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**ADVANCEMENT OF PUBLIC ACTION**

ADVANCEMENT OF PUBLIC ACTION

**APA2101.01                    Fundamentals of Public Action**

*Elizabeth Coleman;Ken Himmelman*

The world is facing challenges of unprecedented scale and urgency. Health, environmental sustainability, poverty, war and the uses of force, education, governance - these are vital issues of universal human concern and yet, so often, we sit back and wait for others - politicians and other so-called experts - to set the course. But, as citizens, what are our responsibilities? What does it mean to be a citizen? What obligation and power do we have to inform ourselves and others and to create change? What knowledge and skills do we need to act effectively? By examining the critical variables that shape some of the most complex and pressing challenges facing the world today, students in Fundamentals of Public Action will explore the meaning, power, and obligation of citizenship, and begin to develop the capacities and skills necessary to create positive, effective, and sustainable change.

This is a full-year course, open to all students.

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

**APA2102.01                    Media and Culture Seminar**

*Peter Haratonik*

What should every citizen know about media and their relation to culture? What approaches can best prepare us to function effectively as critics, scholars, teachers, artists, managers, and producers in an increasingly global, digital, and competitive landscape? What critical issues and questions should we grapple with? What resources are required to implement effective social change? These are some of the questions that we address in this seminar and laboratory that examines media and their relationships to society and culture.

**Prerequisites:**                None.  
**Credits:**                        2  
**Time:**                            T 8:20 - 12noon  
*(This course meets the second seven weeks of the term.)*

DESIGN LABS

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

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

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

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

**DL2110.01                      Passing the Torch**

*David Anderegg*

The problem:

There are many well-established American cultural, religious, and social institutions which are facing a crisis of aging. For example, newspapers are facing financial crises including shutdowns, bankruptcies, and drastic changes in mission and identity because people no longer read news in print. The habits and/or proclivities of the young are often invoked to explain this crisis: young people read papers online, they don't read print.

We hear this litany in all sorts of institutions: young people don't go to movies in movie theaters. They don't watch network television. They don't hunt. They don't fish. They don't bowl. They don't go to museums. They don't go to mainline churches or synagogues. They don't, they don't, they don't; but we don't know very much about why they don't.

Graying institutions are doing all sorts of things to attract young people to their thing, whether a church or a concert hall. Sometimes these efforts seem clearly misinformed, or sometimes they seem to deform the identity of the institution (like those churches which buy the new releases of first-person-shooter or other violent video games and invite teenage boys to "game night" to get them in the door of the local church). Sometimes they seem to be a good idea, but they don't work (museums which have cocktail or singles nights which attract young people in droves but the events do not translate into increased museum membership or attendance outside the events). Sometimes they seem to be based upon "graying" people's ideas of what will work, but these ideas are not based in reality, i.e., market research or consultation with any single of the target demographic.

The lab:

We will partner with at least two, possibly three, "graying" institutions (one cultural, one religious, one fraternal?) and serve as consultants to those institutions. We will find institutions who want to reach out to the young, and we - the young, plus the instructor - will attempt to instruct them how to do so most effectively. Participants in the design lab will:

1. review popular and peer-reviewed literature on this topic
2. review what the institution has done; how it decided what to do, whether it has worked
3. conduct "market research" among college students regarding these topics

Skills to be acquired will include:

1. research in pop culture and peer-reviewed literature as well as institutional research
2. interviewing
3. qualitative hypothesis-generating market research
4. program design and implementation
5. program evaluation if time permits

The action:

We will design interventions, programs, and publicity to ameliorate the identified problems in a research-based manner. We will evaluate our interventions if possible, and share all results with our partner institutions. We will seek ongoing feedback from them regarding our work.

**Prerequisites:**                      For first-year students. Upper-class students upon application.  
**Credits:**                                4  
**Time:**                                    MTh 10:10 - 12noon

**DL2203.01**                    **Leading Change: From Local to Global**  
*Eva Chatterjee-Sutton; Terry Creach*

The problem:

You see urgent problems in your community and in the world and want to do something. You want to make a change, make a difference, but where do you begin? Do you join a cause, start a movement, or design a program? The lack of engagement of citizens in combating evident issues is compounding their negative impact. It has become increasingly incumbent on capable individuals to take on the challenge of developing change through leadership and organization.

The lab:

In order to have a positive impact we need to know how to assess organizations/needs/projects and design systematic and sustainable change. We will engage in an on-going study and assessment of community organizations with the goal of understanding effective organization structures and practice. In addition to organizational assessment, students will develop a leadership skill set designed to design and promote change via community action.

The action:

Based on the work in the lab students will develop a proposal for leading community change and action. As part of the proposal it is expected that students will identify a community, an issue to address and develop a systematic approach through community organizational development along with a timeline for implementation and a strategy for assessment of effectiveness. Proposal will be presented to the class for critique and consultation.

We will work to design and implement a project.

**Prerequisites:**            For first-year students  
**Credits:**                    4  
**Time:**                        MTh 8:10 - 10am

**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 1</b>	<b>Section 2</b>	<b>Section 3</b>	<b>Section 4</b>
<b>September 2- 20</b>	<b>September 23-October 11</b>	<b>October 21-November 11</b>	<b>November 15-December 6</b>
Mediation and Negotiation	Mediation and Negotiation	Mediation and Negotiation	Wicked Problems
No Free Lunch	Understanding Dewey	The Infinite	Noticing, Choosing, and Writing to Describe
Conceptions of Space	Noticing, Choosing, and Writing to Describe	Writing on Music	Writing on Music
Frame and Focus	Seeing the Light		
	Knowledge Ecosystems and the Internet		

**MOD2106.02 Seeing the Light**

*Michael Giannitti*

Through the directed observation of the light we all encounter in our everyday lives and some examples of light depicted in various art forms, we will seek to enhance each participant's visual vocabulary and ability to assess and articulate perceptions. We will also learn about the characteristics of various light sources, the technologies involved in producing light, and energy consumption issues associated with lighting. We will observe how light functions in various architectural settings around the campus, and also view some examples of artists' depiction of light. We will then move on to explore how the composition and focus of an otherwise darkened space can be manipulated with light, and discuss how principles of composition and focus might be applicable to work in other disciplines.

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

**Prerequisites:** None.

**Credits:** 1

**Time:** **Section 2**

MTh 4:10 - 6pm, Thursday, September 23 - Monday, October 11, 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 2**  
MTh 4:10 - 6pm, Thursday, September 23 - Monday, October 11,  
plus attendance at one lecture/performance/event at the college.

**Section 4**  
MTh 4:10 - 6pm, Monday, November 15 - Monday, December 6,  
plus attendance at one lecture/performance/event at the college.

**MOD2109.01**                    **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 and the window displays of Gene Moore. 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 1**  
MTh 4:10 - 6pm, Thursday, September 2 - Monday, September 20,  
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, September 2 - Monday, September 20,  
plus attendance at one lecture/performance/event at the college.

**Section 2**  
MTh 4:10 - 6pm, Thursday, September 23 - Monday, October 11,  
plus attendance at one lecture/performance/event at the college.

**Section 3**  
MTh 4:10 - 6pm, Thursday, October 21 - Thursday, November 11,  
plus attendance at one lecture/performance/event at the college.

**MOD2113.01                      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, September 2 - Monday, September 20,  
plus attendance at one lecture/performance/event at the college.

**MOD2122.03                    The Infinite**  
*Andrew McIntyre*

The infinite is a theme that recurs in human thought, in places as disparate as philosophy, architecture, literature and mathematics. We will look at how mathematics has been influenced by the infinite, and the ways in which it has come to terms with it. We will mostly look at what mathematicians call the theory of sets: can one infinite collection be called bigger than another? Are there fewer odd numbers than there are numbers? If there are bigger and smaller infinities, can we make sense of counting beyond infinity somehow (infinity plus one!)? We'll also look at geometrical notions of infinity (do parallel lines meet somewhere?), and at the addition of infinite series of terms (Zeno's paradoxes of Achilles and the Tortoise).

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, October 21 - Thursday, November 11,  
plus attendance at one lecture/performance/event at the college.

**MOD2123.02                    Understanding Dewey's Reflective Practice**  
*Carol Meyer*

For John Dewey, reflection was a disciplined practice central to learning. He puts forth a four-stage cycle in which a learner identifies and describes an experience of disequilibrium, analyzes it, and, based on the analysis, experiments. In this module students will read works by and about John Dewey and apply his four-stage model of reflection to their own learning. They will be asked to identify a moment in which they experience disequilibrium to be used as the basis for their work in the class.

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, September 23 - Monday, October 11,  
plus attendance at one lecture/performance/event at the college.

**MOD2124**                      **Writing on Music**  
*Nicholas Brooke*

"Writing about music is like dancing about painting," goes a chestnut attributed to Elvis Costello, among others. Yet the art of putting music into words is one of the oldest artistic collaborations. In this class we'll look at short classics of musical prose, from the 18th century to the present, and talk about this essential act of multi-disciplinary translation. Students will write short concert and album reviews, developing a musical ear for language.

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, October 21 - Thursday, November 11,  
plus attendance at one lecture/performance/event at the college.  
  
