 – Monday, Sept. 21,  
plus attendance at one lecture/performance/event at the college.

**Section 2**

MTh 4:10 - 6pm, Thursday, Sept. 24 – Monday, Oct. 12,  
plus attendance at one lecture/performance/event at the college.

**MOD2113 No Free Lunch: The Second Law of Thermodynamics***Elizabeth Sherman*

Why is it easier to mess up your bedroom than to make it tidy? Why does a warm cup of tea cool off in your living room? Why doesn't a 500-calorie cheeseburger you've eaten turn into 500 calories of you? These examples reflect one of the fundamental laws of nature: the second law of thermodynamics. In this module students will learn about this most important of laws with hands-on experiments in the laboratory using physical and biological systems. We will design our experiments, make predictions, carry out the experiments, and analyze our results. An understanding of this law has implications for our own personal behavior, the behavior of our society, and the behavior of our species.

Students are also expected to attend one lecture, performance, or event outside of regularly scheduled class time.

**Prerequisites:** None.

**Credits:** 1

**Time:** **Section 1**

MTh 4:10 - 6pm, Thursday, Sept. 3 – Monday, Sept. 21,  
plus attendance at one lecture/performance/event at the college.

**Section 2**

MTh 4:10 - 6pm, Thursday, Sept. 24 – Monday, Oct. 12,  
plus attendance at one lecture/performance/event at the college.

**MOD2114 Value and Valuation**

*Geoffrey Pigman*

This course will examine the relationship between the social idea of value and the economic and financial techniques of valuation. How do we decide what things hold value for us? What are our “values”? How does this process translate into the assignment of economic values used by consumers, investors, and business managers in making decisions about what to buy and sell?

Students are also expected to attend one lecture, performance, or event outside of regularly scheduled class time.

**Prerequisites:** None.  
**Credits:** 1  
**Time:** **Section 2**  
MTh 4:10 - 6pm, Thursday, Sept. 24 – Monday, Oct. 12,  
plus attendance at one lecture/performance/event at the college.

**MOD2115 Entering Community Organizations**

*Eva Chatterjee-Sutton; Tammy Fraser*

Developing skills to assess the cultures of community organizations (i.e. North Bennington Graded School, Vermont Arts Exchange, and the Bennington Interfaith Council) is critical for navigating field work experiences as well as other future work experiences. Through observations, interviews, and information analyses, students will begin to develop qualitative assessment skills that will help them to integrate into an organization or group. For students interested in participating in the FWT 2010 pilot, this module will provide necessary ground work. For others, the skills learned can be applied to future FWT's and/or other opportunities.

Students are also expected to participate in a scheduled qualitative research session conducted by staff of Crossett Library.

**Prerequisites:** None. Primarily for students who have not completed a Field Work Term.  
**Credits:** 1  
**Time:** **Section 2**  
MTh 4:10 - 6pm, Thursday, Sept. 24 – Monday, Oct. 12,  
plus attendance at the library session mentioned above.  
  
**Section 3**  
MTh 4:10 - 6pm, Thursday, Oct. 22 – Thursday, Nov. 12, (no class Play Day, Nov. 5)  
plus attendance at the library session mentioned above.

**MOD2117**                      **Speak Out**  
*Thomas Bogdan*

We all have things that are important for us to say and we want to be heard. This module will help us to explore using our voices in a healthy way that will allow us to be heard more clearly. We will use simple exercises to develop breath support and vocal projection while learning about basic vocal production. We want to be reminded of what all babies know -- and what most grownups have forgotten. Our work will lead to being heard more clearly while using our voices in authentic, meaningful ways.

Students are also expected to attend one lecture, performance, or event outside of regularly scheduled class time.

**Prerequisites:**                None.

**Credits:**                        1

**Time:**                            **Section 3**

MTh 4:10 - 6pm, Thursday, Oct. 22 – Thursday, Nov. 12, (no class Play Day, Nov. 5)  
 plus attendance at one lecture/performance/event at the college.

**Section 4**

MTh 4:10 - 6pm, Monday, Nov. 16 – Monday, Dec. 7, (no class Thanksgiving, Nov. 26)  
 plus attendance at one lecture/performance/event at the college.

**MOD2118**                      **Abstraction**  
*Andrew McIntyre*

In the early 20<sup>th</sup> century, mathematicians learned to stop worrying (if they ever did) about what mathematical objects *are* and to focus instead on what they *do*. This process—distilling experience to formal rules and then studying the consequences of the rules in the abstract—has been immensely fruitful and has been reflected outside of mathematics. The interplay between formal systems and concrete intuition is one of the main creative tensions in modern mathematics, and yet, this dichotomy is hopelessly muddled in standard high school curricula. We will study this process, focusing on two examples in detail: common algebra, and logarithms. In this module you will learn to reason and do proofs as they are done in modern mathematics, but on a more concrete level, you will get a better understanding of algebra, logarithms, and apparently arbitrary mysteries like “negative times negative gives positive.” There are no prerequisites for this class; it is appropriate for students who are uncomfortable with mathematics. Students who want a similar but more intensive experience might consider taking *MAT2240 Logical Reasoning* instead.

**Prerequisites:**                None.

**Credits:**                        1

**Time:**                            **Section 3**

MTh 4:10 - 6pm, Thursday, Oct. 22 – Thursday, Nov. 12, (no class Play Day, Nov. 5)  
 plus attendance at one lecture/performance/event at the college.

TASK FORCE

These will be settings for ongoing explorations focused on particular issues.

**EDU2501.01                      Education Task Force**

*Jason Zimba*

There is widespread agreement that the education system in the US needs to be rethought in fundamental ways. At the federal and state levels, a new wave of reform is beginning to take shape. We are establishing an ongoing structure, called a "task force," that will allow Bennington students to work together on issues related to educational reform. The goal is to put students in the middle of ongoing conversations and debates about education, from reading the latest research and policy, to examining organizations, schools, and communities doing the most cutting-edge work; all with an eye to increasing each student's capacity to think and act effectively in the world.

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

MEDIATION

**MED4282.01                      Community Dispute Resolution (Small Claims Court)**

**MED4282.02                      Community Dispute Resolution (Small Claims Court)**

*Daniel Michaelson; Susan Sgorbati*

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 four-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 (section 1)  
**Credits:**                        2 (section 2)  
**Time:**                            Th 1 - 4pm

**MED4285.01                      Projects in Community Dispute Resolution**

*Susan Sgorbati, 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. Training or introductory course in conflict resolution.  
**Credits:**                        2  
**Time:**                            TBA

ENVIRONMENTAL STUDIES**ENV2102.01 Environmental Geology**

Tim Schroeder

Earth's life-supporting environmental systems are controlled by a complex interplay between geologic and biological processes acting both on the surface and deep within the planetary interior. This course will explore how earth materials and physical processes contribute to a healthy environment, and how humans impact geologic processes. Topics covered will include: earth resources, natural hazards, water resources and pollution, soil formation and depletion, coastal processes, energy resources, and climate change. Students will be expected to examine these topics from both scientific and societal perspectives. This course will include Saturday field trips that require moderate physical activity.

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

**ENV2103.01 The Agrarian Myth**

Valerie Imbruce

The "family farm" as a unit worthy of protection and replication is a construct deeply embedded in American culture. Thomas Jefferson was a devout defender of agrarianism. He believed that democracy, personal freedom and virtue are dependent on a society in which people own and work the land in order to sustain the family unit (the yeoman tradition). The yeoman tradition, however, was never a reality in the United States. Since early colonial times farmers were engaged in commercial agriculture, and there were various forms of land tenure from near feudal relations to sharecropping. Curiously, however, agrarianism still holds a strong place in present day culture. Many historians have coined this contradiction "the agrarian myth." Agrarianism is now even coupled with environmentalism; the small, family farmer is argued to be a better land steward, and the family farm unit has become a pivotal point of opposition to large, industrial farms. What evidence exists to support this argument? What is "good land stewardship"? How does land tenure, market structure, and regulation affect agricultural practice? In this class we will examine the agrarian ideals of past Americans like Jefferson and the Grangers to the current philosophies of the influential writer Wendell Berry. We will compare these ideals to records of practice by reading historical accounts of agriculture in New York State, ethnographies of organic, conventional, and small-scale family farming, and farmers' memoirs. The class will be reading and writing intensive, and will include field trips.

**Prerequisites:** None.  
**Credits:** 2  
**Time:** MTh 4:10 - 6pm  
*(This course meets the second seven weeks of the term.)*

**ENV2109.01                      Forests: An Introduction to Ecology and Evolution**  
**ENV2109L.01                  Forests Lab**  
*Kerry Woods*

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.  
**Corequisites:**                Students must also register for the lab, *ENV2109L.01*.  
**Credits:**                        4  
**Time:**                            MTh 10:10 - 12noon  
**Time:**                            Th 2:10 - 6pm (lab)  
*Note: Students must register for both sections.*

**ENV2113.01                      Global Change**  
*Kerry Woods*

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

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

**ENV4101.01 Climate and Energy Solution Analysis***Tim Schroeder*

Global climate change and shortages of conventional energy supplies are two of the most pressing problems that our society will need to confront in this century. Fortunately, these problems have parallel and overlapping solutions. Some of these solutions will be large projects to be enacted by governments and large corporations. Other smaller projects will be enacted by individuals and organizations. This course will critically analyze solutions in terms of cost effectiveness, practicality, and environmental impact. The students in this class will each be responsible for performing a detailed analysis and/or construction of a climate/energy solution project that can be enacted at the level of a campus such as Bennington's or an individual home. Students will discuss their progress at weekly class meetings, and present their results to the campus community at the end of the term.

**Prerequisites:** Prior coursework in climate change and/or energy. Permission of the instructor.

**Credits:** 2

**Time:** T 4:10 - 6pm

**ENV4106.01 Post-Dymaxion House***Blake Goble*

What are the profound issues of designing places for living in the 21<sup>st</sup> century? What is the nature of dwelling as seen through the lens of threatened ecosystems, global warming and shifting economic balance? Architects and designers are rethinking old models and exploring radical new ones. In the midst of a major shift in the contexts in which residential design is engaged, the dwelling's form, environmental performance and received notions of occupancy may be reinterpreted under a new set of parameters. In the spirit of innovation and progress of Buckminster Fuller's 1929 house for the future, we will design a dwelling that critically responds to a 21<sup>st</sup> century context. We will develop a set of values to serve as praxis for a residential design project that embodies critically revised ideas of family, community, technology and environmental responsibility.

**Prerequisites:** *ARC2102 Fundamentals in Architecture* or permission of the instructor.

**Credits:** 4

**Time:** T 10:10 - 12noon, T 2:10 - 4pm

**ENV4219.01 Environmental Microbiology***Amie McClellan*

This upper-level course is geared toward students with a solid understanding of basic prokaryotic and eukaryotic cell biology. Environmental microbiology introduces the diverse microbial populations that inhabit our air, soil, and water and explores how the activities of these tiny microorganisms impact the health and well-being of humankind. We will also delve into current topics including waterborne pathogens, risk assessment, and bioremediation.

**Prerequisites:** *BIO2111 Introduction to Cell Biology* or permission of the instructor.

**Credits:** 4

**Time:** TF 2:10 - 4pm

<b>ART HISTORY</b>
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**AH2101.01**                      **Rome**  
*Dan Hofstadter; Donald Sherefkin*

This course is devoted to the elaboration of the Classical Style in the architecture and art of the city of Rome (ca. 1500-1640) and its gradual transformation into the Baroque. Initially we'll study the social organization of the Papal States and the major currents of thought in sixteenth-century Italy, with particular emphasis on the Counter-Reformation and the increasing popularity of the Copernican hypothesis, culminating in Galileo's observations of 1609.

In architecture we'll review the classical models (mostly ancient Roman); the organization and form of ecclesiastical architecture, tracing developments from the basilica to the Latin cross to idealized visions; Alberti and Brunelleschi; the invention of linear perspective; the Renaissance adoption of Roman models, notably Vitruvius; the dome and the vault, their form, structure, ornamentation, and painting; urban planning strategies, involving the piazza, the obelisk, the church facade, and their inter-relationships; the contributions of Bramante and Michelangelo; the transition to the Baroque; Bernini and Borromini; and anamorphic projections.

In painting we'll study the development of the Classical Style, especially at the hands of Michelangelo and Raphael; the influence of Florentine Mannerism and the reaction against it; and the creation of the Baroque style and Caravaggio's tenebrism in the early 17th century.

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

**AH2103.01**                      **Exhibition/Thematic/Exposure**  
*Andy Spence*

Taking a cue from recent exhibitions in art museums, art galleries, auction houses as well as trade show exhibits of antiques, design, cars, boats and art fairs, exhibition organizers and artists are interested in merging pluralistic elements of our culture into one big inclusive and broader based experience.

Students in this class take a closer look at this development by selecting their own group of "things from anywhere" and presenting them in a meaningful way by producing a catalog for a hypothetical exhibition.

Students develop a clear direction for assembling their choices and do independent research on each one. Class time consists of weekly group discussions and individual presentations.

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



**AH2259.01                      The Birth of Romanticism: 1760 - 1820**

*Dan Hofstadter*

We shall begin with the first self-conscious stirrings of Romantic art and literature, from about 1760 to 1820. Among the major artists covered will be Piranesi, Greuze, David, Gericault, Ingres, Blake, and Goya. Readings will be drawn primarily from the poets and philosophers of the period, including Coleridge, Wordsworth, Blake, Burke, Kant, Diderot, Rousseau, and Winckelmann. In art, our emphasis will be on the intimate relationship between late Neoclassicism and Romanticism, and on how the Romantic impulse originated in sketchbooks, small paintings, diaries, and other highly personal creations. In both art and literature, our principal topics will include the budding interest in spontaneity and chaos; the investigation of and sympathy with madness; the primacy accorded to the erotic impulse; and the fascination with the demonic and the revolutionary.

**Prerequisites:**                None.  
**Credits:**                        4  
**Time:**                            MTh 2:10 - 6pm  
*(This course meets the first seven weeks of the term.)*

**AH4267.01                      Ceramic History/Contemporary Visions**

*Barry Bartlett*

This class will be based on research into the technical and aesthetic aspects of ancient and contemporary ceramic arts. The class will focus on events, directions and issues, which have influenced the making of ceramic objects over time. Students will work on preparation and presentation of two lectures as a way to develop research and teaching skills, as well as to acquire new knowledge of the history of the medium and its forms. Along with this research, students will create a project that reflects their interest and research into their chosen subjects. The project should be ceramic based. This will help to build a stronger bridge to understanding the histories studied. Some books will be required to be purchased as texts for this course. Class time will be split between lecture and studio work.

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

**AH4309.01                      Drawing Intensive - Rome 2010**

*Dan Hofstadter;Donald Sherefkin*

TO BE TAUGHT DURING FWT 2010

This studio course will be situated in Rome, and will focus on its art and architecture. We will explore the city and document a range of remarkable subjects from the Pantheon to St. Peter's Basilica, including Michelangelo's ceiling, Borromini's domes, and Bernini's sculpture.

Afternoon studio sessions will be organized around specific drawing workshops.

This is a four-credit class. Students will be allowed to carry 12 credits in the Spring term. Participants will be required to independently arrange an additional 105 hours to fulfill their FWT requirement.

**Prerequisites:**                *AH2101 Rome* (offered Fall 2009).  
**Credits:**                        4

<b>CENTER FOR CREATIVE TEACHING</b>
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**EDU2207.01 Teaching and Learning***Carol Meyer*

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 10:10 - 12noon

**EDU2520.01 Discourse and Thinking***Peter Jones*

Humans can be defined as thinkers and as knowers of language, but it is in discourse that thinking and language intersect. At this intersection, we can see that thinking is not simply a private, mental phenomenon, but is enabled and constrained, supported or blocked in discourse as speakers engage in their practical and intellectual activities. In this course we make connections between discourse and thinking within ordinary communicative activities and trace the influence and impact of discourse on the activities and products of thinking. Throughout the course, students gather discourse data on thinking within ordinary talk, classrooms, and other contexts. Students draw on several discourse analytic tools rooted in the social sciences, especially linguistics and sociology, to make sense of their data.

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

<b>DANCE</b>
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**DAN2107.01                    First-Year Dance Intensive***Terry Creach*

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 pm.

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

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

**DAN2201.01                    Experiential Anatomy***Ione Beauchamp*

This is a studio class intended to deepen the understanding of your own moving body.

We will be studying kinesthetic anatomy: approaching the material through visual, cognitive, kinesthetic, and sensory modes. Class time will be divided between discussion of anatomy and kinesthetic concepts, and engaging with the material experientially through movement and touch. Movement exercises will be designed to integrate the anatomical information by increasing somatic awareness (strengthening body-mind connection). Various body systems will be examined: skeleton, organs, muscles, nerves, fluids. We will study the parts of each, then how each system relates to the whole; providing support for an integrated, healthy, as well as, artistically interesting movement/dance practice.

Class will be rooted in somatic movement approaches to movement education. Key developers of the field, many of whom have had a major influence on contemporary dance will be read as homework and discussed in class.

**Prerequisites:**                    None.  
**Credits:**                            4  
**Time:**                                WF 4:10 - 6pm

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

Contact improvisation is a duet movement form. Two people move together, playing in physical dialogue, communicating through the language of touch, momentum, and weight. In these classes we 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:**                    1  
**Time:**                        F 2:10 - 4pm

**DAN2214.01                    Movement Practice: Beginning Dance Technique**  
*Joseph Poulson (MFA teaching fellow, supervised by Terry Creach)*

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

Proper alignment and articulate physicality is applicable to practicing and making work in all disciplines. The class content will aim to address the physical demands of the varied fields of study represented by students in the class.

**Prerequisites:**            None.  
**Credits:**                    2  
**Time:**                        WF 8:10 - 10am

**DAN2218.01                    Movement Practice: Contemporary Fusion I**  
*Fritha Pengelly*

The rhythms and patterns of contemporary dance, drawn primarily from hip-hop, breaking, and martial arts, are central in this course. We will start with the basics, paying attention to detail, in order to develop strength and clarity in movement. Pilates, Yoga, the Feldenkrais Method and Authentic Movement all inform the warm-up exercises, which will deepen our knowledge of anatomy and biomechanics in order to increase movement efficiency and safety.

**Prerequisites:**            None.  
**Credits:**                    1  
**Time:**                        MW 2:10 - 4pm  
*(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 seven-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:** MW 2:10 - 4pm  
*(This course meets the second seven weeks of the term.)*

**DAN4102.01 Dance Performance Project: "Physics"**  
*Terry Creach*

Starting with questions of momentum and timing, we will construct human physics experiments that deal with force and energy, including movement modules involving chain reactions and cause-and-effect puzzles. This material will be reconfigured and recombined to explore a range of movement qualities and larger spatial structures. We'll use a regularly scheduled class time for the first seven weeks and then schedule regular evening and weekend rehearsals. Our new dance piece will be presented in one of the end-of-term dance concerts.

This will be a movement piece, but previous dance training is not required. Athletic movers are encouraged to audition.

**Prerequisites:** Audition, Tuesday, May 12, 1pm, VAPA Dance Studio E303 or Tuesday, September 1, 2pm, VAPA Dance Studio E303.  
**Credits:** 2  
**Time:** MW 2:10 - 4pm, plus evening and weekend rehearsals during the second seven weeks, to be scheduled.  
*(This course meets the first seven weeks of the term.)*

**DAN4112.01 Movement Practice: Contemporary Fusion II**  
*Fritha Pengelly*

For students with previous dance training.

The rhythms and patterns of contemporary dance, drawn primarily from hip-hop, breaking, and martial arts, are central in this course. By focusing on building strength and understanding momentum and gravity, we will develop power in moving, and we will develop comfort while moving from the floor to standing, at times working upside-down. Pilates, Yoga, the Feldenkrais Method and Authentic Movement all inform the warm-up exercises, which will deepen our knowledge of anatomy and biomechanics in order to increase movement efficiency and safety.

**Prerequisites:** Prior movement training and permission of the Dance Faculty  
**Credits:** 1  
**Time:** MW 4:10 – 6pm  
*(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

**DAN4319.01                    Finding Form: Dance**  
*Dana Reitz*

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

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

**Prerequisites:**            Intermediate/advanced level in performing arts and/or visual arts and permission of the instructor.  
**Corequisites:**            Dance or Drama Lab assignment.  
**Credits:**                    4  
**Time:**                        MTh 10:10 - 12noon

**DAN4344.01                    Movement Practice: Advanced Dance Technique**  
*Joseph Poulson (MFA teaching fellow, supervised by Terry Creach)*

This advanced movement class will develop from simple skeletal mobility sequences to expansive movement forms. The warm-up will examine the joints and how their range of motion relates to alignment, readiness to move, and articulation. These principles will then become the foundation for improvised traveling sequences and longer movement phrases. Distinguishing between tempo, rhythm, and phrasing will also become a priority. Our goal will be to find a way of working that makes technique central to our daily movement practice without it inhibiting our individual approaches to dancing and making work.

Students are expected to attend Dance Workshop (Thursday 4:30-6pm).

**Prerequisites:**            Prior dance experience and permission of the instructor.  
**Credits:**                    2  
**Time:**                        TF 2:10 - 4pm

**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 seven-week course in Chipaumire's own movement idiom or style designed for students keen on exploring a new method to dancing.

**Prerequisites:** Prior movement training and permission of Dance Faculty.  
**Credits:** 1  
**Time:** MW 4:10 - 6pm  
*(This course meets the second seven weeks of the term.)*

**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

**DAN4795.01 Advanced Projects in Dance**  
*Susan Sgorbati*

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.  
**Corequisites:** Dance Workshop (Thursday, 6:30 - 8pm), Dance or Drama Lab assignment.  
**Credits:** 4  
**Time:** TBA

<b>DRAMA</b>
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**DRA2111.01                    Adaptation**  
*Sherry Kramer*

Adaptation: A writer is a reader moved to imitation.

Appropriation, repurpose, pastiche, hybrid, sampling, remix, in conversation, mash up. Everyone knows that when you steal, steal from the best. When we write we may borrow the structure of a sonata, the plot from a story, the tang and tone of a novel, and characters from our own lives. Is everything we write adaptation? We will read 3-5 works of literature, watch movie and musical adaptations, adapt a fairy tale, a poem, a news item, an inanimate object, a song, and a short story.

**Prerequisites:**            None.  
**Credits:**                    4  
**Time:**                        M 6:30 - 10:10pm

**DRA2113.01                    August Wilson's Plays: A Chronicle of History**  
*Michael Giannitti; Eileen Scully*

The most lauded African American playwright in history, August Wilson (1945-2005) received every major theatrical award including two Pulitzer prizes for drama. In an epic series of ten plays, one set in each decade of the twentieth century, Wilson chronicled the complexities of self-creation and vital connection among individuals on the move, as they "search for ways to reconnect, to reassemble, to give clear and luminous meaning to the song which is both a wail and a whelp of joy." Wilson's unique theatrical voice is simultaneously poetic and musical; his inspirations ranged from blues music to the work of African American visual artists. We will explore the creative artistry and historical context of Wilson's "*Century Cycle*," through interdisciplinary readings, film screenings, rigorous expository writing, collaborative projects, and periodic field trips.

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

**DRA2125.01                    Introduction to Puppets and Animation**  
*Sue Rees*

The class will be concerned with animating inanimate objects. A variety of filmmakers and techniques will be looked at including The Brothers Quay, Jan Svankmajer, William Kentridge, and other contemporary animators. 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 *DRA2137 History of Animation* in conjunction with this class.

**Prerequisites:**            None  
**Corequisites:**            *DRA 2137 History of Animation* (taken concurrently or in a prior term).  
**Credits:**                    4  
**Time:**                        M 8 - 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

**DRA2154.01 History of Theater II: Modern Drama**  
*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 2009 we will read representative plays from the modern canon, beginning with the experiments in Naturalism in the nineteenth century through twentieth century modernism to the contemporary drama of today. 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 write two essays and take midterm and final exams.

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

**DRA2160.01 Theater and Culture in Hungary and Romania**  
*Michael Giannitti*

TO BE TAUGHT DURING FWT 2010

In this 11-day course during the latter portion of Field Work Term, participants will travel to Budapest, Hungary and Bucharest, Romania to explore theater and culture in those cities. The group will also travel by train between cities, and make stops in breathtakingly beautiful Transylvania along the way. In each location, participants will explore the city and attend memorable theater performances. The group will also meet with local scholars and/or theater artists for discussion and/or additional information. Most days will include a lecture and/or discussion, attendance at a performance and some tourism; reading and writing assignments will augment the experience.

Students will be allowed to carry 14 credits in the spring term, and will be required to arrange their own Field Work Terms (as usual) for the portion of Field Work Term prior to departure. There will be an additional fee of approximately \$1175 for this course, which will cover housing, train travel and academic programming (including theater tickets). Students will be responsible for purchasing their own trans-Atlantic flights and covering any additional expenses incurred.

**Prerequisites:** None.  
**Credits:** 2

<b>DRA2170.01</b>	<b>The Actor's Instrument</b>	<i>Jenny Rohn</i>
<b>DRA2170.02</b>	<b>The Actor's Instrument</b>	<i>Kirk Jackson</i>

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 six 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.

**Prerequisites:** None.  
**Corequisites:** Dance or Drama lab assignment.  
**Credits:** 4  
**Time:** TF 10:10 - 12noon (section 1)  
**Time:** MTh 2:10 - 4pm (section 2)

**DRA2210.01**                    **Introduction to Costume Design: Fig Leaves in the Theatrical Garden**  
*Daniel Michaelson*

What messages are communicated when we wear clothing/costumes? Students work individually and collaboratively to examine the process of costume design, creating visual responses to text, music, and movement. Weekly assignments include script analysis, costume research, sketching, costume construction, and a short paper analyzing the effectiveness of the design elements seen in an outside performance. We investigate how live performance, film and video differ. Students are required to attend Bennington College productions, which are then discussed in class. Students may have the opportunity to design an actual small-scale production. Anticipated is at least one field trip to an outside performance and/or a museum.

**Prerequisites:** None.  
**Co-requisites:** Costume lab assignment.  
**Credits:** 4  
**Time:** MTh 10:10 - 12noon

**DRA2251.01**                    **Stage Management Process**  
*Michael Giannitti*

Students explore the role and process of the stage manager in this course. Readings, discussions, and projects on topics including scheduling, play breakdowns, prompt book preparation, blocking notation, ground plan and theatre layout, and the running of rehearsals and performances are included. The relationship of the stage manager to others involved in production is also addressed.

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

**DRA2259.01 Science, Drama & The Power of the Inquisitive Mind**

Dina Janis

"Measure what is measurable, and make measurable what is not so" Galileo

"To be or not to be, that is the question" Shakespeare

How do the worlds of science and theater connect and what do they share? What is the role of the revolutionary thinker in society? We will study a variety of dramatic texts that look at these questions, exploring the nature of the inquisitive mind and its relationship to social, cultural and political systems throughout history. Students in this class will develop scenes for presentation from a small canon of plays that include: *Arcadia* by Tom Stoppard, *The Physicist* by Friedrich Durrenmatt, *Copenhagen* by Michael Frayn, *Galileo* by Bertolt Brecht, *Proof* by David Auburn, and *The Doctor's Dilemma* by George Bernard Shaw, among others. We will study in depth the lives and discoveries depicted in these plays and the way in which society was impacted by these discoveries. Rehearsals of scenes outside of class, several research-based papers as well as an end of term performance can be expected. Students from varied disciplines are welcome.

**Prerequisites:** None.  
**Credits:** 4  
**Time:** WF 10:10 - 12noon

**DRA4130.01 The Russians Are Coming**

Dina Janis

In this class we will be reading, analyzing, and acting in plays drawn from a large canon of Russian dramatic literature- including plays by Chekov, Gorky, Bulgakov, Turgenev, Pushkin, Gogol and Tolstoy. Students will be cast in scenes from these plays and will be expected to research and rehearse them outside of class for presentation in class throughout the term. As a group we will read and analyze all of the plays that are being worked on, as well as the book *Natasha's Dance-A Cultural History of Russia* by Orlando Figes. In addition to acting in scenes, one of the primary goals of this class will be for students to learn how to break a script down, beat by beat, articulate the themes and dramatic arc, and translate that analysis into action.

Outside of class rehearsal will be required.

**Prerequisites:** *DRA2170 The Actor's Instrument*, intro level of playwriting, design or technical theater class, or 2000-level literature course.  
**Corequisites:** Dance or Drama lab assignment.  
**Credits:** 4  
**Time:** MTh 10:10 - 12noon

**DRA4162.01 Embodying Text: Shakespeare and Beyond**

Kirk Jackson

This course takes students through an investigation of text analysis for performance: scansion, rhythm, sense stress, image work, phonetic phraseology, etc. and explores techniques for enlivening that analysis within the performing body. We study the structure of verse and elements of rhetoric as the primary source for an actor's investigation and performance of a role. We will study how heightened language combined with personalization, characterization, and actor-audience relationship informs the physical, vocal, emotional, and intellectual responsiveness of an actor.

**Prerequisites:** *DRA2170 The Actor's Instrument* and permission of the instructor.  
**Corequisites:** Dance or Drama Lab assignment.  
**Credits:** 4  
**Time:** TF 10:10 - 12noon

**DRA4210.01**                    **Costume Design Projects**  
**DRA4210.02**                    **Costume Design Projects**  
**DRA4210.03**                    **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 - 8:30p (section 1)  
**Time:**                            T 10:10 - 12noon and an additional time TBA (section 2)  
**Time:**                            T 6:30 - 8:30pm and an additional time TBA (section 3)

**DRA4253.01**                    **From Process to Performance**  
*Jenny Rohn*

In this class we will rehearse a play using improvisational structures from Viewpoints, Grotowski, Meisner, and others. Our goal during the first phase of rehearsal will be to train physically as an ensemble in order to freely and fully explore character life, actions within scenes, and the world of the play. How do we retain the life and freedom discovered in these improvisations as we move towards creating work that is fully scripted, repeatable, and presented to an audience? The work will be performed outside of class. Students should expect 6-8 hours per week of outside of class rehearsals.