**Section 4**  
MTh 4:10 - 6pm, Monday, November 15 - Monday, December 6,  
plus attendance at one lecture/performance/event at the college.

**MOD2125.01**                      **Conceptions of Space**  
*Andrew McIntyre*

In this module students will learn how to use mathematical ideas to question, modify and extend their intuitive conceptions of space. Topics include the geometry of perspective, the geometry of mapmaking, non-Euclidean geometry, and the fourth dimension. The class is intended to be accessible to students who do not have a solid background in mathematics; no high school geometry or algebra is assumed.

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, September 2 - Monday, September 20,  
plus attendance at one lecture/performance/event at the college.

**MOD2126.04**                    **Wicked Problems**  
*Eileen Scully*

"Wicked problems" demand answers and resist remedies. They loom large, yet cannot be located or pinned down. Examples include global warming, terrorism, poverty, and human trafficking. After orienting ourselves in the topology and terminology of "wicked problems," we will do a brief survey of innovative approaches. Using downloadable share-ware specifically designed to tackle this species of "wickedness," we will undertake hands-on application of two particularly accessible and intriguing approaches: dialogue mapping, and argumentative design. There is no assumption that students will already be familiar with computer-assisted visualization or dialogue mapping, though curiosity about wickedness is essential.

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

**Prerequisites:**                None.  
**Credits:**                        1  
**Time:**                            **Section 4**  
MTh 4:10 - 6pm, Monday, November 15 - Monday, December 6,  
plus attendance at one lecture/performance/event at the college.

**MOD2127.02**                    **Knowledge Ecosystems and the Internet**  
*Gong Szeto*

How can you harness the Internet to create a personal "knowledge ecosystem" that augments and extends your intellectual and creative investigations with the outer world? While we have witnessed the explosive growth of the Internet over the past decade, the Internet is not a single static thing. Rather, it is an evolving accumulation of technologies that have evolved to synthesize vast stores of information, sophisticated and dynamic user-to-system interactions, and large-scale multi-dimensional social engagement, all with enduring memory.

This module will delve into the state-of-the art in Internet information and knowledge-sharing technologies, and students will co-create a working platform that can be used during their time at Bennington and beyond.

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, September 23 - Monday, October 11,  
plus attendance at one lecture/performance/event at the college.

ENVIRONMENTAL STUDIES

**ENV2101.01 Environmental Studies Colloquium**

*Valerie Imbruce*

The Environmental Studies Colloquium in Fall 2010 will focus on current issues in food and agriculture. We will question problematic binaries presently used in sustainable agriculture rhetoric: global vs. local, organic vs. conventional, family farm vs. industrial farm, slow vs. fast. Outside speakers will be invited to campus to lecture and work with student participants. Students registered for the course will receive two credits with the expectation that they will attend all events, complete assigned readings by invited guests, write short responses, and participate in scheduled discussions. The colloquium is open to the public, and to all students, registered or not.

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

**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 2:10 - 4pm

**ENV2104.01 Environmental Ethics**

*Paul Voice*

What ethical responsibilities do individuals have towards the environment? What does environmental justice require of national and international institutions? This course examines the philosophical issues and arguments that underlie these questions. Our complex relationship to the environment, as nature, as resource, and as shared world, invites questions concerning our ethical obligations to others, to parts of the world itself, to non-human animals and to future generations.

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

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

Today New England is one of the most heavily forested regions of the United States. Fourteen thousand years ago it was covered by ice. Humans arrived about 11,000 years ago and reshaped the landscape they found through hunting and fire and, beginning about 2000 years ago, farming. European colonists further changed ecological context by expanding agriculture and bringing livestock, and by 1850 most of Vermont was cleared for agriculture. Most of that farmland has now become forested again. How do we understand and predict the workings of such a dynamic landscape? This course in ecology and evolution addresses adaptations of organisms in habitat and the function and history of ecological systems (including their human component). We will use the forest ecosystems that dominate Bennington's landscape to develop general concepts and tools applicable in the study of any ecosystem. How does evolutionary process and history help us understand the landscape and its similarities and differences compared to other regions? How have local ecosystems responded to a long history of glaciation, climate change, fire, wind, and agriculture? How will they respond to continuing changes? What ecological processes are most important in shaping these responses (for example, do herbivores and carnivores shape the plant community or vice versa)? What are the broader ecological implications of the recent regeneration of our forests? Are Vermont's forests "sinks" or "sources" of greenhouse gases? A course for anyone interested in how natural systems work and why they are as they are - in thoughtful and inquisitive observation of nature. 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*.  
**Credits:**                        4  
**Time:**                          MTh 10:10 - 12noon  
**Time:**                          Th 2:10 - 6pm (lab)  
*Note: Students must register for both sections.*

**ENV2117.01                      Culture, Environment, and Sustainable Living**  
*Miroslava Prazak*

In this seminar, we examine how Western and non-Western cultures, both past and present, perceive and shape key environmental and social issues. Through readings, discussions and films we will evaluate the potential of environmental and cultural studies to address some of the most urgent contemporary problems. To work toward an understanding of what is today called environmental anthropology, we begin with an overview of material from fields which have served as antecedents and/or coevolving orientations, including the fields of cultural ecology, ecological anthropology, and human ecology. We will address questions of how people studied and perceived the ways in which human societies and various environments shape one another over time. We will also look at the environmental implications of human adaptations, and how these contribute to the issues of the day, including environmental stresses such as overpopulation, the depletion of natural resources, pollution of land, air and water and global warming.

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

**ENV2201.01 Energy and the Environment: What Lies Ahead**

*Tim Schroeder*

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

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

MEDIATION

**MED4101.01 Small Claims Court Mediation**

*Daniel Michaelson*

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

**Prerequisites:** Permission of the instructor. Training in conflict resolution.  
**Credits:** 1  
**Time:** Th 1 - 3pm

**MED4103.01 Solving the Impossible: Intractable Conflicts**

*Susan Sgorbati*

This course is about the challenge of solving conflicts that are firmly entrenched with little hope for change. Often these conflicts repeat a pattern of violence between groups that hold fixed positions and beliefs. We will look in depth at one of these conflicts, analyzing the factors that contribute to intractability. We will then look at people like Gandhi, Martin Luther King Jr. and Nelson Mandela, who led movements that made a conscious effort to resolve conflict non-violently and broke through the fixed nature of the problems they found themselves in. They applied non-violent theories to practical action. These strategic non-violent encounters with violence and intractability will be explored.

For the second seven weeks, the class will merge with Jon Isherwood's *SCU4215 Close Encounters ... Solving the Impossible* course where students will collaborate on projects that imagine their own strategic non-violent encounters and present them to the public. The practical and aesthetic implications of their ideas and the efficacy of their methods to solve the impossible will be evaluated and critiqued.

**Prerequisites:** *MOD2110 Mediation and Negotiation* module, can also be taken in the same term.  
**Credits:** 2  
**Time:** W 4:10 - 6pm

**MED4104.01 Conflict Resolution and Sustainability**

*Susan Sgorbati*

This is a course for students who want to gather information about how people can come together and agree on initiatives that will make their communities more sustainable. We will be consulting with leaders in the towns of North Bennington, Bennington, Shaftsbury and Pownal. We will be doing research on water systems, food/agriculture distribution, renewable energy, and protection of land. We will be looking at questions such as "How do groups resolve conflicts that result in sustainable agreements?" and "What kinds of information do communities need in order to build consensus about how to face the future? Students will be expected to set up a database and files on local and regional systems as well as help convene community groups for dialogues.

**Prerequisites:** Permission of the instructor.  
**Credits:** 1  
**Time:** TBA

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

*Daniel Michaelson; Susan Sgorbati*

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.  
**Corequisites:** Assist with basic training in conflict resolution in *MOD2110 Mediation and Negotiation* module.  
**Credits:** 2  
**Time:** TBA

**MED4301.01 Advanced Mediation Training**

*Daniel Michaelson; Susan Sgorbati*

This course is an advanced level of training in mediation and negotiation. Skills such as principled collaborative problem-solving, interest-based negotiation and impartiality are a part of the practice. Students will be asked to participate in role-play exercises, read a series of articles, and write a response paper and reflection essay. Based on attendance in the previous course, a certificate for a 24-hour training will be issued to each student who completes this course.

**Prerequisites:** Permission of the instructor.  
**Credits:** 1  
**Time:** MTh 4:10 - 6pm, November 15 - December 6, 2010

<b>ART HISTORY</b>
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**AH2105.01                      History of Western Art I: Introduction to the History of Painting, Sculpture, and Architecture from Ancient Greece to the Early Renaissance**

*James Voorhies*

This course will trace the development of visual culture from Greek, Roman and Christian art to Romanesque, Gothic and early Renaissance art. It will acquaint students with the history of art in the west through critical examinations of works of art and architecture and the key political, social, intellectual and religious frameworks that produced them. As appropriate, the course will use contemporary contexts such as repatriation, museum acquisitions and artistic and architectural practices as current points of departure for these examinations. Subjects related to patronage, economy, production, gender and the emergent identity of the singular artist will be studied. Students will become familiar with and gain proficiency in a vocabulary for writing and speaking about aesthetic and conceptual aspects of works of art including period and regional styles, mediums, genres, supports and national identities.

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

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

*Andrew Spence*

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

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

**CENTER FOR CREATIVE TEACHING**

**EDU2102.01                      Understanding Children and Their Worlds**

*Rebecca Ossorio*

This course provides an opportunity for students to study the lives of young children and the settings that facilitate optimal learning. Through classroom investigations, readings, and critical reflection, students will develop an understanding of how young children develop and how to create educational settings to enhance this development. This course includes field trips chosen to expose students to different philosophies of education in action. Emphasis will be placed on developing the inquiry skills of presence, observation and description.

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

**EDU2177.01                      Ways with Words: Literacy in Practice**

*Peter Jones*

Literacy is such basic preparation for life in modern society that it seems incredible when we hear how many people have not mastered it - nearly a quarter of the U.S. population by some counts. The important questions however, are not how many, but how: how do students learn to read and write, and also how do they fail? How do students come to know how to engage with a range of texts and text types, adjusting to their demands, and demanding different things from them? Literacy is seen as functioning with words in ways that enable us to engage with the world but also that turn back on us as readers and writers, creating our voices as we develop new understandings. How can students be helped to such goals, one page or text at a time? What blocks the literacy learning process? The goal of this course is to develop familiarity with best practices for enabling literacy and understanding its consequences. Students in this class engage in literacy tutoring in several different schools in the area.

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

**EDU2207.01                      Teaching and Learning**

*Rebecca Ossorio*

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:**                            TF 2:10 - 4pm

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

<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 - 8pm.

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

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

**DAN2112.01                      The Body Acoustic: Toward a Sense of Place**  
*Dana Reitz*

How do we physically understand the spaces we are in? How is each of us affected by them? How do we develop a deeper sense of place?

The Body Acoustic aims to heighten awareness of the reciprocal relationship between the built environment and our senses. Light and sound, distances, height, volume, surfaces, angles/curves and a/symmetries all affect our movement through interior and exterior spaces; our movement, in turn, affects the perception of these spaces. Using methodologies from visual and movement-based art forms, The Body Acoustic provides an opportunity for students of any discipline to engage in trans-disciplinary research and practice.

Throughout the course, students will graphically articulate their experiences inhabiting multiple spaces (i.e. drawing, photo collage), design and make simple situations/spaces to move through and will determine short scenes/movement studies to influence our sense of place.

Students will form teams to complete short on-site exercises and will share results of other assigned exercises through discussion and presentation. Criteria for evaluation include participation in all class sessions and discussions, satisfactory completion of all assignments and active participation in all reviews of student work.

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

**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

**DAN2209.01                    Movement Practice: Begin/Inter Contact Improv**  
*Felice Wolfzahn*

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

**Prerequisites:**                Some prior movement training.  
**Credits:**                        1  
**Time:**                            F 10:10 - 12noon

**DAN2213.01                    Movement Practice: Yoga, Gymnastics, and Dance**  
**DAN2213.02                    Movement Practice: Yoga, Gymnastics, and Dance**  
*Joseph Poulson (MFA teaching fellow, supervised by Dance Faculty)*

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

**Prerequisites:**                None.  
**Credits:**                        2  
**Time:**                            TF 8:10 - 10am (section 1)  
**Time:**                            TF 10:10 - 12noon (section 2)

**DAN2234.01 Working With Light**

*Michael Giannitti*

Lighting design has the powerful ability to shape the experience of an audience. Its practice incorporates elements of artistry and craft and should interest those working in all aspects of visual and performing arts. In addition to hands-on work with theatrical lighting equipment in and outside of class, awareness of light, play analysis and conceptualization, color, angle, composition and focus are explored in class demonstrations and in a series of individual and group projects. Some reading as well as short written assignments are also included. All enrolled should consider taking the companion course *DAN2245 Designing a Light Plot* for a more comprehensive introductory lighting experience.

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

**DAN2245.01 Designing a Light Plot**

*Michael Giannitti*

As a follow-up to the course *DAN2234 Working With Light*, students in this class will learn how to merge lighting design ideas with the constraints inherent in theater spaces, scenery and lighting equipment. Design drafting will be emphasized in this course. In one major project, students will synthesize and apply material covered to develop (on paper) a complete lighting design.

**Prerequisites:** *DRA2234/DAN2234 Working With Light* (offered in same time slot first seven weeks of the term).  
**Credits:** 2  
**Time:** MTh 2:10 - 4pm  
*(This course meets the second seven weeks of the term.)*

**DAN2277.01 Dance on Film**

*Susan Sgorbati*

For students of all disciplines, this course will include weekly screenings of dance on film. We will be looking at a wide variety of dance, from *The Ballets Russes* to early Modern Dance at Bennington to Postmodern Dance, nationally and internationally. We will also utilize the library collection of dance films from cultures around the world, to examine the diverse styles and sources of movement in all populations. Students will be expected to write about what they are viewing, and place the content of the films within an historical context.

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

**DAN2305.01 East African Dance**  
*Robert Ajwang (MFA student, supervised by Dance Faculty)*

An introduction to African dance techniques, aesthetics, theory, and context. Students will practice movement(s) through exercises, sequences and complete dances, and apply harmonious body mechanics, proper use of breath, strength, flexibility, grounding, and centering. The cultural contexts and mythological nature of East African dances as a personal and community dance form will be explored through readings, discussions, and practical demonstrations.

**Prerequisites:** None.  
**Credits:** 1  
**Time:** MW 10:10 - 12noon  
*(This course meets the first seven weeks of the term.)*

**DAN2307.01 Contemporary African I/Burkina Faso**  
*Souleymane Badolo*

Rooted in Contemporary African dance; dancing over/under/inside and outside the tradition. This is a seven-week course in Souleymane Badolo's own movement style. We always begin class with a warm-up that involves both physical and mental preparation. We listen to internal rhythms and the beat of the music, learn about how to use the body in the space it occupies, and find ways of physically incorporating new information - answering questions the body may have.

**Prerequisites:** None.  
**Credits:** 1  
**Time:** MW 10:10 - 12noon  
*(This course meets the second seven weeks of the term.)*

**DAN4113.01 Movement Practice: Clear and Simple Ballet**  
*Ione Beauchamp*

The study of ballet offers unique opportunities and challenges for the modern dancer. It embodies at a deep level the logic of physics and mechanics. Class will follow the traditional format of barre, followed by center work and traveling phrases across the floor. We will focus on alignment and anatomical principles, to develop a safe practice that increases strength, ease and precision. Homework assignments (reading and video) are designed to give historic and cultural context for our work, as well as enhance anatomical clarity of movement specific to ballet technique.

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

**DAN4114.01 Movement Practice: Technique and Improvisation**  
*Terry Creach*

This intermediate-level movement practice is designed for students with prior dance technique training. Each class will develop from simple mobility sequences to expansive movement forms, incorporating both improvisational solo practices as well as set material. We'll work to strengthen and articulate the body through longer movement phrases focused on weight-shifting, changes of direction, and dynamic changes of energy.

**Prerequisites:** Prior movement training and permission of the instructor.  
**Credits:** 2  
**Time:** MTh 2:10 - 4pm

**DAN4146.01**                    **Advanced Studio for Dance Accompanists**  
*Jake Meginsky*

The students in this course will focus on advanced work in Dance Accompaniment through an engagement with rhythmic studies and technique as they pertain to contemporary music and dance practices. Special attention will be paid to polymeter, personal vocabulary, timbre, phrasing, composing for dance, the relationship between music and the body, and the shared language of musicians and dancers.

**Prerequisites:**            *DAN2146 Hand Percussion and Dance Accompaniment* or permission of the instructor.  
**Credits:**                    1  
**Time:**                        W 8 - 10pm  
                                      *(This course meets the second seven weeks of the term.)*

**DAN4307.01**                    **Contemporary African II/Burkina Faso**  
*Souleymane Badolo*

Souleymane Badolo will teach his technique as well as choreographic segments from his larger works. Deeply involving ourselves in the harmonization of gesture, touch, listening and responding, we will work toward precision of movement in time and space, searching for the essence of movement.

**Prerequisites:**            Permission of the instructor.  
**Credits:**                    1  
**Time:**                        MW 4:10 - 6pm  
                                      *(This course meets the second seven weeks of the term.)*

**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 6:30 - 8pm) 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

**DAN4358.01                   Advanced Improvisation for Dancers and Musicians**

*Milford Graves; Susan Sgorbati*

This course is for advanced dancers and musicians who are serious about the performance of improvisation. We will engage in an ensemble practice, exploring specific forms generated by Professors Graves and Sgorbati as well as students. Investigations of rhythmic structures and pattern recognition will be a weekly practice. Dancers and musicians will learn how to build collaborative material together. The history of improvisation work both within the United States and globally will be discussed.

**Prerequisites:**               Previous work in dance and/or music improvisation.  
**Corequisites:**               *DAN4795 Advanced Projects in Dance* for the dancers.  
**Credits:**                       2  
**Time:**                         W 10:10 - 12noon

**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

**DAN4679.01                   Performance Project: Adaptable Score**

*Dana Reitz*

With new movement material crafted by both the instructor and the participants, we will delve into multiple variations of the phrases made, exploring the qualities, spatial use, and timing. The final score will weave the developed phrase material with light, integrating both formal structural concerns and liquid interpretation. The new work will be presented in one of the end-of-term concerts.