**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:**                            MTh 10:10 - 12noon

**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 mis-understood, basic acting technique.

**Prerequisites:**                Permission of the instructor.  
**Credits:**                        2  
**Time:**                            MW 8 - 10am

**DRA4301.01**                    **Performance Production: "As You Like It"**  
*Kathleen Dimmick*

"Why do fools fall in love?" In the fall of 2009 Drama will present Shakespeare's ebullient study of love, *As You Like It*, in an edited version with songs. This faculty-directed production will guide the student actor toward a successful performance of Shakespeare's text. Preparation, rehearsals, 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:**                            MTWThF 6:30 - 10:30pm, Sa 1 - 6pm

**DRA4340.01**                    **Honors Seminar: Theory and Practice of Dramaturgy**  
*Kathleen Dimmick*

In this course we'll look at the history and practice of dramaturgy and introduce some tools and methods of that practice, including text analysis, adaptation, cutting, and translation. Along with assignments on individual texts, students will observe rehearsals in *DRA4376 Directing II* and prepare rehearsal notes. The student's major work for the term will be the preparation of a Protocol, or Preproduction Casebook.

**Prerequisites:**                Advanced work in Drama or Literature.  
**Credits:**                        4  
**Time:**                            Th 2:10 - 6pm

**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, 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

**DRA4374.01                    A Place to Stand: Playwriting II**  
*Sherry Kramer*

A class for those who have taken any previous playwriting class. Students interested must submit a one paragraph description of the full length play they wish to write, in order to be considered for this class. We will write a full length play, and read a small collection of texts to further our understanding of the way plays work.

**Prerequisites:**            Must have already taken a playwriting class. Students must submit a one paragraph description of the full length play they wish to write to the instructor's box in VAPA by May 5.  
**Credits:**                    4  
**Time:**                        T 2:10 - 6pm

**DRA4376.01                    Directing II**  
*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, a rehearsal log, and an open 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:**                        T 2:10 - 4pm, F 2:10 - 6pm

**DRA4402.01                    Practicum: "Border Towns"**  
*Nicholas Brooke; Jenny Rohn*

In this practicum, we will workshop and perform a new work by Nick Brooke and Jenny Rohn. *Border Towns* explores how recordings have reengineered the psychological landscape of the US. Seven performers lipsynch, sing, and move precisely with a dense map of song fragments, ambient sounds, and border broadcasts. Along the way, musical Americana gets reconstructed into a surreal theatrical collage. Rehearsals will develop the work through experimental techniques including Viewpoints, as well as dedicated music rehearsals. Performers must be willing to sing, act, and move. The work will be performed in the first month of Spring 2010 term.

**Prerequisites:**            Audition. Check moodle.bennington.edu and click on "Border Towns" for more info.  
**Credits:**                    2  
**Time:**                        Th 7 - 10pm

**DRA4796.01                    Advanced Projects in Theater Design and Animation**  
*Sue Rees*

The course will be for sustained work on animation or set design. Students will be expected to create a complete animation, completed project or set design. The expectation is that students will become dexterous in a number of programs, creating sets and characters, and work with sound effects and sound scores. Work by animators will have a public showing.

**Prerequisites:**            Prior work in *MA2125 Puppets and Animation* or set design and permission of the instructor.  
**Corequisites:**            Students must meet with instructor during first seven weeks to outline 7-week project.  
**Credits:**                    2  
**Time:**                        T 2:10 - 6pm  
*(This course meets the second seven weeks of the term.)*

<b>FOREIGN LANGUAGES</b>
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CHINESE**CHI2113.01            The Modern Chinese Family***Ginger Lin*

Mothers and fathers, sisters and brothers, sons and daughters are all just called cousin in English. However, in Chinese there is a different word for each relationship. This stems from how in traditional Chinese Confucian culture each individual's duties and obligations towards others are dictated by their relationships, with family relationships being the most important. But then in Chinese everyone is da jia, literally big family. In this course, students will explore traditional Chinese family values and we will discuss how these values are evolving in modern Chinese society. This course introduces students to spoken and written Mandarin Chinese, paying particular attention to practical vocabulary and sentence patterns. Students learn the Pinyin (romanized) system of writing and to read and write the most basic Chinese characters. After they master 200 characters, students are able to create skits and write short essays about their daily lives. By the end of the term, they are able to recognize up to 500 Chinese characters. Introductory level. Conducted in Chinese.

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

**CHI4102.01            The Twenty-four Stories of Filial Piety***Ginger Lin*

The Twenty-four Stories of Filial Piety are well known Chinese stories that exemplify the devotion of children to their parents. These stories "translated" from classical Chinese into modern Mandarin at the student's language level will serve as a starting point for an exploration of the traditional importance of family in Chinese culture and how filial piety forms the basis of Confucian thinking and the hierarchy of social relationships (guanxi) which determine ones privileges or obligations towards others. Students will learn basic vocabulary and sentence patterns through a four skills approach. Intermediate-low level. Conducted in Chinese.

**Prerequisites:**            Two terms of Chinese or permission of the instructor.  
**Credits:**                    4  
**Time:**                        MWTh 6:30 - 8pm

**CHI4203.01            The Art of Chinese Poetry***Yinglei Zhang*

Poetry is China's greatest art. This course will foster an appreciation and understanding of the aesthetics of Chinese poetry (with a focus on two kinds of poetry, Shi and Ci). We will begin with a study of classical Chinese poetry from the *Poem of the Masters*, one of the classics of Chinese literature, and continue to explore selected Song Ci, which originated in the Tang dynasty and fully developed in the Song dynasty. For eight centuries, this anthology of Tang (618-907) and Song (960-1279) Dynasty poetry has been a part of every student's education. Students will continue to learn basic vocabulary and sentence patterns through a four skills approach. Evaluation is based on classroom performance, homework, quizzes, unit tests, and an oral and written final exam. Intermediate-high/advanced level course. Conducted in Chinese.

**Prerequisites:**            Four terms of Chinese or permission of the instructor.  
**Credits:**                    4  
**Time:**                        WF 10:10 - 12noon

FOREIGN LANGUAGE EDUCATION**FLE2520.01                    Discourse and Thinking***Peter Jones*

Humans can be defined as thinkers and as knowers of language, but it is in discourse that thinking and language intersect. At this intersection, we can see that thinking is not simply a private, mental phenomenon, but is enabled and constrained, supported or blocked in discourse as speakers engage in their practical and intellectual activities. In this course we make connections between discourse and thinking within ordinary communicative activities and trace the influence and impact of discourse on the activities and products of thinking. Throughout the course, students gather discourse data on thinking within ordinary talk, classrooms, and other contexts. Students draw on several discourse analytic tools rooted in the social sciences, especially linguistics and sociology, to make sense of their data.

**Prerequisites:**                None.  
**Credits:**                        4  
**Time:**                            M 4:10 - 6pm, M 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

**FRE4109.01                    Francophone Crossings: Literature at the Borders***Jean-Frederic Hennuy*

In this course we will explore the concepts of "Francophonie" and Francophone literatures. In other words, literatures from multicultural authors who write in French and coming from most of the French-speaking world outside of France: sub-Saharan Africa, North Africa and the Middle East, the Indian Ocean, Southeast Asia, the South Pacific, the Caribbean, North America, and Europe. Through readings from these writers we will start a critical reflection on the use of French as a literary language in the postcolonial world, and try to analyze the different elements that map the francophone identities. In addition, students will keep developing their vocabulary and grammar. The course will also focus on conversation and presentation skills. Conducted in French.

**Prerequisites:**                Three terms of French or permission of the instructor.  
**Credits:**                        4  
**Time:**                            M 8:10 - 10am, W 8:20 - 12noon



**FRE4210.01 Revolt and Resistance**

*Isabel Roche*

In this course, we will explore the concepts of revolt and resistance, focusing specifically on how they are central to the writer and to writing in World War II France. From Camus' reworking of Descartes' cogito ("I revolt, therefore we are"), to texts in which resistance is offered as an implicit or explicit stance in the face of social crisis, we will study a variety of genres (novel, poetry, film, memoir) in an effort to better understand these ideas and their interplay. Writers studied include Camus, Anouilh, Sartre, Duras, and Vercours. Films include *Au Revoir les Enfants* and *Le Dernier Mtro*. With regular writing assignments and presentations, emphasis will be placed on oral and written language skills, such as developing ways to construct an argument, analyze literary and non-literary texts, and support one's ideas. Conducted in French. High-intermediate level.

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

**Credits:** 4

**Time:** TF 2:10 - 4pm

**FRE4714.01 Les Miserables and its Legacy**

*Isabel Roche*

The nineteenth-century fixation on social, political, historical, and humanistic progress reached its highest point with Victor Hugo's *Les Misrables* (1862). In this course, we will read Hugo's longest and best-known novel in its entirety, analyzing narration, character and characterization, the use of digressions, the inscription of history and myth, and the ideological underpinnings of the text. During the second half of the term, we will look at the novel's amazing popular and cultural heritage, exploring the ways in which the novel has been adapted over time for a variety of mediums, from the screen, to the stage, to comic books, games, and memorabilia. Students will conduct independent research, make regular in-class presentations, and read a variety of critical texts. Their work for the seminar will culminate in the drafting and revision of a 20-page paper on a topic related to the course. Conducted in French.

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

**Credits:** 4

**Time:** W 8:20 - 12noon

ITALIAN

**ITA2106.01 Unlocking Italian Culture I**

*Barbara Alfano*

This is an introductory course in Italian that will open for you the door to the inner aspects of the Boots culture. 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 real life, understand its mechanisms, learn Italian sense of friendship, sense of humor and self-irony, 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 8:10 - 10am

**ITA4115.01 The Culture of Italian Opera**

*Barbara Alfano*

This course explores Italian culture through one of its most celebrated traditions--opera. Students will discuss plots, settings, characters, and themes while strengthening their speaking skills and acquiring new vocabulary. Through the comparison of past and present cultural norms and habits, and through the relationship between those cultural norms and romantic love, students will also gain insight into contemporary Italian life and into Italian history. They will get a grip on the linguistic structures that will enable them to express their points of view 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 instructor.  
**Credits:** 4  
**Time:** MWF 10:10 - 12noon

**ITA4201.01 Women's Writing in Italy Since the Renaissance**

*Barbara Alfano*

Moving from a specific query into how women describe themselves to a more general investigation into what shapes their gaze, this course explores Italian women's writing from the Renaissance to contemporary Italy. Studying the female condition in Italy and its inscription in women's narratives, students will discover what connects a courtesan of the XVI century (Veronica Franco), a revolutionary aristocrat of the XVIII (Eleonora de Fonseca Pimentel), feminists of the XX century (Sibilla Aleramo, Dacia Maraini, and Oriana Fallaci), and post-feminists of our time (Margaret Mazzantini and Simona Vinci). Students will focus on narrative structures and get acquainted with the different styles from various epochs. They will also undertake narrative writing. Through in-class analysis and discussion of primary texts, students will further improve their speaking skills in Italian. The course is conducted in Italian. Intermediate high level.

**Prerequisites:** Four terms of Italian or permission of the instructor.  
**Credits:** 4  
**Time:** MTh 2:10 - 4pm

**ITA4701.01 The World of Eduardo De Filippo**

*Barbara Alfano*

In Italy, they call him simply Eduardo. His legacy is timeless like the texture of humanity that he portrayed in his plays. A playwright, an actor, a poet, a film director, and above all a poignant interpreter of the ephemeral, the Neapolitan Eduardo De Filippo has earned worldwide admiration for his work, translated and staged in many languages. This course focuses on his theatrical productions in the years soon after World War II. Students will read and watch the plays performed by him and his company and will focus on the history of post-war Italy and its culture. They will also explore the culture of Naples, the repercussions that regionalism has on the national and international artistic scenes, and get acquainted with De Filippo's artistic legacy, past and present. The course, conducted in Italian, will culminate in a research and a creative project. Advanced level.

**Prerequisites:** Six terms of Italian or permission of the instructor.  
**Credits:** 4  
**Time:** T 10:10 - 12noon, F 8:10 - 10am

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:**                      MWTh 8:10 - 10am

**JPN4105.01                   Morals in Japanese Children's Literature***Ikuko Yoshida*

Children's 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 children's literature. Throughout the course, students will read Japanese folk tales and children's books, watch children's 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 children's book, which demonstrates their linguistic ability and cultural understanding as well as their understanding of the content.

**Prerequisites:**           Two terms of Japanese, or permission of the instructor.  
**Credits:**                   4  
**Time:**                      TF 8:10 - 10am, Th 2:10 - 4pm

**JPN4205.01                   Representations of Gods in Buddhist Art***Ikuko Yoshida*

Since the time Buddhism was brought to Japan, many temples were built and countless statues and painting were created to represent the principles of Buddhism. Over the years, those paintings and statues have been used to teach the Buddha's doctrine. Through the study of Buddhist art, students will understand some of the fundamental aspects of Japanese culture and society.

In this course, students will examine and analyze Buddhist paintings and statues in order 1) to learn the most well known Buddhist deities, 2) to analyze the values and beliefs represented in the paintings and statues, and 3) to examine the role of Buddhism in society. As the final project of the course, students are required to create a god which represents their understanding of the course and describe who the god is and what it represents.

**Prerequisites:**           Four terms of Japanese, or permission of the instructor.  
**Credits:**                   4  
**Time:**                      TF 2:10 - 4pm

**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:**                Six terms of Japanese or permission of the instructor.  
**Credits:**                        4  
**Time:**                            TBA

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 paraphernalia 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

**SPA4102.01**                      **The Creation of Spain's Image: Myths & Archetypes**  
*Sarah Harris*

The Spanish philosopher José Ortega y Gasset once remarked of his compatriots, "We prefer the lively sensation of things to the things themselves." This course will focus on these "lively sensations," national myths of Spain that may or may not maintain much direct connection to the original "things themselves." National myths contain symbolic cultural significance and can affirm or set shared values. In Spain, throughout many centuries, people have exalted figures and events as representative of national values, or as part of an attempt to project a particular image within or beyond the nation's borders. In our exploration of this topic, we will examine such media as newspapers, television news reports, political posters, history books, music, film, photographs, and brief works of literature. The focus of the course will be on student-generated discussion and critical thinking about these media, but practice in all four major areas of language (listening, speaking, reading, and writing) will be essential. Students will learn to defend their own ideas in spoken and written language, and we will explore grammatical and linguistic questions as they arise naturally in our classroom. Intermediate-low level. Conducted in Spanish.

**Prerequisites:**                Two terms of Spanish or permission of the instructor.  
**Credits:**                        4  
**Time:**                            MWTh 8:30 - 10am

**SPA4203.01**                      **Memory, Dream and Mirage in Literature and Art**

*Jamie Gargano*

Freud cited Plato in *The Interpretation of Dreams*, stating, "Plato thought... that the best men are those who only *dream* what others *do* in their waking life." In this course, we will examine the distinction between the conscious and the subconscious states in literature and art, as well as the presence of the individual and the national collective memory. Combining dream and memory, we will contemplate the existence of the mirage. Refraction instead of reflection, we will examine the significance of the mirror as a symbol of the mirage, or *espejismo*, in Spanish and Spanish-American art and literature. Students will build on their linguistic skills by reading authentic texts, discussing textual interpretations, writing film reviews and engaging in class discussion. Conducted in Spanish. Intermediate-high level.