**Prerequisites:**               Audition to be announced in May 2010.  
**Credits:**                       2  
**Time:**                         MW 2:10 - 4pm  
*(This course meets the first seven weeks of the term.)*

**DAN4795.01**                    **Advanced Projects in Dance**  
*Terry Creach*

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

- Prerequisites:**            Advanced level experience in dance and permission of the instructor.  
**Corequisites:**            Enrollment in *DAN4358 Advanced Improvisation for Dancers and Musicians*, Dance Workshop (Thursdays 6:30- 8pm), and Dance or Drama Lab assignment.  
**Credits:**                    2  
**Time:**                        T 6:30 - 8:20pm

<b>DRAMA</b>
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**DRA2105.01            Off the Page: Conceptualization and Collaboration***Michael Giannitti*

The collaborative process is central to the development of most theatrical work, yet it is often first experienced when people come together to work on a project with imminent production deadlines. Students in this course will have the opportunity to experience the initial portions of the collaborative process several times over, through a series of class projects, free of the pressures of production. After initial discussion of the collaborative process, students will work in teams to develop conceptual approaches to a range of plays which pose substantial design challenges. Team composition will change with each project so that students will experience working with an assortment of collaborators. Monday 8:20 - noon is the primary course meeting time when teams will share the results of their exploratory work by summarizing their process and the ideas discussed, and presenting visual research and some basic sketches showing their proposed design choices. Normally the class will not meet as a whole on Thursdays; this time is set aside for group meetings. Project work will be augmented by visits from several guests who will discuss their successful collaborative experiences with the class.

**Prerequisites:**            None.  
**Corequisites:**            Dance or Drama Lab Assignment.  
**Credits:**                    4  
**Time:**                        M 8:20 - 12noon, Th 10:10 - 12noon

**DRA2118.01            Hip Hop You Don't Stop: An Exploration of Hip Hop Inspired Theater***Chris Edwards*

"I start thinking, how many souls hip-hop has affected how many dead folks this art resurrected" -Common, The 6th Sense.

The lyrics to Common's song reflect the growing influence of hip hop culture on the world. The global theater community has witnessed the emergence of Hip Hop Theater as a major theatrical form.

In this class students are invited to explore the possibilities of making theater using the four major elements of hip hop culture. Through DJing, MCing, hip hop dance, and graffiti we will endeavor to create, observe and perform hip hop inspired theater pieces. We will strive to create an ensemble driven collective of actors, musicians, writers, visual artists and dancers, who can expect approximately six hours of outside-of-class rehearsal and collaborative time. We will take trips to see performances and art relevant to the genre. All trips are mandatory for class participation.

**Prerequisites:**            None.  
**Corequisites:**            Dance or Drama lab assignment.  
**Credits:**                    4  
**Time:**                        MTh 10:10 - 12noon

**DRA2137.01            History of Animation***Sue Rees*

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

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

**DRA2153.01 History of Theater I**

*Kathleen Dimmick*

This course examines the history and aesthetics of the theater, including the development of staging, production, and acting methods and styles. In the fall of 2010 we will read representative plays from Ancient Greece through seventeenth-century Restoration England. Along with the plays, we'll look at critical and theoretical essays that elucidate the historical context and dramatic conventions of these works. Students will take midterm and final exams, and will write one essay.

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

**DRA2170.01 The Actor's Instrument** *Kirk Jackson*  
**DRA2170.02 The Actor's Instrument** *Dina Janis*

The craft of acting will be the main focus of this class. Through physical and vocal warm-up exercises, sensory exploration, improvisation, scene work and extensive reading students will be asked to develop an awareness of their own unique instrument as actors and learn to trust their inner impulses where this is concerned. Extensive out of class preparation of specific exercises as well as rehearsal with scene partners will constitute the bulk of expected work. Students can expect this to amount to 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 theater 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:** MTh 10:10 - 12noon (section 1)  
**Time:** WF 10:10 - 12noon (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.  
**Corequisites:** Costume lab assignment.  
**Credits:** 4  
**Time:** MTh 10:10 - 12noon

**DRA2215.01 Introduction to Set Design**  
*Sue Rees*

This class is concerned with taking a text, analyzing it and then producing designs for a performance space.

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

**Prerequisites:** None.  
**Credits:** 2  
**Time:** W 8:20 - 12noon  
*(This course meets the first seven weeks of the term.)*

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

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

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

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

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

**Prerequisites:** *DRA2234 Working With Light* (offered in the same time slot during the first seven weeks of the term).  
**Credits:** 2  
**Time:** MTh 2:10 - 4pm  
*(This course meets the second seven weeks of the term.)*

**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 theater 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:**                            TF 8:10 - 10am  
    *(This course meets the first seven weeks of the term.)*

**DRA2272.01                    The Physical Word: Playwriting One**

*Abi Basch*

Writing for theater is a gymnastic act. The playwright composes language that moves actors, designers, and a director to action, then is transformed in response to their work. How does one write physically for theater? This course will look to models of contemporary experimental physical theater in the United States and Europe to unearth strategies for shaping performance texts that are as visceral as their embodiments. Students will read essays and plays highlighting tools of absence, poetics, unstageability, rhythm and repetition. There will be a series of short writing assignments complemented by in class physical theater exercises. Students will write a 15-minute play as their final project.

**Prerequisites:**                None.  
**Corequisites:**                Dance or Drama lab assignment.  
**Credits:**                        4  
**Time:**                            T 2:10 - 6pm

**DRA2281.01                    Theater of Revolt**

*Abi Basch*

The Russian Revolution inspired Utopian experiment. Nazi Germany was defied by Brecht and Cabaret. China's Cultural Revolution purged theaters. South Africa's apartheid government made attending theater a political act. This course will explore 20th century models of theater used in the name of and as a means to revolution. Structure, aesthetic, and historical context will be addressed, as will larger questions of theater's capacity as a tool of propaganda vs. protest. Students will be asked to read essays and plays about theater in revolt and to respond with short analytic papers. Each student's final project will be to create a work of revolutionary theater for the 21st century.

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

**DRA2325.01                      Puppets and Animation I**  
*Sue Rees*

The class will be concerned with animating inanimate objects by strings, drawn and digital animation, human puppets, and mechanical means. A variety of filmmakers and techniques will be looked at including The Brothers Quay, Jan Svankmajer, Jiri Trnka, Ladislav Starewicz, and William Kentridge. Students will be expected to produce a variety of short projects followed by a longer more sustained project based on current events and issues. 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:**                      *DRA2137 History of Animation.* (M 6:30 – 8:20pm).  
**Credits:**                                4  
**Time:**                                    M 8:20 - 12noon

**DRA4106.01                      In the Mind's Eye: Reader's Theater**  
*Dina Janis*

In this performance-based course we will investigate the Reader's Theater form. Students will concentrate on beginning vocal techniques and training, as well as the practice of reading out loud in performance. Individual as well as group projects will be developed and performed during the term. We will be working primarily with new plays by new and developing playwrights, including those from The Lark Play Development Center, Labyrinth Theatre Company, and others, as well poems and narratives from non-theatrical sources.

**Prerequisites:**                      Permission of the instructor.  
**Corequisites:**                      Dance or Drama lab assignment.  
**Credits:**                                4  
**Time:**                                    WF 2:10 - 4pm

**DRA4175.01                      Scenes from Dramatic Literature: Sam Shepard**  
*Kirk Jackson*

In this advanced scene study class students will immerse themselves in the life and plays of Sam Shepard. Students will read selected plays in addition to biographies, period research materials, and critical reviews of various work and productions of his plays. Film versions of material will also be viewed and discussed during the term. The bulk of expected class work will be in the form of extensive out of class rehearsal with scene partners. Students can expect approximately six hours of out-of-class rehearsal time per week.

**Prerequisites:**                      Permission of the instructor.  
**Corequisites:**                      Dance or Drama lab assignment.  
**Credits:**                                4  
**Time:**                                    M 2:10 - 6pm

**DRA4201.01**                    **Ghost Light - A Theater Laboratory Project**  
*Abi Basch*

This practical laboratory, based on the methods of 20th century Theater Laboratory practitioners, will engage students in a term-long collaborative process resulting in a public performance. Students will read essays and performance texts and view film excerpts of work demonstrations by Theater Laboratory artists. Using a series of exercises based on these artists' work, the class will devise a performance inspired by the Ghost Light - the perpetually burning stage lamp intended to avert accidents and haunting. Ghosts of history, memory, family and place will be invoked, as will the spirits of theater ancestors.

Actors, Dancers, Directors, Filmmakers, and Musicians are all encouraged to participate.

**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.

Callbacks will require students to bring a short text of 50 words or less that they associate with "ghost" or "light." The text should be unmemorized, and printed on a sheet of paper that they are willing to leave behind. The text can be from a song, poem, newspaper article, nursery rhyme, overheard conversation - any source of found text that moves them, as long as it is not something that they have written themselves.

For non-performers such as writers, musicians and visual artists (including designers and filmmakers) who might be interested in working on this project - please submit a work sample (10 or fewer pages of text, images, minutes of sound recording or film footage) and a brief statement (150 words or less) about why you would like to take part in this project, what you hope to gain and offer through the experience.

**Credits:**                                4  
**Time:**                                    TWTh 6:30 - 10:30pm

**DRA4210.01**                    **Costume Design Projects**  
*Daniel Michaelson*

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

**Prerequisites:**                    *DRA2210 Introduction to Costume Design: Fig Leaves in the Theatrical Garden* or permission of the instructor.

**Corequisites:**                    Costume lab assignment.

**Credits:**                                4  
**Time:**                                    T 10:10 - 12noon, T 6:30 - 8:20pm

**DRA4331.01                      Masks**

*Janis Young*

Masks can be used to both hide and reveal, to disguise and transform and to attract, arouse and fire the imagination. This advanced performance class addresses theatrical use of masks, expanded physical and psychological awareness and the inherent power of masks in ritual. Beginning with Jacques Lecoqs neutral mask exercises involving economy of movement and collective expression, the work extends into personal clown statements, experimental work and the use of Mexican masks. The final work of the term branches into two parts: development of a fantasy community and monologues extracted from a medieval play that focus on contrasting qualities such as Pride, Mercy, Truth and Avarice. There is required reading of a medieval play and selected material.

**Prerequisites:**                      Permission of the instructor. Previous study in Dance or Drama recommended.  
**Corequisites:**                      Dance or Drama lab assignment.  
**Credits:**                                      4  
**Time:**                                      TF 10:10 - 12noon

**DRA4361.01                      Elizabethan and Jacobean Drama**

*Kathleen Dimmick*

This course investigates the great flourishing of drama in late 16th and early 17th century England, a period of little more than fifty years that produced the most robust theater in the English-speaking world. We read plays by several of the major writers of the period, with the exception of Shakespeare: Kyd, Marlowe, Green, Jonson, Dekker, Heywood, Webster, Middleton and Ford. We note the influence of medieval drama on the development of Elizabethan drama by reading examples of the morality play and the English cycle play. We pay particular attention to conventions of Elizabethan theater practice and the relationship of the audience to the theatrical event. Students will write two essays.

**Prerequisites:**                      One dramatic literature or literature course.  
**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

**DRA4376.01**            **Directing II**  
*Kathleen Dimmick*

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 two courses in one of the following: a) design, b) stage management, or c) play analysis or playwriting.

**Credits:**                    4

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

<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 6:30 - 8:20pm

**CHI4114.01           Chinese Chan (Zen)***Ginger Lin*

Although commonly thought of as Japanese and known in America by its Japanese name, Zen, Chan Buddhism was truly developed in China and was heavily influenced by Daoism. Chan has had a profound influence on Chinese and East Asian art and thought, but this philosophy remains relevant to modern life in both the East and West. Students will be introduced to the spirit of Chan through modern Mandarin interpretations of classic Chinese, Chan poems and stories. Students will explore Chan while building on their competencies in listening, speaking, reading and writing Mandarin Chinese.

Students will be expected to read texts that have been translated into modern Chinese and prepare to discuss them in Chinese during the next class. Intermediate-low level. Conducted in Chinese.

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

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:**                    W 8:20 - 12noon

FRENCH

**FRE2101.01 Introduction to French & the Francophone World I**

*Jean-Frederic Hennuy*

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 8:10 - 10am

**FRE4108.01 Love and Friendship in Contemporary French Cinema**

*Isabel Roche*

The concepts of love and friendship are central to many cultures, but their defining parameters and the degree to which they are understood as interrelated can vary widely from culture to culture. In this course, we will examine the ways in which elements of the romantic and platonic relationships depicted in a number of French films maintain or contradict stereotypes about the French. We will also study the ways in which cinema as a form lends itself to reconstructing human relationships. Throughout the term, students will complete a variety of written and oral exercises, with particular emphasis placed on recognizing underlying cultural principles and on the development of narrative, descriptive, analytical, and research skills. Films include: *Un Cur en hiver* (Sautet 1992), *Nelly et M. Arnaud* (Sautet 1995), *Marius et Jeanette* (Guediguian 1997), *Le dner de cons* (Veber 1998), and *Le Fabuleux Destin dAmlie Poulain* (Jeunet 2001). Conducted in French. Low-intermediate level.

**Prerequisites:** Two terms of French or permission of the instructor.  
**Credits:** 4  
**Time:** MWTh 2:10 - 4pm

**FRE4213.01 Travel and Discovery**

*Stephen Shapiro*

In this course, we will explore the representation of travel and discovery in a variety of genres (essay, theater, novel, poetry, film). By examining both fictive and real travel narratives, we will look at how reality is transformed into a text and how fictions help us to imagine and discover new ways of thinking and living. Central themes will include exile and homecoming, utopia, and the opposition between the primitive and the civilized. We will study works from the 16th through 20th centuries by Jean de Lry, Du Bellay, Baudelaire, Michel Tournier, Lopold Senghor, Marjane Satrapi, and others.

This course will introduce you to French literary genres as well as writing and speaking about literature in French. It aims to provide you the basic critical vocabulary for the study of literature. Frequent written and oral assignments will give you opportunities to communicate your own insights and observations about the texts we will study. Conducted in French. High intermediate level.

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

**FRE4702.01 Sartre and Existentialism: Literature & Engagement**

*Jean-Frederic Hennuy*

Sartre is often portrayed as the prototype of the politically engaged intellectual. In this seminar, the first half of the term will be dedicated to the reading of Sartre's extensive work: his fiction, his drama, as well as his philosophical and critical texts. We will study the emergence of a new philosophy of politics and society based on Existentialist thought. During the second half of the term we will analyze the centrality of Sartre's thought in 20<sup>th</sup> century existentialism. We will also examine Sartre's enduring influences on his best-known French philosophical contemporaries - Camus, Merleau-Ponty and de Beauvoir - in terms of their relationship to Sartre's thought and their own philosophical thinking. Students will conduct independent research, make regular in-class presentations, and read a variety of critical texts, culminating in a 20-page research paper on a topic related to the course. Advanced level. Conducted in French.

**Prerequisites:** Six term of French or permission of the instructor.

**Credits:** 4

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

ITALIAN

**ITA2106.01 Unlocking Italian Culture: I**

*Barbara Alfano*

This is an introductory course in Italian that will open the door to the inner aspects of the Boot's culture. 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. 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. Conducted in Italian.

**Prerequisites:** None.

**Credits:** 4

**Time:** TWF 8:10 - 10am

**ITA4108.01 Italians About Their World(s)**

*Barbara Alfano*

Come with a lot of curiosity as well as critical sense to discover what Italians say about their own cultural, social, and political habits and what they fail to comment upon. Through journal articles, interviews, advertisements, web sites, film, e-mails, and conversations with Italians, we will see what Italy has to say about issues such as family and familism; the role of women in society and at home; gay marriage; education and the relevance of humanities; unemployment and the young; style and taste; the constant turmoil of politics and its historical causes; immigration and how it is changing the country; the dreams and nightmares of Italians; religion; and other relevant and apparently irrelevant topics.

Students will strengthen their speaking skills and get a grip on the linguistic structures that will enable them to express their ideas and perspectives with a certain ease, developing, on the writing side, paragraph-level discourse. Students will conclude the term with a guided research project. Intermediate-Low level. Conducted in Italian.

**Prerequisites:** Two terms of Italian or permission of the instructor.

**Credits:** 4

**Time:** TWF 10:10 - 12noon

**ITA4601.01 Humor in Italian Literature and Culture**

*Barbara Alfano*

Humor is a powerful tool to understand the deepest tenets of a culture, its history, and the nuances of its language. This course explores the use of humor in contemporary Italian literature, film, theater, and television. Through in-class analyses and discussions of primary sources, students will further improve their speaking skills in Italian. Writing abilities will be developed according to the students' linguistic levels. A final, research project will cap the course. This course combines the high-intermediate and advanced levels. Conducted in Italian.

**Prerequisites:** Four term of Italian or permission of the instructor.

**Credits:** 4

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

JAPANESE

**JPN2103.01 Reestablishing Identity: I'm Turning Japanese**

*Ikuko Yoshida*

This introductory Japanese language and culture course will allow students to immerse themselves and create their new identity in Japanese culture. Throughout the course, students will examine how Japanese people communicate and will compare and contrast their own culture with Japanese culture as they practice listening, speaking, reading, and writing Japanese through various contexts and materials. As a project of this course, students are required to create a new online character, which reflects their understanding of Japanese people and culture. Japanese writing systems - Hiragana, Katakana, and Kanji - will be introduced. Introductory level. Conducted in Japanese.

**Prerequisites:** None.

**Credits:** 4

**Time:** TWF 8:10 - 10am

**JPN4110.01 Cultural Cross-Fertilization in the 19th Century**

*Ikuko Yoshida*

In 1867, Japanese culture was introduced to the world at an International Exposition in Paris. It was also 1867 when Edo period ended after two hundred years and a new era, Meiji, brought rapid westernization to the Japanese society. In this course, students will study the historical events of the Edo and Meiji periods using paintings to analyze how one event in the history can have reverberations both within Japan and throughout the world. As students examine the western influences on Japanese society and the Japanese influences on Western society in the 19th century, they not only will practice linguistic skills, but also will obtain a deeper understanding of the Japanese society and culture. As the final project of this course, students are required to present their understandings of 19th century Japan and of how ideas and concepts specific to one culture travel and get adopted by another culture. Intermediate-low level. Conducted in Japanese.