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

**Credits:**                                      4

**Time:**                                        MTh 6:30 - 8:20pm

**SPA4704.01**                      **The Textual City**

*Jonathan Pitcher*

This course will chart the development of identity within the postcolonial Latin American city. The latter will be read both literally and as a guiding metaphor, as a reality ordered by ideas. We will use interdisciplinary theoretical models as discursive markers, selected from architecture, politics, philosophy, literature, and photography, in order to problematize urban design, the site of real dystopia, as the organizer of symbolic space, and vice versa. Spatio-cultural discussion will focus on the dominant narratives of public topography, most notably that of capitalism, and private, individualized responses to them. Conducted in Spanish. Advanced level.

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

**Credits:**                                      4

**Time:**                                        MTh 6:30 - 8:20pm

<b>LITERATURE</b>
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**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 - 6pm**LIT2110.01 Pathways: An Introduction to Writing***Wayne Hoffmann-Ogier***LIT2110.02 Pathways: An Introduction to Writing***Kara Spezeski*

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 (section 1)**Time:** MTh 7 - 9pm (section 2)

**LIT2111.01**                      **Adaptation**  
*Sherry Kramer*

Adaptation: A writer is a reader moved to imitation.

Appropriation, repurpose, pastiche, hybrid, sampling, remix, in conversation, mash up. Everyone knows that when you steal, steal from the best. When we write we may borrow the structure of a sonata, the plot from a story, the tang and tone of a novel, and characters from our own lives. Is everything we write adaptation? We will read 3-5 works of literature, watch movie and musical adaptations, adapt a fairy tale, a poem, a news item, an inanimate object, a song, and a short story.

**Prerequisites:**                None.  
**Credits:**                        4  
**Time:**                            M 6:30 - 10:10pm

**LIT2123.01**                      **Willa Cather and Katherine Anne Porter**  
*Doug Bauer*

Cather and Porter are two of the seminal writers of the first half of the 20th century and currently, one could argue, two of the most critically undervalued. They're fascinatingly paired, both biographically and artistically, their personal and professional lives chronologically coincidental, geographically overlapping and, in the end, emphatically dissimilar. We'll be reading a representative selection of short fiction and novels, likely including, among others, Cather's *One of Ours*, *My Mortal Enemy*, *The Professor's House* and some stories, and Porter's *Collected Stories* and *Pale Horse, Pale Rider*, looking in each writer's work for the compelling rendering of her original rural and adopted urban landscape, Cather starting in Nebraska, Porter in Texas, and both settling in Greenwich Village. As well, we'll examine the ways in which the fiction reflects their fierce social independence, their political attitudes and their literary influences.

**Prerequisites:**                None.  
**Credits:**                        4  
**Time:**                            MW 10:10 - 12noon

**LIT2139.01**                      **American Humor, 1900-1939**  
*Christopher Miller*

In this course, we study your great-grandparents' sense of humor, as shaped and reflected by American mass culture, from the turn of the century to the beginning of WWII. The emphasis will be on printed humor--comic prose, comic verse, comics strips, etc.--but we also cast a sidelong glance at parallel developments on stage and screen, listen to some old novelty songs, and furrow our brows at the sweeping pronouncements of various humorless theorists of humor like Schopenhauer, Spencer, Hazlitt, Freud, Bakhtin, and Bergson.

Likely readings include: Ade, *Fables in Slang*; Blackbeard, *The Smithsonian Collection of Newspaper Comics*; Fischer, *The Early Years of Mutt & Jeff*; Gross, *Nize Baby*; Harmon, *The Oxford Book of American Light Verse*; Herriman, *The Kat Who Walked in Beauty*; Loos, *Gentlemen Prefer Blondes*; Morreal, *The Philosophy of Laughter and Humor*; Remnick, *Fierce Pajamas*; Thurber, *A Thurber Carnival*; Williams, *Out Our Way*.

**Prerequisites:**                None.  
**Credits:**                        4  
**Time:**                            MW 10:10 - 12noon

**LIT2217.01**                    **Shakespeare: The Tragedies**  
*Annabel Davis-Goff*

We will read and watch seven of Shakespeare's tragedies, and will read the sources from which Shakespeare drew his material. Students will write two essays, and are expected to participate in discussion based on careful reading of the plays. Please note there will be two film screenings, times to be arranged.

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

**LIT2241.01**                    **Readings in Melville**  
*Camille Guthrie*

In this course we will immerse ourselves in several of Herman Melville's great prose works: *Moby-Dick*, *Bennito Cereno*, *Billy Bud*, and *Bartelby*. In between our close readings of each of these works, we will explore connections to the works of Frederick Douglass, Nathaniel Hawthorne, Shakespeare, and others – all in the attempt to understand the sources of Melville's thematic and linguistic riches. Students will keep a reading journal, give a presentation on outside readings, take exams, and write two longer essays. Welcome to the hunt.

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

**LIT2293.01**                    **Whose Woods These Are: Women Writing about Nature**  
*Gabrielle Calvocoressi*

In this class we will start off with three writers (Thoreau, Audubon and Muir) who shaped the way we write about and wrestle with the American landscape. Our goal will be to look beyond these texts and see how women writers have been inspired to converse with and subvert these voices as a means of finding their own unique way of talking about the environment. We will consider what it means to be local to a subject and a community. We will also look at the work of artists in other media as a means of stretching our definition of what environmental commentary can mean and achieve.

Students will keep a journal of their own observations about the natural world they live in as well as complete a critical project that uses the lens of one of the canonical writers and one of his forbears to discuss an environmental issue that is both compelling and local to them. We will consider how to make environmental writing truly organic to our own concerns.

Writers we will read include: Thoreau, Audubon, Muir, Carson, Didion, Williams, Marmon-Silko and Dillard.

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



**LIT2302.01**                    **Among Friends: Poets Living and Writing Together**  
*Gabrielle Calvocoressi*

While one should always consider a poet and their poems on their own terms, it is interesting and, often, instructive to think about the company they kept. Like artists in any other discipline, the friendships and conversations that resulted therein have shaped the face of American poetry. In this class we will look at the remarkable circle that included Robert Lowell, Elizabeth Bishop, Randall Jarrell, Delmore Schwartz and John Berryman. Through a discussion of their poems and a look at some remarkable letters, we'll see how the life (and love) of the poet affects the poems.

Like any other good party there will be visitations by other poet friends and some students (Bidart, Plath etc.) Love, intrigue, heartbreak and a passionate dedication to the poem. This class looks at the remarkable world one group of friends built.

Works:

- Geography III by Elizabeth Bishop
- For the Union Dead by Robert Lowell
- The Lost World: Randall Jarrell
- The Dream Songs: John Berryman
- Selected Poems by other Poets
- Poets in Their Youth* by Eileen Simpson
- Letters by Lowell and Bishop and others

There will be creative as well as critical components to this class. Students will be asked to write and workshop poems and be involved in a weekly correspondence with another member of the class.

**Prerequisites:**                None.  
**Credits:**                        4  
**Time:**                            TF 8:10 -10am

**LIT2318.01**                    **Re-Creating the Classics**  
*Marguerite Feitlowitz*

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

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

**LIT2365.01**                      **Nineteenth Century American Poetry**

*Mark Wunderlich*

During the 19th century, poetry flourished in America. In this course, we will read those poets who shaped the literature of their era: Emerson, Thoreau, Whittier, Poe and Longfellow. We will spend much of our time reading the work of those two outliers, Walt Whitman and Emily Dickinson. In addition, we will look at popular poems and ballads of the era, as well as spirituals, hymns, Native American ceremonial poetry, and (in translation) the Francophone poetry of Louisiana and German-language poetry of Pennsylvania.

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

**LIT2367.01**                      **Modernist Poetry**

*Camille Guthrie*

In the first half of the twentieth century, mainly between the two world wars, Modernist poets broke from Romantic and Victorian poetic traditions – privileging difficulty over clarity, imagination over realism, skepticism over conviction, fragmentation over coherence. We will read a poet a week, beginning with two transitional poets: Gerard Manley Hopkins and Thomas Hardy. Then, we will read the works of Yeats, Stein, Pound, Frost, H.D., Williams, Stevens, Moore, McKay, Toomer, Eliot, and Hughes. We will conclude the class by reading from the Objectivists (Niedecker, Oppen, Reznikoff), lesser known but very important inheritors of Modernism who have influenced many poets writing today.

**Prerequisites:**                None  
**Credits:**                        4  
**Time:**                            WF 10:10 - 12noon

**LIT4145.01**                      **Origins of the English Novel**

*Annabel Davis-Goff*

The first English novel appeared more than a hundred years after the publication (and translation into English) of *Don Quixote*. Where did the English novel come from? And how did it develop?

We will read Defoe, Richardson, Fielding, among others. Students will write two essays.

**Prerequisites:**                By May 5, please contact Annabel Davis-Goff via email at [ADavis-Goff@benninton.edu](mailto:ADavis-Goff@benninton.edu) with a statement about your interest in the course. A course roster will be posted on May 6 in Barn 247 and on the Literature bulletin board on the second floor of the Barn.  
**Credits:**                        4  
**Time:**                            MTh 4:10 - 6pm

**LIT4173.01                    The Invention of the 19th Century: Honore de Balzac**  
*Marguerite Feitlowitz*

Oscar Wilde held that Honore de Balzac (1799-1850) invented the 19th century. Balzac has been called "a nocturnal Homer," haunting the theatres, bars, streets, shops, and businesses in the Paris and provinces of his day. "I have learnt more from Balzac than from all the professional historians, economists and statisticians put together," wrote Marxist theorist Friedrich Engels. A master at rendering the visible world, Balzac was also obsessed with portraying the hidden desires, ambitions, and yearnings of a society in the throes of tectonic change. *The Comedy*, though full of fact, is not chronological, causing contemporary critics to liken it to a "mobile," pre-figuring the narrative experiments of the 20th century.

In this seminar, we read a selection of the major novels, at the rate of about one per week. We also organize colloquia in which students present their own critical and creative works.

**Prerequisites:**                By May 1, please submit a critical writing sample of 3 to 10 pages to Charlene James in Barn 247. A class roster will be posted on May 6 in Barn 247 and on the Literature bulletin board on the second floor of the Barn.  
**Credits:**                        4  
**Time:**                            T 2:10 - 6pm

**LIT4340.01                    Honors Seminar: Theory and Practice of Dramaturgy**  
*Kathleen Dimmick*

In this course we'll look at the history and practice of dramaturgy and introduce some tools and methods of that practice, including text analysis, adaptation, cutting, and translation. Along with assignments on individual texts, students will observe rehearsals in *DRA4376 Directing II* and prepare rehearsal notes. The student's major work for the term will be the preparation of a Protocol, or Preproduction Casebook.

**Prerequisites:**                Advanced work in Drama or Literature.  
**Credits:**                        4  
**Time:**                            Th 2:10 - 6pm

**LIT4360.01                    Practicum: National Undergrad Literary Anthology**  
*Becky Godwin*

This two-credit course will focus on reading, selecting, and editing material for an on-line literary magazine featuring the work of undergraduate students across the country. The work will culminate in the publication of an on-line magazine during spring 2010. We're looking for reader/editors in three genres, art directors, and computer expertise. This course will be conducted primarily on-line.

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

**LIT4362.01**                    **Masters of Style**  
*Doug Bauer*

This course is founded on the belief that the way to a writer's personal style and voice is through the close study, absorption, and imitation of others'. We will be reading and replicating many contemporary master stylists, from Doctorow to DeLillo to Toni Morrison to Denis Johnson to Amy Hempel, and others. In every case, we will conduct a three-part examination of the work being considered: an analysis of the intentions and themes; an oral report concerning some aspect of style; and an original piece that tries to reproduce the writer's style as closely as possible.

NB: The goal here is creative expression through close imitation. It requires students to check their own styles and their investments in them-at the door.

**Prerequisites:**            By May 4 at 5pm, please email a sample of prose fiction (maximum 8 pages) to Doug Bauer at DBauer@bennington.edu. A class roster will be posted by May 7 in Barn 247 and on the Literature bulletin board on the second floor of the Barn.

**Credits:**                    4

**Time:**                        T 2:10 - 6pm

**LIT4498.01**                    **Senior Projects in Literature**  
*Mark Wunderlich*

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 meet weekly to offer advice and critique.

Students not concentrating in Literature are also welcome to apply.

**Prerequisites:**            By May 5th, please submit to Charlene James in Barn 247 a paragraph description of a project and a 3-5 page writing sample of creative or critical work. A class roster will be posted on May 6 in Barn 247 and on the Literature bulletin board on the second floor of the Barn.

**Credits:**                    4

**Time:**                        T 2:10 - 6pm

**LIT4524.01**                    **Honors Seminar: Kafka and Beckett**  
*Christopher Miller*

This seminar focuses on the fiction of two great 20th-century writers, Franz Kafka and Samuel Beckett, with reference to earlier and later writers in the same tradition. Likely readings by Kafka are *The Metamorphosis*, *The Trial*, *The Castle*, *Letter to His Father*, and selected stories. Likely readings by Beckett are *Murphy*, *Watt*, *Molloy*, *Waiting for Godot*, *The Lost Ones*, *How It Is*, and selected shorter works. We will also read biographies and criticism of the two authors.

**Prerequisites:**            By May 5, please submit a critical writing sample to Charlene James in Barn 247. A class roster will be posted on May 6 in Barn 247 and on the Literature bulletin board on the second floor of the Barn.

**Credits:**                    4

**Time:**                        MW 6:30 - 8:20pm

<b>MUSIC</b>
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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.  
**Corequisites:**                Must attend and participate in Music Workshop (Tuesday, 6:30-8pm).  
**Credits:**                        4  
**Time:**                            TTh 4:10 - 6pm, plus an additional lab time, TBA

**MFN2129.01                    Aural Skills****MFN2129.02                    Aural Skills****MFN2129.03                    Aural Skills***John Eagle*

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:**                Placement test required to determine section. Contact Suzanne Jones x4510 for details.  
**Credits:**                        2  
**Time:**                            M 4:10 - 6pm beginning (section 1)  
**Time:**                            T 4:10 - 6pm intermediate (section 2)  
**Time:**                            TBA advanced (section 3)

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.  
**Corequisites:**                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, 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

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

**MCO4120.01**                    **Beginning Composing**  
*Allen Shawn*

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

**Prerequisites:**                A few or more years of instrumental study, ability to read music in at least one clef.  
**Credits:**                        4  
**Time:**                            MTh 2:10 - 4pm

**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 composers 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 listeners' musical perception. Students will create original compositions in the electronic music studio using a surround-sound spatialization system. 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

**MCO4801.01**                      **Music Composition Intensive**  
**MCO4801.02**                      **Music Composition Intensive**  
*Allen Shawn*

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

**Prerequisites:**                      Previous composition and theory courses. Permission of the instructor.  
**Credits:**                                      2 (section 1)  
**Credits:**                                      4 (section 2)  
**Time:**    TBA

MUSIC HISTORY

**MHI2102.01**                      **Sampling**  
*Nicholas Brooke*

This class will look at the last century's love affair with technology, from the contraptions of the 1920s--the machine age--to the contemporary samplings of mash-ups, electronica, and hip-hop. We'll examine how technological images have influenced ideas of musical subjectivity, and examine how the process of quoting and sampling other musicians' works questions the role of the modern composer, arranger, and interpreter. Topics include futurism, automatic writing, the music of John Cage and Charles Ives, soundscape composition, sampling in contemporary pop, karaoke, and lipsynching. Students will be expected to master pivotal readings in aesthetics (Adorno and Benjamin), write about complex harmonic and formal ideas in music, and/or create original musical compositions.