**Prerequisites:** Two terms of Japanese or permission of the instructor.

**Credits:** 4

**Time:** TWF 10:30 - 12noon

**JPN4209.01 Japanese Aesthetics Through the Tale of Genji**

*Ikuko Yoshida*

In this intermediate Japanese course, students will examine Japanese aesthetics and the Japanese perspectives on nature by reading excerpts and poems from the modern translation of the *Tale of Genji*. Lady Murasaki, a court lady, wrote this Japanese literature masterpiece around the eleventh century. They will also analyze the social hierarchy in Japanese society during the Heian Period (794 -1185) by examining different styles of speech that demonstrate the levels of politeness and respect. Materials such as scrolls, paintings, films, and comic books are used throughout the course to help students understand Japanese language and culture pragmatically. Class activities include oral presentations, discussions, and individual writing projects are required. Intermediate-high level. Conducted in Japanese.

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

**Credits:** 4

**Time:** MTh 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:** Permission of the instructor.

**Credits:** 4

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

SPANISH

**SPA2103.01 The Language of Persuasion**

*Sarah Harris*

Students with little or no background in Spanish will learn the language through an immersion in the study of advertising and propaganda from the Spanish-speaking world. Through an examination of Spanish and Latin American print, radio, film, and television advertisements, as well as political cartoons and propaganda, students will critically consider the truths, half-truths, and downright lies about the people and cultures that these media depict and target. In the process of observing and discussing such media, the course will introduce the material traditionally associated with introductory language courses: grammar, vocabulary, spoken and written practice, and reading and listening activities. As a result, in conjunction with learning about the cultures of Spain and Latin America and the concept of persuasion, students will understand increasingly sophisticated textual input and be able to express themselves in increasingly complex scenarios. Introductory level. Conducted in Spanish.

**Prerequisites:** None.

**Credits:** 4

**Time:** MWTh 10:10 - 12noon

**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

**SPA4204.01                      The Contradictions of Progress in Latin America**

*Roger Santivanez*

The American Way of Life spread throughout Latin America in the 1950's and 1960's. This way of life could be symbolized by the daily presence of domestic appliances in every Latin American home as an expression of modern life and technology. This *modus vivendi*, which was greatly accepted, also had its counterpoint in a certain anti-imperialist attitude led by the Cuban Revolution and its iconic hero Ernesto Che Guervara. At the same time this climate had literary-artistic manifestations such as the renovated *Indigenismo* of Juan Rulfo in Mexico and José María Arguedas in the Andean zone of Peru. But more than a political response, the renovated esthetics claimed the ethnic view of the Latin American communities in the frame of modern literary techniques. It also proposed great expectations of the development of its people, who through centuries were excluded from the feast of life. 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 Spanish. High-intermediate level.

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

**SPA4701.01**                    **Daily Life in the Arts of Latin America**  
*Roger Santivanez*

The publication of *Poemas y Antipoemas* in 1954 by the Chilean poet Nicanor Parra signaled the introduction and development of a new form of poetry in Latin America. Like the Pop-Art of Andy Warhol in the USA, the Latin American poets tried to create poetry using the language of every day people. This phenomenon, whose origin is in the poetical works by the Americans T.S. Eliot and Ezra Pound (whose emblematic slogan was Poetry is Speech), became a modern rejoinder in Latin American poetry. It dealt with the restitution of art in daily life, leaving behind any rhetoric or solemnity in poetry. This course will study this new poetry and its relationship with the historic and political context of that time. It also will be related to movies of that era, songs of protest, and the neo Avant-guard groups such as El Techo de la ballena in Venezuela, the Colombian Nadaísmo and Hora Zero movement in Peru. Students will conduct independent research, make regular in-class presentations, and read a variety of critical texts, culminating in a 20-page research paper on a topic related to the course. Advanced level. Conducted in Spanish.

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

**LITERATURE**

**LIT2101.01                    English as a Second Language**  
*Wayne Hoffmann-Ogier*

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

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

**LIT2104.01                    Style and Tone in Nonfiction Writing**  
*Wayne Hoffmann-Ogier*

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

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

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

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)

**LIT2120.01                    The Literature of Money**

Akhil Sharma

Money, along with sex, fills us with shame and doubt, longing and regret. What does money stand for in literature? To what extent does money symbolize safety or its opposite, the dangerous "other"? We will read some of the great writers of the 19th and 20th century. The likely readings will include works such as *Seize the Day* by Saul Bellow, *Down and Out in Paris and London* by George Orwell, and *Treasure Island* by Robert Louis Stevenson. Discussions will focus on thematic issues such as how greed works both as character and device. Because of the belief that understanding how a scene or sentence works helps us understand how the writer manages what he is putting at risk, discussions will also focus on questions of style. Questions will get as granular as: in visual descriptions, do long sentences tend to work better when describing static objects (where the image is more stable) or when describing physical activity (when the energy of the long sentence matches the experience of motion)? If the latter, do the sentences necessarily have to start with a preposition which acts like an axis for the motion?

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

**LIT2125.01                    The Ties That Bind: Families and the Fatherland**

Marguerite Feitlowitz

This two-credit course will center around Alexander Stille's *Benevolence and Betrayal: Five Italian Jewish Families Under Fascism* and Daniel Mendelsohn's *The Lost: A Search for Six of Six Million* (supplemented by historical materials). Loyalty and treachery, lucidity and denial, personal history and collective memory will be our major themes.

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

**LIT2126.01                    Feminism**

Katie Peterson

In *Feminism is for Everybody*, theorist bell hooks defines feminism as "a movement to end sexism, sexist exploitation, and oppression." This course will introduce students to the historical and theoretical stakes of the feminist movement by considering works of theory, fiction, poetry, psychology, and journalism in context. We will consider a wide range of feminist issues, including the social construction of gender and sexuality, the relationship between gender and violence, and the cultural predilections of our current "post-feminist" climate. We will perform close readings of feminist classics like *The Second Sex* and treat newer works of theory and criticism with a keen eye for their place in feminist history. We will also spend a substantial portion of the class on the works of Sigmund Freud and his feminist inheritors and revisionists. Students will write frequent short papers and a final paper.

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

**LIT2135.01**                    **Greek Mythology**  
*Chris Lovell*

This course surveys Greek mythology in literary and artistic sources of the 8th century BC to the 1st century AD, with the aim of understanding myths in their cultural and historical context. Issues addressed will include the influence of other mythological traditions, such as Near Eastern mythology, and the transformation of myths in response to changing social and historical circumstances. We will develop familiarity with modern methods of analyzing myth, including comparative, ritualist, psychoanalytic, and structuralist approaches. We will also study ancient approaches, including allegorical interpretations, antiquarianism, and philosophical responses to myth.

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

**LIT2163.01**                    **History of Theater I**  
*Kathleen Dimmick*

This course examines the history and aesthetics of the theater, including the development of staging, production, and acting methods and styles. In the fall of 2010 we will read representative plays from Ancient Greece through seventeenth-century Restoration England. Along with the plays, we'll look at critical and theoretical essays that elucidate the historical context and dramatic conventions of these works. Students will take midterm and final exams, and will write one essay.

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

**LIT2182.01**                    **Don Quixote: "The First and Most Completest Novel"**  
*Marguerite Feitlowitz*

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

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

**LIT2218.01**                    **Shakespeare: The Poetry**  
*Camille Guthrie*

Idealized love. Painful friendship. Bitter affairs. Homoerotic passions. Lovers' triangles. Poetic rivals. Relentless nature. Fleeting time. Artistic immortality. These subjects are just some of those meditated upon in Shakespeare's sonnets. In this course, we will study the sonnets attentively and deeply, and examine sonnets written by his predecessors, Petrarch, Wyatt, and Sidney. In addition to learning about the history of metaphor, we will read *The Rape of Lucrece*, a sexual, political poem and *Venus and Adonis*, an erotic narrative poem. Of course, we will not forget the various songs and lyrics from the plays. Students can expect to write two analytical essays, take two exams, keep a weekly journal, read critical essays, memorize sonnets, and write creative responses to our readings.

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

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

In *Moby-Dick*, Ishmael tells the reader: *But I have swam through libraries and sailed through oceans; I have had to do with whales with these visible hands; I am in earnest; and I will try.* In this course we will immerse ourselves in reading Herman Melville's first book *Typee*, his greatest novel *Moby-Dick*, as well as the short prose works *The Encantadas*, *Benito Cereno*, *Billy-Budd*, *Sailor*, and *Bartleby, The Scrivener*. In the microcosm of a whaling, slave, or war ship or in a Manhattan office, Melville investigates the deepest questions about art, nature, god, democracy, slavery, humanity, power, and fate. (Among other things!) We will also read critical and biographical work to understand Melville's preoccupying themes, to place his work in American history, and to grasp the profound influence his work has had on modern culture. Students will keep a weekly reading journal, give presentations, take two exams, and write two analytical essays. Welcome to the hunt.

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

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

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

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

**LIT2284.01**                      **Charles Dickens: Novels and Biography**  
*Doug Bauer*

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

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

**LIT2364.01**                      **Fundamentals of Poetry**  
*Katie Peterson*

Poetry has been called by various thinkers "sweetened," "heightened," and "memorable" speech. The key to understanding poetry is understanding the form that earns it these adjectives. This course will introduce students to narrative, dramatic, and lyric poetry by moving through the history of form. We will begin with selections from Ovid's *Metamorphoses*, and continue to the present, moving through major poetic forms including the ballad, the sonnet, the elegy, the ode, "game" forms (sestina and villanelle), free verse, and a verse play. The focus will be on close reading, with the aim to discuss form and content critically together. Students will write critical essays and (a few) original poems, and do recitations.

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

**LIT2380.01**                      **If Only We Could Know: Chekhov and the Russian Masters**  
*Akhil Sharma*

The Russian Masters had what to us seems a mad confidence in their writings. They believed that they could change the world with the right sentence or the right subject. Gogol burned much of *Dead Souls* because he believed that the book was not achieving this goal of transforming Russian society. The pressure of knowing, of what is worth knowing, of what should not be known, and in what ways a subject can be looked at, shape the works of all the Russian Masters. We will focus on Chekhov because in some ways he is the culmination of this tradition, but we will also look at Tolstoy, Gogol, Dostoevsky, and Pushkin.

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

**LIT4108.01**                      **War and Peace**  
*Annabel Davis-Goff*

*War and Peace*, *Vanity Fair* and *Shirley* are novels that are set during the Napoleonic Wars. Charlotte Bronte's novel is set in a Yorkshire deeply affected by the Peninsular wars, Tolstoy describes both Napoleon's Russian campaign and the domestic and social life of a huge range of characters, and Thackeray's greatest novel reaches its climax with the Battle of Waterloo. We will read them in order.

**Prerequisites:**                      By April 30, please submit a brief statement of interest to Adavis-Goff@bennington.edu. A class roster will be posted on May 4 in Barn 247 and on the Literature bulletin board on the second floor of the Barn.  
**Credits:**                                      4  
**Time:**    TF 2:10 - 4pm

**LIT4127.01**                      **Calvino's "Rules of Survival: Six Memos for the Next Millenium"**  
*Marguerite Feitlowitz*

Lightness, Quickness, Exactitude, Visibility, Multiplicity are the enduring literary values that Calvino explored in the five essays he lived to write for the 1985-86 Charles Eliot Norton Lectures at Harvard. One of the most playful and experimental writers of the 20th century, Calvino was a lifelong reader of Dante, Cavalcanti, Shakespeare, Ovid, virtually the whole of the Renaissance and the major Golden Ages, as well folklore and myth. In these intense readings of venerable, recent, and contemporary literature, Calvino evolves his theory, or better said, his defense of literature. Our readings will radiate outward from *Six Memos for the Next Millenium* (the centerpiece of our seminar), as we follow Calvino's at once true and curving path through centuries of great writing.

**Prerequisites:**                      By April 30, please submit a five-page critical writing sample to Charlene James in Barn 247. A class roster will be posted on May 4 in Barn 247 and on the Literature bulletin board on the second floor of the Barn.  
**Credits:**                                      4  
**Time:**    W 2:10 - 6pm

**LIT4271.01**                      **Dante's Inferno**  
*Dan Hofstadter*

Dante's *Inferno*, the first of the three canticles composing *The Divine Comedy*, was written in the opening years of the fourteenth century, after the poet's exile from Florence, to which he never returned. It is the greatest work of Italian literature and the greatest contribution to epic literature after Virgil. The incantatory, almost mesmerizing poem has been translated hundreds of times, into all written languages, and illustrated by many brilliant artists. Ideally, the entire *Divine Comedy* should be taught as a unit, together with other works of Dante. This however would require a full year, as Dante's dense verse necessitates line-by-line analysis. Instead, we shall discuss the architecture of the work, read the *Inferno* in detail, and turn our attention to particular passages of *Purgatory* and *Paradise* at the end of the course. Any student desiring to read or write in Italian is welcome to do so.

We shall also discuss the art of Dante translation with reference to numerous English versions. Students will have the opportunity as well to write about favorite translations of their own. Students are required to read a brief life of Dante and to understand his political, cosmographic, and theological ideas. You must come to the first class fully acquainted with Book XI of *The Odyssey* and Book VI of Virgil's *Aeneid* (get copies with good explanatory notes).

**Prerequisites:**                      Please submit a writing sample via email to dhofstadter2@earthlink.net.  
**Credits:**                                      4  
**Time:**    M 8:20 - 12noon

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

*Rebecca Godwin*

This two-credit course will focus on reading, selecting, and editing material for an on-line literary anthology featuring the work of undergraduate students across the country. The work will culminate in three on-line launches during spring 2011. We're looking for reader/editors in poetry, fiction, and nonfiction, as well as students interested in art direction and with computer expertise. This course will be conducted primarily online, via Skype and the Moodle.

**Prerequisites:**                Permission of the instructor.  
**Credits:**                        2  
**Time:**                            M 12:15 - 2pm, via Skype

**LIT4361.01                      Elizabethan and Jacobean Drama**

*Kathleen Dimmick*

This course investigates the great flourishing of drama in late 16th and early 17th century England, a period of little more than fifty years that produced the most robust theater in the English-speaking world. We read plays by several of the major writers of the period, with the exception of Shakespeare: Kyd, Marlowe, Green, Jonson, Dekker, Heywood, Webster, Middleton and Ford. We note the influence of medieval drama on the development of Elizabethan drama by reading examples of the morality play and the English cycle play. We pay particular attention to conventions of Elizabethan theater practice and the relationship of the audience to the theatrical event. Students will write two essays.

**Prerequisites:**                One dramatic literature or literature course.  
**Credits:**                        4  
**Time:**                            Th 2:10 - 6pm

**LIT4370.01                      Honors Seminar: Malamud, Bellow and Roth**

*Doug Bauer*

We will immerse ourselves in the novels and stories of three extraordinary American writers of the mid-20th and early 21st centuries, Bernard Malamud, Saul Bellow and Philip Roth. We'll start with Malamud, then turn to Bellow, and finally to Roth, almost twenty years the youngest and, obviously, still very much a dominant figure in contemporary American fiction. Although each of them has made it clear that his work should be read as American, purely, with no ethnic prefix, we would miss an essential richness of their subject matter if we ignored their common Jewish ethnicity. Consequently, among the questions we'll ask is how each writer uses his Jewish heritage as a central component of his literature.

**Prerequisites:**                By April 30, please email five pages of critical prose written for an undergraduate course to douglasbauer@comcast.net. A course roster will be posted in Barn 247 and on the Literature bulletin board on the 2nd floor of the Barn on May 3.  
**Credits:**                        4  
**Time:**                            MW 4:10 - 6pm

**LIT4498.01**                      **Senior Projects in Literature**  
*Doug Bauer*

Seniors who are working on sustained writing projects - such as a substantial critical essay, a full-length play, a group of short stories or short plays, a novel, a collection of poems, a long poem, a longer piece of nonfiction - will meet weekly. We will meet weekly to offer advice and critique.

Students not concentrating in Literature are also welcome to apply.

**Prerequisites:**                      By April 30, please submit a five-page writing sample of creative or critical work to douglasbauer@comcast.net. A class roster will be posted on May 4 in Barn 247 and on the Literature bulletin board on the second floor of the Barn.

**Credits:**                                      4

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

<b>MUSIC</b>
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MUSIC FUNDAMENTALS

**MFN2101.01**                    **Music Groundwork: Reading, Writing, Listening**  
**MFN2101L.01**                **Music Groundwork: Reading, Writing, Listening Lab**  
*Nicholas Brooke;John Eagle*

A crash course on the basic language of music: rhythms, intervals, scales, modes, melodies and harmonies. Students will learn to hear, transcribe, and notate these elements while listening to, composing and performing a wide variety of styles. Special emphasis will be placed on listening to musics from across the world and on creating original compositions. Class will include an additional lab, focused on ear-training and notation.

**Prerequisites:**                None.  
**Credits:**                        4  
**Time:**                            MW 10:10 - 12noon  
**Time:**                            W 4:10 - 6pm (lab)  
*Note: Students must register for both sections.*

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

**MUS4358.01**                    **Advanced Improvisation for Dancers and Musicians**  
*Milford Graves;Susan Sgorbati*

This course is for advanced dancers and musicians who are serious about the performance of improvisation. We will engage in an ensemble practice, exploring specific forms generated by Professors Graves and Sgorbati as well as students. Investigations of rhythmic structures and pattern recognition will be a weekly practice. Dancers and musicians will learn how to build collaborative material together. The history of improvisation work both within the United States and globally will be discussed.