**Prerequisites:**                      None.  
**Credits:**                                      4  
**Time:**    WF 10:10 - 12noon

**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

**MHI2226.01                    Miles Davis (1926-1991): Jazz Pioneer***Bruce Williamson*

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

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

**MHI2228.01                    Music Since 1968***Allen Shawn*

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

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



**MHI4101.01**                      **Learning Cuba**  
*Kitty Brazelton*

Africa brought the polyrhythm, Arabia added melisma and mode, Baroque Europe sent the polyphony and dominant-to-tonic function while the Visigoths bestowed the tunes. And they all met in Havana, a pit-stop on their way to dig gold from the New World's mainland. True or lie? Or just way too simple? Via playing, dancing, listening and research, students will design ways to teach others about the music of Cuba while learning themselves.

**Prerequisites:**                      Permission of the instructor.  
**Credits:**                                      2  
**Time:**    W 6:30 - 10:10pm  
*(This course meets the first seven weeks of the term.)*

MUSIC INSTRUMENTAL STUDY

**MIN2215.01**                      **Banjo**  
*John Kirk*

Beginning, intermediate, or advanced group/individual lessons on the 5-string banjo in the claw-hammer/frailing/mountain 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:**                      Student must have his/her own instrument (5-string banjo).  
**Corequisites:**                      Must attend and participate in Music Workshop (Tuesday, 6:30 - 8:00 pm).  
**Credits:**                                      2  
**Time:**    T 2 - 3pm

**MIN2229.01**                      **Mandolin**  
*John Kirk*

Students 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. Having fully functional personal music making skills for life are the ultimate goals of this course. Student will be expected to perform at Music Workshop, or as part of a concert, in ensemble and/or solo.

**Prerequisites:**                      Must have your own instrument.  
**Corequisites:**                      Must attend and participate in Music Workshop (Tuesday, 6:30 - 8:00 pm).  
**Credits:**                                      2  
**Time:**    T 1 - 2pm

**MIN2232.01**                    **Piano Lab I**  
**MIN2232.02**                    **Piano Lab I**  
*Kanako Seki*

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

**Prerequisites:**                None.  
**Corequisites:**                *MFN2129 Aural Skills* or a Music Groundwork class.  
**Credits:**                        2  
**Time:**                            Th 2:10 - 4pm (section 1)  
**Time:**                            F 2:10 - 4pm (section 2)

**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. Student must arrange for instrument use per term.

**Prerequisites:**                None.  
**Corequisites:**                Must attend and participate in Music Workshop (Tuesday, 6:30 - 8:00 pm).  
**Credits:**                        1  
**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:**                None.  
**Corequisites:**                Must attend and participate in Music Workshop (Tuesday, 6:30 - 8:00 pm).  
**Credits:**                        1  
**Time:**                            F 10:10 - 12noon

**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:**                None.  
**Corequisites:**                Must attend and participate in Music Workshop (Tuesday, 6:30 - 8:00 pm).  
**Credits:**                        1  
**Time:**                            TBA

**MIN4217.01 Bass and Electric Bass**  
*Michael Bisio*

Beginning to advanced lessons in bass technique and appropriate theory.

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

**MIN4218.01 Brass Instruments**  
*Thomas 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 term, and required for students enrolling for two credits.

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

**MIN4223.01 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 - 8:00 pm). This course is for intermediate-advanced students only.

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

**MIN4236.01**                    **Piano Lab II**  
*Kanako Seki*

Basic keyboard skills for those with some prior piano experience.

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

**MIN4237.01**                    **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). This course is for intermediate-advanced students only.

**Prerequisites:**            Audition. Contact Suzanne Jones, x4510, for details.  
**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. Permission of the instructor.  
**Corequisites:**            Must attend and participate in Music Workshop (Tuesday, 6:30 - 8:00 pm).  
**Credits:**                    2  
**Time:**                        T 3 - 4pm

**MIN4333.01**                    **Piano**  
*George Lopez;Yoshiko Sato;Polly van der Linde*

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

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

**MIN4345.01**                    **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:**            Audition. Contact Suzanne Jones, x4510, for details.  
**Corequisites:**            Must attend and participate in Music Workshop (Tuesday, 6:30 - 8:00 pm).  
**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 - 8:00 pm).  
**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

**MPF4101.01**                    **Sacred Harp Singing School**  
*Kitty Brazelton*

We meet once a week for singing school. We sit in a hollow square. Altos, north. Trebles, east. Basses, west. And the tenors, who lead from the south. Many songs in the *Sacred Harp* tunebook, published by two Georgians in 1844, tell of death and salvation. But there are social tunes, about Buonaparte, old mother, rambling and roving, or singing school itself. Most of our tunes date back to 1780-1800 named after the New England congregations where they began, back when the North still had psalm-tune schools and composers. The shape-note—diamond, rectangle, oval, triangle—system we use, invented in 1801, has taught generations of Americans to sing without formal training. Our singing recalls the days when church music was sung by all. We sing for the joy of it. Loud is good and louder is better. We don't perform. We sing as an end in itself.

**Prerequisites:**            Audition, TBA. Music literacy welcome but not required.  
**Corequisites:**            Must attend and participate in Music Workshop (Tuesday, 6:30 - 8:00 pm).  
**Credits:**                    2  
**Time:**                        W 6:30 - 10:10pm  
*(This course meets the second seven weeks of the term.)*

**MPF4221.01**                      **Traditional Music Ensemble**  
*John Kirk*

We will be studying and performing from the string band traditions of rural America. Also: Nova Scotia, Quebecois, 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.  
**Corequisites:**                      Must attend and participate in Music Workshop (Tuesday, 6:30 - 8:00 pm).  
**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**  
**MPF4230.04**                      **Advanced Chamber Music Jazz 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.  
**Corequisites:**                      Must attend and participate in Music Workshop (Tuesday, 6:30 - 8:00 pm).  
**Credits:**                                      2  
**Time:**    TBA (section 1)  
**Time;**    TBA (section 2)  
**Time:**    TBA (section 3)  
**Time:**    TBA (section 4)

**MPF4273.01**                      **Jazz Vocal Workshop**  
*Thomas Bogdan; Bruce Williamson*

This will be a repertoire/performance class where vocalists will have the opportunity to work with vocal coach Tom Bogdan and jazz pianist Bruce Williamson. Bass and drums will be added on occasion. Songs will be selected from the standard jazz repertoire, which will then be interpreted in a number of different jazz styles (swing, latin, ballad, blues, etc.). Emphasis will be on phrasing, microphone technique, transposing songs to fit one's vocal range, and learning the definitions of commonly used introductions and endings. There will also be a small amount of ensemble singing, with an emphasis on group blend and phrasing, and a "practice" approach to scatting (vocal improvisation). Students must have singing experience and the ability to match pitch.

- Prerequisites:**                      Audition. Contact Suzanne Jones, x4510, for details.  
**Credits:**                                      4  
**Time:**    Th 8:20 - 12noon

**MPF4401.01**                    **Practicum: "Border Towns"**  
*Nicholas Brooke;Jenny Rohn*

In this practicum, we will workshop and perform a new work by Nick Brooke and Jenny Rohn. *Border Towns* explores how recordings have reengineered the psychological landscape of the US. Seven performers lipsynch, sing, and move precisely with a dense map of song fragments, ambient sounds, and border broadcasts. Along the way, musical Americana gets reconstructed into a surreal theatrical collage. Rehearsals will develop the work through experimental techniques including Viewpoints, as well as dedicated music rehearsals. Performers must be willing to sing, act, and move. The work will be performed in the first month of Spring 2010 term.

**Prerequisites:**                Audition. Check moodle.bennington.edu and click on "Border Towns" for more info.  
**Credits:**                        2  
**Time:**                            Th 7 - 10pm

MUSIC SOUND DESIGN AND RECORDING

**MSR2206.01**                    **Sound Design for Media and Performance**  
*Julie Last;Leon Rothenberg*

How do music, voices and natural sounds create a sonic world for live performance and visual media? Topics 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.  
**Corequisites:**                Must attend and participate in Music Workshop (Tuesday, 6:30 - 8:00 pm).  
**Credits:**                        4  
**Time:**                            Th 2:10 - 6pm

**MSR2237.01**                    **Sound Design for Dance/Drama/Performance Art**  
*Leon Rothenberg*

In this class we will examine the various conceptual and technical tools used in designing sound for plays, dance, and other live performance. We will read a classic theatre text and each student will develop their own sound plot for that play. Students are encouraged to do sound for campus productions to apply these skills in a real world production environment.

**Prerequisites:**                None.  
**Credits:**                        2  
**Time:**                            F 8:20 - 12noon  
*(Note: This course meets every other week, alternating with Song Production.)*

**MSR4052.01                    The Art of Acoustic Recording**

*Julie Last; Leon Rothenberg*

Building on the fundamentals developed in *MSR2152 Beginning Workshop in Recording*, this class will focus on specific techniques for creating quality recordings of a wide variety of instruments. 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*.

**Corequisites:**                    Must attend and participate in Music Workshop (Tuesday, 6:30 - 8:00 pm).

**Credits:**                            4

**Time:**                                Th 6:30 - 10:10pm

**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 affect 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, alternating with Sound Design for Dance/Drama/Performance Art.)*

MUSIC THEORY

**MTH2118.01                    Introduction to Counterpoint**

*Nicholas Brooke*

Composers throughout the ages have cut their teeth on the study of counterpoint - the intricate practice of writing melodies for several voices sounding at once. In this course, we'll look mainly at 16th-century composers of counterpoint, and sing through pieces from Palestrina to Weelkes, while learning to compose in a variety of practices such as canons, the motet, and familiar style. We'll gradually work our way from two-voice to four-voice counterpoint, and set texts in a variety of harmonic styles. Emphasis will be placed on creative work, and student pieces will be performed in class throughout the term. Students must be able to read music fluently.

**Prerequisites:**                    None.

**Credits:**                            4

**Time:**                                WF 2:10 - 4pm



**MTH2272.01 Introduction to Jazz Theory and Improvisation**

*Bruce Williamson*

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

**Prerequisites:** None.  
**Credits:** 4  
**Time:** WF 10:10 - 12noon

**MTH2285.01 Theory & Practice of Tono-Rhythmology & Percussion**

*Milford Graves*

This workshop introduces and provides each student with the necessary theory and practical methods to properly perform African, Asian, and North/South American music. The primary focus in this workshop is on rhythmic counting, tone production, and proper hand coordination in playing the following instruments: conga drum, bongos drum, tabla drum, bata drum, dundun-talking drum, djimbe drum, trap drum kit, timbales drum, rattles, cowbell, clave sticks, and mallet instruments.

**Prerequisites:** None.  
**Credits:** 2  
**Time:** W 8:10 - 10am

**MTH4285.01 Theory and Practice of Improvised Music**

*Milford Graves*

This course will analyze traditional and modern concepts of how music is constructed and produced. This course will cover tone sequencing and how pulse beats are organized into rhythm patterns from a global perspective; contradistinction between predetermined written music and spontaneously-improvised music; relationship between programmed intellectual music and biological music; psychological and physiological effects of music; computer technology using computational intelligence to develop creative and innovative music. The practical aspect of this course will involve vocal sounds, instrumental techniques, and performance skills.

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

MUSIC VOICE

<b>MVO4301.01</b>	<b>Intermediate Voice</b>	<i>Tom Bogdan</i>
<b>MVO4301.02</b>	<b>Intermediate Voice</b>	<i>Tom Bogdan</i>
<b>MVO4301.03</b>	<b>Intermediate Voice</b>	<i>Rachel Rosales</i>
<b>MVO4301.04</b>	<b>Intermediate Voice</b>	<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:** Audition, Tuesday, May 5, 12:30-2pm, Jennings 218 or Tuesday, September 1, 2-3pm, Jennings 218.
- Corequisites:** Must attend and participate in Music Workshop (Tuesday, 6:30 - 8:00 pm).
- Credits:** 2
- Time:** T 10:10 - 12noon (section 1)
- Time:** W 10:10 - 12noon (section 2)
- Time:** T 10:10 - 12noon (section 3)
- Time:** W 2:10 - 4pm (section 4)

**MVO4401.01**                      **Advanced Voice**  
*Thomas Bogdan; Rachel Rosales*

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

<b>SCIENCE AND MATHEMATICS</b>
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BIOLOGY

**BIO2109.01**                    **Forests: An Introduction to Ecology and Evolution**  
**BIO2109L.01**                **Forests Lab**  
*Kerry Woods*

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.  
**Corequisites:**                Students must also register for the lab, *BIO2109L.01*.  
**Credits:**                        4  
**Time:**                            MTh 10:10 - 12noon  
**Time:**                            Th 2:10 - 6pm (lab)  
*Note: Students must register for both sections.*

**BIO2111.01**                    **Introduction to Cell Biology**  
**BIO2111L.01**                **Introduction to Cell Biology Lab**  
**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.  
**Corequisites:**                Students must also register for the lab, *BIO 2111L.01*.  
**Credits:**                        4  
**Time:**                            TF 10:10 - 12noon  
**Time:**                            W 8:20 - 12noon (lab)  
**Time:**                            W 2:10 - 6pm (lab)  
*Note: Students must register for a lab section.*

**BIO2113.01**                      **Global Change**  
*Kerry Woods*

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

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

**BIO2203.01**                      **Women and Men: The Biology of the Sexes**  
*Elizabeth Sherman*

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

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

**BIO2207.01 Desert Ecology and Natural History**

Kerry Woods

TO BE TAUGHT DURING FWT 2010

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

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

**Prerequisites:** None**Credits:** 4**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.**Corequisites:** Students must also register for the lab, *BIO 4201L.01*.**Credits:** 4**Time:** MTh 8:10 - 10am**Time:** W 8:20 - 12noon (lab)*Note: Students must register for both sections.***BIO4219.01 Environmental Microbiology**

Amie McClellan

This upper-level course is geared toward students with a solid understanding of basic prokaryotic and eukaryotic cell biology. Environmental microbiology introduces the diverse microbial populations that inhabit our air, soil, and water and explores how the activities of these tiny microorganisms impact the health and well-being of humankind. We will also delve into current topics including waterborne pathogens, risk assessment, and bioremediation.

**Prerequisites:** *BIO2111 Introduction to Cell Biology* or permission of the instructor.**Credits:** 4**Time:** TF 2:10 - 4pm

CHEMISTRY

**CHE2211.01**                    **Chemistry 1: Chemical Principles**  
**CHE2211L.01**                **Chemistry 1: Chemical Principles Lab**  
*Janet Foley*

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.  
**Corequisites:**                Students must also register for the lab, *CHE2211L.01*.  
**Credits:**                        4  
**Time:**                         TF 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**  
*John Bullock*

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:**                *CHE2211 Chemistry 1 and CHE4212 Chemistry 2.*  
**Corequisites:**                Students must also register for the lab, *CHE4213L.01*.  
**Credits:**                        4  
**Time:**                         MTh 10:10 - 12noon  
**Time:**                         TBA (lab)  
*Note: Students must register for both sections.*

COMPUTER SCIENCE**CS2101.01                    Hacking 101***Jeff Crouse*

There are a variety of definitions of the word "hacker". Before Hollywood got its hands on it, a hacker was a person who learned just enough about a system to get it to do what they want. To "hack" a program was to force-fit it into being usable for a task not intended by the original creator. Although not graceful, hacking can be a powerful way to make your computer do what you want it to do, rather than what a software company tells you it should do. The class will be an introduction to programming from the perspective of the hacker. It will focus on web software, using mostly JavaScript and PHP, but the lessons will be applicable in many computer-based and non-computer based realms. Topics will include: understanding how software works, reading software documentation, and thinking of software as building blocks for your own playful exploration. We will also look at the hacker subculture and some of the texts that define their values and tenets, including *Computer Lib/Dream Machines* and *Hackers: Heroes of the Computer Revolution*. Some knowledge of HTML/CSS is helpful, but not required.

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

**CS4101.01                    Expressive Computing***Jeff Crouse*

This class approaches computation not only as a means of enhancing traditional expressive forms, such as video, photography, sound, and storytelling, but also as a medium for expression in itself. We will look at fundamental qualities of computing, such as interactivity and procedurality, and learn how to use them skillfully and intentionally. We will explore the history of computing to figure out how we arrived at the modern desktop computing paradigm, and how that is changing again today. We will be using a variety of platforms including Processing and openFrameworks.

**Prerequisites:**            Permission of the instructor.  
**Credits:**                    4  
**Time:**                        Th 8:20-12noon

EARTH SCIENCES**ES2102.01                    Environmental Geology***Tim Schroeder*

Earth's life-supporting environmental systems are controlled by a complex interplay between geologic and biological processes acting both on the surface and deep within the planetary interior. This course will explore how earth materials and physical processes contribute to a healthy environment, and how humans impact geologic processes. Topics covered will include: earth resources, natural hazards, water resources and pollution, soil formation and depletion, coastal processes, energy resources, and climate change. Students will be expected to examine these topics from both scientific and societal perspectives. This course will include Saturday field trips that require moderate physical activity.

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

**ES4101.01 Climate and Energy Solution Analysis**

Tim Schroeder

Global climate change and shortages of conventional energy supplies are two of the most pressing problems that our society will need to confront in this century. Fortunately, these problems have parallel and overlapping solutions. Some of these solutions will be large projects to be enacted by governments and large corporations. Other smaller projects will be enacted by individuals and organizations. This course will critically analyze solutions in terms of cost effectiveness, practicality, and environmental impact. The students in this class will each be responsible for performing a detailed analysis and/or construction of a climate/energy solution project that can be enacted at the level of a campus such as Bennington's or an individual home. Students will discuss their progress at weekly class meetings, and present their results to the campus community at the end of the term.

**Prerequisites:** Prior coursework in climate change and/or energy. Permission of the instructor.

**Credits:** 2

**Time:** T 4:10 - 6pm

MATHEMATICS

There are two categories of mathematics courses:

**Quantitative courses:** Suitable for science, social science, economics, architecture, and general quantitative literacy.

Quantitative Reasoning requires some high school algebra, but this information will be reviewed. All other courses in this category, including Modeling, Calculus I, Calculus II, and Linear Algebra require the Quantitative Reasoning course as a prerequisite, but these more advanced courses may be taken out of sequence.

**Logical courses:** Suitable for education, philosophy, mathematics for its own sake, and general logical thinking and mathematical writing.

Logical Reasoning requires some high school algebra, but this information will be reviewed. All other courses in this category, including Problem Solving, Number Theory, Topology, Geometry, Symmetry, and various pure math courses require the Logical Reasoning course as a prerequisite, but these more advanced courses may be taken out of sequence.

**MAT2239.01 Quantitative Reasoning**

Andrew McIntyre

This foundational class covers modes of reasoning used in all quantitative sciences and mathematics: interrogating an equation, writing mathematical solutions at a college level, reading college level mathematical texts, applying problem solving strategies, interpreting graphs, using algebra, working with exponents and logarithms, and estimating orders of magnitude. The class will cover tricks and methods of thinking that are most commonly used in the sciences, and it will focus on the differences between high school and college mathematics. There are no prerequisites. The class is suitable for students whose mathematical background is weak, but it is recommended for everyone who will be using mathematics in their work. It will be a prerequisite or at least strongly recommended for all quantitative mathematics classes, including modeling, calculus and linear algebra. Although there are no prerequisites, this will be a demanding course; students looking for a less intensive introduction to mathematics may prefer to take one of the modules.

**Prerequisites:** None.

**Credits:** 2

**Time:** TF 2:10 - 4pm

*(This course meets the first seven weeks of the term.)*



**MAT2240.01 Logical Reasoning**

Andrew McIntyre

This foundational class covers modes of logical reasoning that are used in all theoretical (or pure) mathematics. You will learn to read and do proofs, and, in the process, learn to work with the axiomatic foundation for real numbers and algebra, and also to work with the language of sets and functions in which all modern mathematics is expressed. The class is appropriate for students who have a concentration in mathematics, but also for those who have an interest in the philosophical and theoretical side of mathematics (in contrast with the computational side). Classes of this type are usually considered advanced, and students may prefer to take some quantitative mathematics classes first (e.g. Quantitative Reasoning, Modeling, Calculus); however, the class does not depend on any knowledge of high school mathematics, and it does not depend on Quantitative Reasoning. Students more interested in the theoretical side of mathematics may choose to take this class instead of, or before, any quantitative mathematics. The class will be a prerequisite for most future theoretical mathematics classes (e.g. number theory, infinity and set theory, geometry, symmetry and abstract algebra, analysis). Although there are no prerequisites, this will be a demanding course; students looking for a less intensive introduction to mathematics may prefer to take one of the modules.

**Prerequisites:** None.  
**Credits:** 2  
**Time:** TF 10:10 - 12noon  
*(This course meets the first seven weeks of the term.)*

**MAT4114.01 Modeling**

Andrew McIntyre

Almost every application of mathematics involves abstracting and simplifying a physical or real-life situation into a mathematical model, making predictions from the model, and then comparing the predictions to reality. In this course you will start learning the art of translating the real world into mathematics: how to isolate the essential variables and interactions, how to set up equations that constitute a model, how to run the model on a computer, how to modify your hypotheses in response to the model's behavior. Examples will be drawn from physics, biology, ecology, psychology and economics, and students are encouraged to bring in their own examples relating to their work. Special emphasis will be given to difference equations, which describe how a system evolves in time (and which lead nicely into differential equations, which are important in almost all applied mathematics). The prerequisite for this class is *MAT2239 Quantitative Reasoning*, or permission of the instructor. The course stands on its own, but it will also be a good preparation for students who want to take Calculus 1.

**Prerequisites:** *MAT2239 Quantitative Reasoning* or permission of the instructor.  
**Credits:** 2  
**Time:** TF 2:10 - 4pm  
*(This course meets the second seven weeks of the term.)*

**MAT4208.01                    Problem Solving**

Andrew McIntyre

In this course you will learn strategies for solving difficult mathematical problems. The focus will be on puzzle type problems, which are perhaps not so intrinsically interesting, but which will allow us to place attention on the problem-solving process itself without being too distracted by simultaneously learning new mathematical constructions. Although the problems may sometimes appear arbitrary, they will be carefully chosen for the extent to which their solutions require and illustrate powerful general strategies. The intent is to develop strong problem-solving skills that will be applicable throughout mathematics and elsewhere.

**Prerequisites:**                    *MAT2240 Logical Reasoning* (recommended), *MAT2239 Quantitative Reasoning*, or permission of the instructor.

**Credits:**                            2

**Time:**                                TF 10:10 - 12noon  
(*This course meets the second seven weeks of the term.*)

PHYSICS**PHY2235.01                    Physics I: Forces and Motion**  
**PHY2235L.01                Physics I: Forces and Motion Lab**

Jason Zimba

Physics is the study of what Newton called "the System of the World." To know the System of the World is to know what forces are out there and how those forces operate on things. It is to know that which was Occult for tens of thousands of years: the method for divining the future from the present. No prior knowledge of physics will be assumed. No prior knowledge of mathematics is necessary. The only prerequisites for this course are the patience to think carefully, the trust to look at the world with new eyes, and the will to work hard. The knowledge of the universe that we gain will be worth it.

**Prerequisites:**                    None.

**Corequisites:**                    Students must also register for the lab, *PHY2235L.01*.

**Credits:**                            4

**Time:**                                TF 10:10 - 12noon

**Time:**                                F 2:10 - 5:50pm (lab)

*Note: Students must register for both sections.*

SCIENCE AND MATHEMATICS**SCMA4105.01 Science and Math Fifth Term Seminar***John Bullock; Amie McClellan*

This 1 credit seminar is required for all fall-term juniors 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:** M 4:10 - 6pm

<b>SOCIAL SCIENCE</b>
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ANTHROPOLOGY**ANT2102.01          Being Human***Miroslava Prazak*

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

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

**ANT2103.01          Myth and Ritual***Kana Dower*

There was a time when myth and ritual were seen as products of the childhood of humankind, before science came along, a time when people languished (or gloried) in a kind of poetic consciousness. Nowadays, scholars tend to agree that myth and ritual are aspects of all societies. What they disagree on is why and how. What do myth and ritual actually do? Are they ways of resolving or reflecting on existential dilemmas? Are they ways of establishing authority, forms of self-expression, media for political action? Perhaps some combination of these? This class bridges social scientific theory with current issues and events through topics such as animals (symbols/food/workers/pets/victims) and initiation rites (ranging from circumcision in Africa to Quinceañera and "sweet 16" celebrations in the U.S.). Materials include "classic" and contemporary publications in anthropology and other fields, news stories, films, audio clips, and photographs.

**Prerequisites:**          None.  
**Credits:**                    4  
**Time:**                        MTh 6:30 - 8:20pm

**ANT4129.01          Other People's Worlds***Miroslava Prazak*

In the late fifteenth and early sixteenth century, a European based world-economy came into existence. Fueled by the philosophy of mercantilism, traders followed, and sometimes were, explorers seeking riches in the lands "discovered" in the search for trade routes. The resulting contact between cultures led to fundamental transformations of all the societies and cultures involved. Drawing on specific ethnographic examples, this course invites students to embark on a journey of exploration of the globe. Through texts and film we will examine the internal dynamics of selected societies on various continents in order to understand how they construct their world, as well as investigate the dynamics which tie them together in a system of hierarchy established over the course of centuries since the age of European exploration.

**Prerequisites:**          Prior work in anthropology or another social science.  
**Credits:**                    4  
**Time:**                        TF 10:10 - 12noon

**ANT4204.01 (Re)Presenting Culture***Miroslava Prazak*

Anthropologists use ethnographic writing and films to present cultures to outsiders. Both inscribe/transcribe social life, but the portraits they create differ. Theoretical considerations as well as stylistic conventions influence both the shape and the content of the final product. In this course we examine closely a body of films to explore how each genre (e.g., observational, realist, non-narrative) serves to inscribe experienced/observed realities. Topics addressed include how do film/video allow for a holistic framework, including historical background? How do visual portrayals conceal or highlight the perspective of the author/filmmaker? What is the relationship between the audience and the subject? To what extent do the subjects of ethnographies have control over how they are represented? Throughout, comparisons are made with written ethnographies as well as with Hollywood filmmaking influences.

**Prerequisites:** Previous work in anthropology and/or other social science, or previous work in film.

**Credits:** 4

**Time:** Th 2:10 - 6pm

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 2:10 - 4pm

**HIS2110.01 Renaissance and Reformation***Carol Pal*

This course is a survey of the cultural, social, and religious movements that transformed Europe between 1350 and 1700. These revolutions in Western thought gave birth to the Enlightenment, and the intellectual outlook that still characterizes our culture today. Using both secondary texts and primary source materials, we look at large-scale changes and individual stories. We examine Renaissance art and humanism, theories of government, the Protestant Reformation, the Catholic response, explorations of the New World, and the Scientific Revolution.

**Prerequisites:** None.

**Credits:** 4

**Time:** TF 10:10 - 12noon

**HIS2113.01 August Wilson's Plays: A Chronicle of History**  
*Michael Giannitti; Eileen Scully*

The most lauded African American playwright in history, August Wilson (1945-2005) received every major theatrical award including two Pulitzer prizes for drama. In an epic series of ten plays, one set in each decade of the twentieth century, Wilson chronicled the complexities of self-creation and vital connection among individuals on the move, as they "search for ways to reconnect, to reassemble, to give clear and luminous meaning to the song which is both a wail and a whelp of joy." Wilson's unique theatrical voice is simultaneously poetic and musical; his inspirations ranged from blues music to the work of African American visual artists. We will explore the creative artistry and historical context of Wilson's "*Century Cycle*," through interdisciplinary readings, film screenings, rigorous expository writing, collaborative projects, and periodic field trips.

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

**HIS2165.01 Russia: Bolsheviks to Baristas**  
**HIS2165.02 Russia: Bolsheviks to Baristas**  
*Eileen Scully*

World War I on the western front ignited a revolution in tsarist Russia, as moderate socialists seized power in the spring of 1917, only to be pushed out themselves by the Bolsheviks. Under the leadership of Vladimir Lenin, the Bolsheviks established the Union of Soviet Socialist Republics. We examine Russia 'from tsars to commissars,' drawing upon English-language primary and secondary sources including works of art, music, poetry, literature, and political thought. Topics include: tsarist Russia, serfdom, anti-tsarist movements, WWI, Marxist-Leninist thought, the Bolshevik Revolution, Bolshevik culture, Lenin in power, relations with the US, the Communist International, Stalin in power, the gulag system, WWII, the Cold War, and post-Cold War Russia. Weekly readings 150-200 pp; midterm exercise; two short essays; final project (medium/topic of student's choosing, may be collaborative).

**Prerequisites:** None.  
**Credits:** 4  
**Time:** MTh 6:30 - 8:20pm (section 1)  
**Time:** MTh 8:30 - 10:20pm (section 2)

**HIS4796.01 Special Projects in History**  
*Eileen Scully*

An immersion in historical reasoning and research, this course is open to all students exploring or already pursuing independent projects that seem directly or indirectly to require such an experience. For some, this might mean incorporating history more fully into their work in other constituent disciplines under Social Sciences, or perhaps laying the foundation for advanced work in History itself. For others, it may provide an opportunity to develop ideas for historically grounded fiction and plays. Interested students are encouraged to inquire. Group discussions and critiques are combined with one-on-one guidance, with collaborative possibilities emerging in the mix of students from across the curriculum and periodic guest speakers.

**Prerequisites:** Conversation with instructor required (during registration for Fall 2009).  
**Credits:** 4  
**Time:** T 6:30 - 10:30pm

MEDIA STUDIES**MS2101.01                    The Portrait Project**  
*Erika Mijlin*

A cross-genre look at the portrait film as a social inscription. The portrait can be understood as existing at the intersection of the individual biography and the group identity, the specific and the general. The course explores portraiture in both fiction and non-fiction film, drawing loosely on predecessors and parallels in visual media such as painting and photography, including August Sander's *Man of the 20th Century* project. How do the portraitist and the subject of the portrait influence one another? How do we read film portraits in social and cultural context? How and when is identity a performance? How is the subject of the portrait 'framed' in a time, a place, and a social role? Screening films by the Maysles brothers, Anna Deavere Smith, John Cassavetes, Richard Leacock, Agnes Varda, etc. Reading from Sontag, Ruby, Kaplan, Mekas, Terkel, etc.

**Prerequisites:**                None.  
**Co-Requisites:**              Screening W 9 -11pm  
**Credits:**                        4  
**Time:**                            TF 4:10 - 6pm

**MS2102.01                    Media Technology and Social Change**  
*Erika Mijlin*

When the students in Chicago's streets in 1968 chanted "the whole world is watching", the moment marked a social and cultural transformation, and declared a new era of televised immediacy. Wave after wave of new media revolutions have come after, and form the foundation of this course's premise. With every wave, media and human existence are more closely linked, and new questions are raised: How has technology changed the way we interact, the way we think, and the way we live? How has media technology in particular been used to describe a social condition, or to deliberately promote social change? How has it functioned inadvertently to change our social dynamic? Is it possible to use media technology to effect a shift in thinking? Reading Benjamin, McLuhan, Postman, Baudrillard, Rushkoff, etc. Screenings from *Metropolis* and *Modern Times*, from classic film documentaries to web projects, YouTube, video art, etc.

**Prerequisites:**                None.  
**Corequisites:**                Screening T 9 -11pm  
**Credits:**                        4  
**Time:**                            TF 2:10 - 4pm

PHILOSOPHY**PHI2101.01 Gender and Race: A Philosophical Investigation**

Catherine McKeen

Each of us is understood as having a gender and a race from birth. But what is it to have a gender? What is it to have a race? Are genders and races kinds that exist independently of human classification? Or are genders and races simply human inventions? Do we live in a "post-racial" and "post-feminist" age? Or are race and gender still relevant for social life? Some theorists have recently argued that genders and races are not real. Some theorists have further suggested that we eliminate race and gender talk completely. Other theorists have argued that the social effects of being raced and being gendered make it critical to retain these categories. Some theorists, for example, argue that social justice requires that we pay attention to race and gender.

In this course, we will conduct a philosophical investigation into the issues raised above. Our investigation will center on two main areas: (1) the reality of race and gender, and; (2) social justice as it relates to race and gender. This course will employ the methods of philosophy and will aim to sharpen and develop one's analytical, expressive, interrogatory, and critical skills. We will use John Rawls' *Theory of Justice* and *Political Liberalism* as a theoretical framework for thinking through issues of social justice. Other readings may include selections from: *Color Conscious*, K. Anthony Appiah and Amy Gutmann; *Gender Trouble*, Judith Butler; "the Five Sexes", Anne Fausto Sterling; *Loose Canons*, Henry Louis Gates; *We Who Are Dark*, Tommie Shelby, and; *Justice and Politics of Difference*, Iris Young.

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

**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:** MTh 10:10 - 12noon

**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:** MTh 2:10 - 4pm



**PHI4101.01                    The Human Condition: Hannah Arendt**  
*Paul Voice*

Hannah Arendt (1906-1975) was a major political theorist whose work has become increasingly influential in recent years. A student of Martin Heidegger and Karl Jaspers, her extensive writings cover such topics as the nature of power, the meaning of the political and the problem of totalitarianism. This seven week course is a critical exploration of some of her major works, including *The Origins of Totalitarianism*, *The Human Condition*, and *Eichmann in Jerusalem: A Report on the Banality of Evil*.

**Prerequisites:**            One course in social science, literature, languages or the sciences.  
**Credits:**                    2  
**Time:**                        MTh 4:10 - 6pm  
*(This course meets the first seven weeks of the term.)*

**PHI4102.01                    The Philosophy of Thomas Nagel**  
*Paul Voice*

What is consciousness? How is an objective standpoint in ethics possible? What does political equality demand? These and other questions have been central to Thomas Nagel's (1937-) philosophy. Nagel is a major figure in contemporary analytical philosophy whose work has made important contributions to the philosophy of mind, ethics, and political philosophy. This seven-week course is a critical exploration of his major works including texts such as *In Defense of Altruism*, *The View from Nowhere*, and a number of seminal articles including the well-known *What is it like to be a bat?*.

**Prerequisites:**            One course in philosophy.  
**Credits:**                    2  
**Time:**                        MTh 4:10 - 6pm  
*(This course meets the second seven weeks of the term.)*

**PHI4266.01                    Kant Seminar**  
*Paul Voice*

This seminar explores the writings of Immanuel Kant (1724-1804) whose work remains at the foundation of much of contemporary western philosophy. The course will focus on *The Critique Reason*, a text that reshaped the disciplines of epistemology and metaphysics. We will also look at Kant's writing on aesthetics and politics.

**Prerequisites:**            *PHI2109 Philosophical Reasoning* or permission of the instructor.  
**Credits:**                    4  
**Time:**                        W 2:10 - 6pm

POLITICAL ECONOMY**PEC2215.01 Democracy and Security in Brussels**  
Geoffrey Pigman

## TO BE TAUGHT DURING FWT 2010

In and around Brussels there is an unusual concentration of political institutions that provide collective security for the international community and democratic governance of the European continent. Brussels serves as the capital city of the European Union and the headquarters of the North Atlantic Treaty Organization, in addition to functioning as the federal capital of Belgium. This course provides an on-site institution to this unique configuration of global governance. Through briefings and debate with staff at these institutions, we shall come to understand how they operate and interact with one another and with the rest of the world. The course will consist of an intensive study week based in Brussels in February 2010. Scheduled major visits include: the political headquarters of NATO; Supreme Headquarters Allied Powers Europe (SHAPE), NATO's military command headquarters in Mons, Belgium (near Brussels); the European Union's European Parliament; and the EU's European Commission. Possible additional visits include briefing sessions on political interest representation and lobbying in the European Union, the EU's European Council, the Council of Europe, and the International Court of Justice. Prior to the trip, students will do preparatory background readings on the institutions to be visited and devise a research question that can be answered in part through information gathered on the visit. Students will complete and submit a research essay in response to their question upon their return to the United States.

**Prerequisites:** None. Can be taken in conjunction with (and serve as the prerequisite for) *Europeans, Integration and the World (Advanced)*, to be taught during Spring 2010.

**Credits:** 1

**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 organise to provide for their wants and needs? Do economic relationships define society? What is the role of the state in structuring and regulating markets? What should it be? Is there a natural progression of stages of economic development in a society? What is the relationship between social class, politics, and managing the economy? How is the identity of individuals, societies, and states constituted? What is the relationship between identity and markets? The course will survey major theoretical approaches from classical political economy (Adam Smith, Ricardo, List, Marx, Lenin) to 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

**PEC4237.01 Contemporary Economic Diplomacy**  
*Geoffrey Pigman*

What is contemporary diplomacy? How does the study of diplomacy help us to understand international relations and analyse conflict? How has diplomacy been studied up until now, and how have the particular emphases of diplomatic studies shaped our views of the activity and purpose of diplomacy? What critical theoretical tools can we use to understand diplomacy and how it may have changed in contemporary times? This course seeks to explore these broad questions through readings, lectures, discussion and research.

**Prerequisites:** Another course in political economy or politics/international relations or permission of the instructor.  
**Credits:** 4  
**Time:** T 2:10 - 6pm

POLITICS AND INTERNATIONAL RELATIONS

**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 (Côte 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, democracy's 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:** At least one class in the social sciences or democracy project.  
**Credits:** 4  
**Time:** W 8:20 - 12noon

**POL4210.01                    America and the Middle East**

*Mansour Farhang*

This course is designed to study US relations with the nations of the Middle East since WWI. It also examines the American mass media's portrayal of the region's peoples and cultures in order to test the claim that the orientalist stereotypes of Arabs and Muslims have so widely influenced US public opinion that popular images of Middle Easterners have become uniformly threatening. The course will begin with an exploration of how the outcome of WWI brought the US into the center of great-power rivalry over the political fate of the Middle East and then moves on to explain how by the end of WWII the geopolitical orientation of the region came to be seen as vital to American national security. Today, the paradox of American power in the Middle East lies in the fact that it is most ostentatious in causing shock and awe, but ineffective in accomplishing its goals. Thus policy makers and academic experts are engaged in an ongoing debate over the ends and means of how Washington can meet the complex challenges facing it in the Middle East. The required readings for the course will represent diverse perspectives on this historic debate and students are expected to become familiar with the assumptions and norms that inform the competing views. In our discussion of the weekly readings students should feel free to raise any question they wish, but the assigned readings must remain the constant referent of our conversation.

**Prerequisites:**                    One year of work in social science or permission of the instructor.  
**Credits:**                                4  
**Time:**                                    MTh 4:10 - 6pm

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

**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 *PSY 2204 Normality and Abnormality*.  
**Credits:** 4  
**Time:** MW 10:10 - 12noon

**PSY4316.01 Did You Hear the One About...?**  
*Ronald Cohen*

This is an advanced research seminar on jokes, joking, and humor. We will read some classic and recent theory in psychology and related disciplines, as well as mostly recent research. Students will be expected to design and conduct research of their own design, individually or in collaboration with others, and to contribute to others' research on a regular basis.

Readings are likely to include the following: Billig, *Laughter and Ridicule*; Freud, *The Joke and Its Relation to the Unconscious*; Goldstein, *Laughter Out of Place*; Holt, *Stop Me If You've Heard This*; Trimble, *A Brief History of the Smile*.

**Prerequisites:** Minimum of one introductory, one intermediate course in psychology which emphasizes empirical research, one or more courses in another social science discipline, permission of the instructor, and a sense of humor.  
**Credits:** 4  
**Time:** TF 2:10 - 4pm

**PSY4376.01**                      **Methods in Social Research: Experiments, Quasi-Experiments, and Surveys**  
*Ronald Cohen*

This course will examine the research process as it is practiced in several of the social sciences (and some of the biological sciences). We will focus on the logic of experimental, quasi-experimental, and correlational methods as they are currently practiced in various areas of psychology and sociology, though these methods are also employed frequently in politics, economics, sociology, and anthropology. Methodological, statistical, and ethical issues will be examined through the lens provided by both classical and contemporary pieces of research.

This is not a statistics course. However, the methods we will be examining, and the research we will be reading and doing, will require some familiarity with several of the statistical techniques employed in research of the kinds we will study.

**Prerequisites:**                      One year of work beyond the introductory level in psychology, anthropology, history, philosophy, international relations, or biology. A course in statistics, familiarity with statistical analysis, or permission of the instructor.

**Credits:**                                      4

**Time:**    MTh 2:10 - 4pm

<b>VISUAL ARTS</b>
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ARCHITECTURE**ARC2102.01 Fundamentals for Architecture: Drawing Form, Space***Blake Goble; Dana Reitz*

Architects and designers make drawings, models and use other media in the design process to communicate ideas and convey information that is both analytical and emotive. This class will introduce students to the ways two-dimensional visual language can be used to understand aspects of three- and four-dimensional space.

In the first part of the term, students will learn the various methods and media (including paper- and computer-based drafting) to represent architectural space and form in the conventions of plan, section, axonometric and perspective.

Dana Reitz will join the studio for the second part of the term, in which we will explore ways to visually evoke space in a state of change: spatial narratives, bodies moving through space, time and seasons passing. Using freehand drawing, diagram, collage, graphic narrative, and others, we'll explore how visual media can evoke a broad range of spatial and sensory phenomena.

Note: basic instruction in Vectorworks will be provided, but students interested in computer-aided drawing will be expected to dedicate regular time outside of class to become familiar with the software.

**Prerequisites:** None (basic computer skills for students interested in CAD software).  
**Credits:** 4  
**Time:** W 8:20 - 12noon

**ARC4106.01 Post-Dymaxion House***Blake Goble*

What are the profound issues of designing places for living in the 21<sup>st</sup> century? What is the nature of dwelling as seen through the lens of threatened ecosystems, global warming and shifting economic balance? Architects and designers are rethinking old models and exploring radical new ones. In the midst of a major shift in the contexts in which residential design is engaged, the dwelling's form, environmental performance and received notions of occupancy may be reinterpreted under a new set of parameters. In the spirit of innovation and progress of Buckminster Fuller's 1929 house for the future, we will design a dwelling that critically responds to a 21<sup>st</sup> century context. We will develop a set of values to serve as praxis for a residential design project that embodies critically revised ideas of family, community, technology and environmental responsibility.

**Prerequisites:** *ARC2102 Fundamentals in Architecture* or permission of the instructor.  
**Credits:** 4  
**Time:** T 10:10 - 12noon, T 2:10 - 4pm

**ARC4118.01 100 Drawings***Ann Pibal*

Using a fixed format of 9" x 9" paper, we will do a drawing each day of the term in a process which will parallel Georges Perec's *Life: A User's Manual*. Each drawing will have a set of constraints from which the student must extrapolate an image. A narrative will gradually be built through the accumulation of evidence. A variety of media, techniques and strategies will be explored as well as strategies of invention, and methodologies of ordering.

**Prerequisites:** Submit an image and a text to explain your interest to Donald Sherefkin's box in VAPA, May 6-13.  
**Credits:** 4  
**Time:** T 2:10 - 6pm

**ARC4309.01                      Drawing Intensive - Rome 2010**  
*Dan Hofstadter;Donald Sherefkin*

TO BE TAUGHT DURING FWT 2010

This studio course will be situated in Rome, and will focus on its art and architecture. We will explore the city and document a range of remarkable subjects from the Pantheon to St. Peter's Basilica, including Michelangelo's ceiling, Borromini's domes, and Bernini's sculpture.

Afternoon studio sessions will be organized around specific drawing workshops.

This is a four credit class. Students will be allowed to carry 12 credits in the Spring term. Participants will be required to independently arrange an additional 105 hours to fulfill their FWT requirement.

**Prerequisites:**                      *AH2101 Rome* (offered Fall 2009).  
**Credits:**                                      4

**ARC4704.01                      The Textual City**  
*Jonathan Pitcher*

This course will chart the development of identity within the postcolonial Latin American city. The latter will be read both literally and as a guiding metaphor, as a reality ordered by ideas. We will use interdisciplinary theoretical models as discursive markers, selected from architecture, politics, philosophy, literature, and photography, in order to problematize urban design, the site of real dystopia, as the organizer of symbolic space, and vice versa. Spatio-cultural discussion will focus on the dominant narratives of public topography, most notably that of capitalism, and private, individualized responses to them. Conducted in Spanish. Advanced level.

**Prerequisites:**                      A minimum of six terms of Spanish or permission of the instructor.  
**Credits:**                                      4  
**Time:**    MTh 6:30 - 8:20pm

CERAMICS

**CER2106.01                      Systemic Molds**  
**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:**    M 2:10 - 6pm (section 1) *(This course meets the first seven weeks of the term.)*  
**Time:**    M 2:10 - 6pm (section 2) *(This course meets the second seven weeks of the term.)*



**CER2112.01 Foundations in Ceramics: Roots of Forms**  
*Barry Bartlett*

Exploring the unique, material nature of clay as a medium for personal and visual expression will be the focus of this course. All ceramic forms, whether sculptural or utilitarian require a basic knowledge of the ceramic medium and a variety of construction methods will be introduced employing both hand building and wheel techniques to achieve this goal. Emphasis will be placed on developing a language relating historical references, contemporary movements and technical skills. Primary techniques including coil building and throwing will be explored with the vessel form as the primary focus. Formal issues such as composition, form and surface developments as well as concerns of use and content will be addressed throughout the term in a number of diverse projects. Regular demonstrations slide presentations and critiques will increase exposure to the possibilities of this tradition. Students will participate in all aspects of the ceramic process including clay mixing, slip and glaze preparation and the loading and firing of kilns. Some materials will be required to be purchased; these include a manual, dust masks, plastic bags and basic ceramic tools.

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

**CER2207.01 Drawing in Conjunction with Ceramics**  
*Yoko Inoue*

This course teaches the effectiveness of drawing as a foundation for formal investigation in the ceramic process.

This is an introductory course for learning basic hand-building techniques in making sculptural objects in ceramics. Emphasis will be placed on the development of analytical skills through the use of line, texture, shape and volume in both two-dimensional (works on paper) and three-dimensional work. Various methods for creating structures with the clay medium will be introduced. Exposure to drawing materials and methods of creating pictorial space and abstract forms is an essential part of this course and drawing assignments will be given throughout the term.

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

**CER4169.01 Slip Casting Ceramics for Mixed Media Projects**  
*Yoko Inoue*

The purpose of this class will be to develop the skills and commitment necessary to pursue an independent sculpture, installation or design project incorporating the ceramic casting process. 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 explore prototype production methods for slip casting and building with press mold components, as well as concepts of making multiples and using combined materials. Students will also be encouraged to incorporate cross-disciplinary approaches, mixed media experimentation and research.

**Prerequisites:** This class is for intermediary and advanced ceramics and sculpture students. Basic knowledge of mold making and casting is required or the student must simultaneously take an introductory mold making class to achieve basic knowledge and technical competence.  
**Credits:** 4  
**Time:** W 2:10 - 6pm

**CER4220.01 Observations, Interpretations, Constructions**  
*Barry Bartlett*

This class will investigate natural structures as a way to create form and surface. We will study organisms from the animal and plant kingdoms, investigating how they build structures such as hives, nests, tunnels, reefs, shells, growth structures of trees, plants, seedpods and other natural growth patterns. This research will lead to students proposing a concept and method for the production of a series of objects, including functional tableware, architectural forms and systems, and sculpture.

Students will be asked to research an artist who has used nature as a strong influence in their work and give a presentation on the artist during the term. Students will be expected to include drawing as part of the class. The purchase of drawing and drafting paper will be required.

**Prerequisites:** Submit a statement of interest that includes relevant visual arts classes or others taken at Bennington that may influence the nature of your work in this class, to the instructor's box in VAPA by May 6<sup>th</sup>. Students will be notified of acceptance by May 13<sup>th</sup>.  
**Credits:** 4  
**Time:** F 8:20 - 12noon

**CER4267.01 Ceramic History/Contemporary Visions**  
*Barry Bartlett*

This class will be based on research into the technical and aesthetic aspects of ancient and contemporary ceramic arts. The class will focus on events, directions and issues, which have influenced the making of ceramic objects over time. Students will work on preparation and presentation of two lectures as a way to develop research and teaching skills, as well as to acquire new knowledge of the history of medium and its forms. Along with this research, students will create a project that reflects their interest and research into their chosen subjects. The project should be ceramic based. This will help to build a stronger bridge to understanding the histories studied. Some books will be required to be purchased as text for this course. Class time will be split between lecture and studio work.

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

DIGITAL ARTS

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

This course is an introduction to creative practices within digital technologies. A survey of the internet-based art is examined in tandem with a survey of software including BBEdit, Adobe Photoshop, and Macromedia Flash. Emphasis is placed on hand coding and making creative projects for the web. Students apply knowledge and skills to creative projects throughout the term. There are lectures, reading assignments, studio projects and critiques during the course designed to aid the student in developing visual literacy and critical thinking skills in relation to the digital arts.

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

**DA4103.01 Social Practices in Art**  
*Robert Ransick*

Social practices in art incorporates many diverse strategies from interactive media, online networks, manifestos, street interventions, social sculpture, design, performance, activism, open systems, public discourse and more. In this course we examine the history of social practice and focus in on how media and technology are impacting and shifting current practice. Students are encouraged to work collaboratively on projects that critically engage topics pertinent to this moment in history and are situated in the public sphere -- local or global, online or offline. There are lectures, reading assignments, studio projects and critiques during the course.

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

DRAWING

**DRW2149.01 Markmaking and Representation**  
*Paul Bloodgood*

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 2:10 - 6pm

**DRW4118.01 100 Drawings**  
*Ann Pibal*

Using a fixed format of 9" x 9" paper, we will do a drawing each day of the term in a process which will parallel Georges Perec's *Life: A User's Manual*. Each drawing will have a set of constraints from which the student must extrapolate an image. A narrative will gradually be built through the accumulation of evidence. A variety of media, techniques and strategies will be explored as well as strategies of invention, and methodologies of ordering.

**Prerequisites:** Submit an image and a text to explain your interest to Donald Sherefkin's box in VAPA, May 6-13.  
**Credits:** 4  
**Time:** T 2:10 - 6pm

**DRW4309.01 Drawing Intensive - Rome 2010**  
*Dan Hofstadter; Donald Sherefkin*

TO BE TAUGHT DURING FWT 2010

This studio course will be situated in Rome, and will focus on its art and architecture. We will explore the city and document a range of remarkable subjects from the Pantheon to St. Peter's Basilica, including Michelangelo's ceiling, Borromini's domes, and Bernini's sculpture.

Afternoon studio sessions will be organized around specific drawing workshops.

This is a four credit class. Students will be allowed to carry 12 credits in the Spring term. Participants will be required to independently arrange an additional 105 hours to fulfill their FWT requirement.

**Prerequisites:** AH2101 Rome (offered Fall 2009).  
**Credits:** 4

FILM AND VIDEO

**FV2101.01 Introduction to Video**  
*Kate Purdie*

The course introduces students to the art and language of video production. It consists of a series of workshops and screenings designed to provide the student with the background and skills to become a technically proficient and thinking video maker. Students will produce a number of group and individual video exercises and projects to hone their skills in this powerful medium.

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

**FV4204.01 (Re)Presenting Culture**  
*Miroslava Prazak*

Anthropologists use ethnographic writing and films to present cultures to outsiders. Both inscribe/transcribe social life, but the portraits they create differ. Theoretical considerations as well as stylistic conventions influence both the shape and the content of the final product. In this course we examine closely a body of films to explore how each genre (e.g., observational, realist, non-narrative) serves to inscribe experienced/observed realities. Topics addressed include how do film/video allow for a holistic framework, including historical background? How do visual portrayals conceal or highlight the perspective of the author/film maker? What is the relationship between the audience and the subject? To what extent do the subjects of ethnographies have control over how they are represented? Throughout, comparisons are made with written ethnographies as well as with Hollywood filmmaking influences.

**Prerequisites:** Previous work in anthropology and/or other social science, or previous work in film.  
**Credits:** 4  
**Time:** Th 2:10 - 6pm

**FV4796.01**                      **Special Projects in Video**  
*Kate Purdie*

This group tutorial is designed for experienced students capable of independent work on video projects.

**Prerequisites:**              Permission of the instructor and submission of a proposal for a project.  
**Credits:**                      4  
**Time:**                          WF 10:10 - 12noon

MEDIA ARTS

**MA2125.01**                      **Introduction to Puppets and Animation**  
*Sue Rees*

The class will be concerned with animating inanimate objects. A variety of filmmakers and techniques will be looked at including The Brothers Quay, Jan Svankmajer, William Kentridge, and other contemporary animators. 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 *MA2137 History of Animation* in conjunction with this class.

**Prerequisites:**              None  
**Corequisites:**              *DRA2137 History of Animation* (taken concurrently or in a prior term).  
**Credits:**                      4  
**Time:**                          M 8 - 12noon

**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

**MA4101.01**                      **Animating the 2-Dimensional World**  
*Sue Rees*

The class will be concerned with creating short animations utilizing two dimensional imagery. The animations will be created using After Effects, Photoshop, scanned and captured images and manipulated with After Effects and other software programmes. Original narratives or adapted stories will be used for the animations. Various animators will be looked at.

**Prerequisites:**              *MA2325 Puppets and Animation 1* or *MA4205 Advanced Digital Animation*.  
**Credits:**                      4  
**Time:**                          T 8 - 12noon

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

The course will be for sustained work on animation or set design. Students will be expected to create a complete animation, completed project or set design. The expectation is that students will become dexterous in a number of programs, creating sets and characters, and work with sound effects and sound scores. Work by animators will have a public showing.

- Prerequisites:**            Prior work in *MA2125 Puppets and Animation* or set design and permission of the instructor.  
**Corequisites:**           Students must meet with instructor during first seven weeks to outline 7-week project.  
**Credits:**                    2  
**Time:**                        T 2:10 - 6pm  
*(This course meets the second seven weeks of the term.)*

PAINTING

**PAI2107.01                      Form and Process: Investigations in Painting**  
*Paul Bloodgood*

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:**                        F 8:20 - 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 class in painting and one other art-related class.  
**Credits:**                    4  
**Time:**                        Th 8:20 - 12noon

**PAI4215.01 Chromophilia: Explorations in Color**  
*Ann Pibal*

Chromophilia, a term coined by contemporary aesthetic philosopher David Batchelor, refers to intense passion and love for color. What is it about color that has the power to induce reverie, and conversely to manipulate, or disgust? How do we understand and respond to color from philosophical, phenomenological and cultural vantage points? How as artists can we become the master of our passionately-loved and yet ever-shifting chroma?

In this class, we look carefully at and discuss the work of many artists and the implications of color in their images. Readings from Goethe, Wittgenstein, Baudelaire, Albers, Batchelor and others serve as a base for discussion and artistic response.

Visual work using a variety of materials including cut paper, water-based paint and mixed-media will be the primary focus of the class. In addition, reading assignments as well as written responses will be assigned weekly. Class time is primarily used for discussion and critique, presentations and demonstration of materials. Although assignments are given, it is the objective of this class to provide the skills necessary for the student to confidently pursue self-designed projects. A high degree of motivation is expected.

**Prerequisites:** Two previous courses in visual art and permission of the instructor.  
**Credits:** 4  
**Time:** W 2:10 - 6pm

**PAI4404.01 Advanced Workshop for Painting and Drawing**  
*Ann Pibal*

This course is for experienced student artists with firm commitment to serious work in painting or drawing. Students work primarily on self-directed projects in an effort to refine individual concerns and subject matter. Students present work regularly for critique in class as well as for individual studio meetings with the instructor. Development of a strong work ethic and the ability to think clearly and speak articulately about one's own work and the work of others is emphasized. Structured investigation of painting and painting processes from the 20th Century and contemporary art provides basis for supplemental student research 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 two courses painting or two courses drawing, and permission of the instructor.  
**Credits:** 4  
**Time:** M 2:10 - 6pm

PHOTOGRAPHY

<b>PHO2302.01</b>	<b>Photography Foundation</b>	<i>Liz Deschenes</i>
<b>PHO2302.02</b>	<b>Photography Foundation</b>	<i>Jonathan Kline</i>

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 and 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:** Th 8:20 - 12noon (section 1)  
**Time:** T 2:10 - 6pm (section 2)

**PHO4207.01                      The Digital Darkroom**

*Jonathan Kline*

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 Foundation.*  
**Credits:**                                      2  
**Time:**    M 6:30 - 8:20pm

**PHO4238.01                      Light and Lighting: Vocabulary and Tools**

*Jonathan Kline*

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

**Prerequisites:**                      One Bennington College photography course.  
**Credits:**                                      4  
**Time:**    M 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:**    W 2:10 - 6pm



PRINTMAKING**PRI2103.01                    Screenprinting Workshop***Sarah Pike*

In this course we will focus on the basic technical processes of screen printing including, screen preparation, image development, registration, paper handling, and printing multi run prints. Through demonstrations and hands on experiences students will complete a series of projects using block out methods and photo emulsion. Particular emphasis will be placed on color interaction, mixing, and layering. Students should expect to be working on both independent and collaborative projects.

**Prerequisites:**            None.  
**Credits:**                    2  
**Time:**                        Th 8:10 - 12noon  
*(This course meets the first seven weeks of the term.)*

**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 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 print class at college level.  
**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/ permission of instructor.  
**Credits:**                    4  
**Time:**                        F 10:10 - 12noon, F 2:10 - 4pm

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, Clay, styrofoam and metal. Regular slide presentations complement individual and group critiques.

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

This class meets for the first seven weeks of the term.

**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.

This class meets for the second seven weeks of the term.

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

**SCU4210.01 Intermediate Sculpture: Close Encounters**

*Jon Isherwood*

Artists learn by looking at other artists work. They learn from their subject matter, methods of working, narratives, media, and approaches. We will look at seven artists from the 20th Century who have made breakthrough contributions. Picasso, Duchamp, Brancusi, Trisha Brown, Donald Judd, Eva Hesse and Louis Bourgeois. In a series of seven 2-week projects, we will make sculpture based on these artists's work, and learn how to interpret their interpretations.

The emphasis will be on experimentation through traditional materials such as wood, steel, plaster, clay and non-traditional methods and materials including functional objects, temporal work in the environment, installation and performance. Drawing practices will also be an intrinsic part of this focused exploration. Researching the varying artist's histories will be essential.

This class is 14-week intensive, meeting twice weekly; students will be expected to complete a significant amount of work out side of the class meeting times.

Regular slide presentations will compliment individual and group critiques.

**Prerequisites:** One introductory sculpture course.  
**Credits:** 4  
**Time:** M 4:10 - 6pm, W 2:10 - 4pm

**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 are required.

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

VISUAL ARTS

**VA2103.01**                      **Exhibition/Thematic/Exposure**  
*Andy Spence*

Taking a cue from recent exhibitions in art museums, art galleries, auction houses as well as trade show exhibits of antiques, design, cars, boats and art fairs, exhibition organizers and artists are interested in merging pluralistic elements of our culture into one big inclusive and broader based experience.

Students in this class take a closer look at this development by selecting their own group of "things from anywhere" and presenting them in a meaningful way by producing a catalog for a hypothetical exhibition.

Students develop a clear direction for assembling their choices and do independent research on each one. Class time consists of weekly group discussions and individual presentations.

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

**VA2999.01**                      **Visual Arts Lecture Series**  
*Visual Arts Faculty*

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.

**Prerequisites:**                None.  
**Credits:**                        1  
**Time:**                            T 7:30 - 9pm

**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, 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

<b>GRADUATE PROGRAMS</b>
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CENTER FOR CREATIVE TEACHING**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 collegueship. 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***Dance Faculty*

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**  
*Dana Reitz*

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 - 8pm).  
**Credits:**                        6  
**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.