**Prerequisites:**                Previous work in dance and/or music improvisation.  
**Corequisites:**                *DAN4795 Advanced Projects in Dance* for the dancers.  
**Credits:**                        2  
**Time:**                            W 10:10 - 12noon

**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

**MCO4103.01 Composition Projects: TimeTable**

*Nicholas Brooke*

A composition intensive in writing for percussion trio. Students will imagine, compose, and notate a piece for the professional trio TimeTable. We'll look at music for percussion in the 20th century (Cage, Xenakis, and Varèse, as well as music from around the world), and how it has been a groundbreaking venue for exploring timbre, polyrhythm, and texture. Students will learn how to compose idiomatically for marimba, vibraphone, and other instruments, while adapting their musical imagination to the physicality of TimeTable's performers. All pieces will be performed in an end-of-term workshop concert.

**Prerequisites:** Previous composition course; permission of the instructor.

**Credits:** 4

**Time:** MTh 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. Students must have had a few or more years of instrumental study, and the ability to read music in at least one clef.

**Prerequisites:**                      Permission of the instructor.

**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 composer's work is mediated solely through loudspeakers controlled by a sound projectionist. Close examination of this listening environment reveals that it provides a composer with unique opportunities for exploring the 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 (section 1)

**Time:**                                        TBA (section2)

MUSIC HISTORY

**MHI2104.01                    The History of Rock 'n' Roll, Part One**

*Kitty Brazelton*

You probably think that the history of rock 'n' roll begins in the 1950s. So why should you study a general history of American music starting in the 16th century? Because if you don't, you will *never* truly understand rock 'n' roll. Rock 'n' roll begins in Africa, West and Central, in Spain, in Germany, Italy and France and in the British Isles. When people leave their homelands, the few traditions they are able to carry to the new land become more - not less - dear. And the collision of these close-held immigrating practices is what makes rock 'n' roll so fierce. A fierceness that could *only* happen here in the U. S. Find out why.

This is the first half of a year-long course. In the fall we will cover the 16th-19th-century roots. In the spring, we will review the vitally important 19th century and proceed on to rock 'n' roll itself. The fall course or its equivalent is pre-requisite for the spring course. Some knowledge of music is helpful but not required. Music literacy is of great benefit for analytical projects, research projects and class presentations. Remedial help for those less sure in music will be available outside of class.

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

**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

**MHI2240.01 Musical Forms**

*Allen Shawn*

This class focuses on musical architecture, by examining important and beautiful works from the 18th, 19th and 20th centuries, and discussing the traditional forms they exemplify. We will listen to works by Bach, Mozart, Beethoven, Schumann, Brahms, Mahler, Stravinsky, Prokofiev, Berg, and Rzewski (among others), analyzing their structures in detail. Forms to be studied will include concerto grosso, chorale prelude, sonata form, theme and variations, passacaglia, and fugue.

Traditional or not, each piece of music is unique. We will discuss the tension between structure and imagination, predetermined form and the individual creative impulse, and we will ponder such questions as what we mean by musical coherence or by the notion that we are "following" a piece of music, and where we would draw the line between structure and chaos or whether such a distinction is simply a matter of opinion.

Non-musicians will be expected to learn some musical fundamentals and to develop some skill at score reading, and to immerse themselves in the materials and issues of the course through listening and outside readings. Course work will include listenings, readings, a journal, two mid-size papers, and responses to four music workshops.

The ability to read music and knowledge of the rudiments of harmony are recommended, but not required.

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

**MHI4104.01 The History of Rock 'n' Roll, Part One - Advanced**

*Kitty Brazelton*

Please read the description for *MHI2104 The History of Rock 'n' Roll, Part One*. Students attend lectures for *MHI2104*, and meet for an additional two hours seminar-style to delve deeper into the musical anatomy of lecture topics. Eligible students should understand tonal and modal harmony, and be able to read, write and transcribe music with rhythmic skill. Expect at least two in-depth research projects to include rhythmic, harmonic and textual analysis. Instrumental proficiency extremely beneficial for performance of historical repertoire.

**Prerequisites:** One to two terms of music theory including harmonic analysis, one term of music history or equivalent; or by faculty recommendation.  
**Corequisites:** Attendance at all *MHI2104* lectures, WF 2:10 - 4pm.  
**Credits:** 4  
**Time:** Th 4:10 - 6pm

MUSIC INSTRUMENTAL STUDY

**MIN2215.01 Banjo**

*John Kirk*

Beginning, intermediate, or advanced group lessons on the 5-string banjo in the claw-hammer/frailing 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).  
**Credits:** 2  
**Time:** T 2 - 3pm

**MIN2227.01**                      **Fiddle**  
*John Kirk*

For the experienced (2+years of playing) violinist. Lessons in traditional styles of fiddling - Quebecois, New England, Southern Appalachian, Cajun, Irish, 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. Student will be expected to perform at a music gathering, or as part of a concert, in ensemble and/or solo. Student must have their own instrument or make arrangements for renting one from the music department. This will be a group lesson.

**Prerequisites:**                None.  
**Credits:**                        2  
**Time:**                            TBA

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

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

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

**MIN2232.01**                      **Piano Lab I**  
**MIN2232.02**                      **Piano Lab I**  
**MIN2232.03**                      **Piano Lab I**  
*Piano Interns*

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

**Prerequisites:**                None.  
**Credits:**                        2  
**Time:**                            W 4:10 - 6pm (section 1)  
**Time:**                            F 2:10 - 4pm (section 2)  
**Time:**                            F 4:10 - 6pm (section 3)

**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 participate in Music Workshop (Tuesday, 6:30 - 8pm).  
**Credits:**                        1  
**Time:**                            F 11 - 12noon

**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 participate in Music Workshop (Tuesday, 6:30 - 8pm).  
**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 participate in Music Workshop (Tuesday, 6:30 - 8pm).  
**Credits:**                    1  
**Time:**                        Th 9 - 10am

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

Beginning to advanced lessons in bass technique and appropriate theory.

**Prerequisites:**            Audition. Contact Suzanne Jones, x 4510, for details.  
**Corequisites:**            Must participate in Music Workshop (Tuesday, 6:30 - 8pm).  
**Credits:**                    2  
**Time:**                        TBA

**MIN4218.01                    Brass Instruments**  
*Jonathan Myers*

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 required each term.

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

**MIN4223.01**                    **Clarinet**  
*Bruce Williamson; Barry Saunders*

Study of clarinet technique and repertoire with an emphasis on tone production, dexterity, reading skills, and improvisation. This course is for intermediate-advanced students only. Students must be able to read music.

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

**MIN4236.01**                    **Piano Lab II**  
*Piano Interns*

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; Barry Saunders*

Study of saxophone technique and standard repertoire (jazz or classical), with an emphasis on tone production, dexterity, reading skills, and improvisation. This course is for intermediate-advanced students only. Students must be able to read music.

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

**MIN4333.01**                    **Piano**  
*Yoshiko Sato;Kanakano Seki;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 participate in Music Workshop (Tuesday, 6:30 - 8pm).  
**Credits:**                    2  
**Time:**                        TBA

**MIN4335.01**                    **Jazz Piano Lab**  
*Bruce Williamson*

This course will utilize Bennington's Piano Lab to explore and develop the skills and knowledge required to effectively play non-classical piano repertoire. Styles covered are: blues, reggae, salsa, bossa-nova and jazz. Students will take turns learning and playing bass lines, chord voicings, stylistic rhythms, melodies and improvised solos. Students will be requested to show work during the term at Music Workshop. Basic piano skills and notational fluency are required.

**Prerequisites:**                Auditions for placement will be on Monday, August 30<sup>th</sup> at 1pm in Jennings 335A.  
**Credits;**                         2  
**Time:**                            T 2:10 - 4pm, Th 10:10 - 12noon  
  *(This course meets the first seven weeks of the term.)*

**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 participate in Music Workshop (Tuesday, 6:30 - 8pm).  
**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 participate in Music Workshop (Tuesday, 6:30 - 8pm).  
**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:** Permission of the instructor. Music literacy welcome but not required.

**Credits:** 2

**Time:** W 7 - 9pm

**MPF4125.01 Sacred Harp College**

*Kitty Brazelton*

For experienced Sacred Harpers, the Singing School will overlap its last half hour with a "Singing" every week, where we simply sing the old Sacred Harp tunes, fast or slow. You must be familiar with Sacred Harp repertoire and know how to "lead." After the Singing School ends at 8pm we will continue to sing for another half-hour. As with the Singing School, attendance will be the only criterion for evaluation.

**Prerequisites:** One term of *MPF4101.01 Sacred Harp Singing School* or the equivalent.

**Credits:** 1

**Time:** W 8:30 - 9:30pm

**MPF4221.01 Traditional Music Ensemble**

*John Kirk*

We will be studying and performing from the string band traditions of rural America. Nova Scotia, Quebecois, Irish, New England, Scandinavian, African American, dance and ballad traditions will also 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, ukulele, 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 participate in Music Workshop (Tuesday, 6:30 - 8pm).

**Credits:** 2

**Time:** T 9 - 10am

**MPF4230.01 Advanced Chamber Music**

*Music Faculty*

An intensive, performance oriented exploration of the chamber music literature.

**Prerequisites:** Significant previous instrumental training and experience on the participant's instrument of choice. Students wishing to form a chamber music group should contact a supervising faculty member and propose a specific group of players.

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

**Credits:** 2

**Time:** TBA

**MPF4232.01 Chamber Music: Mendelssohn Octet**

*Kaori Washiyama*

A chamber music course devoted to Mendelssohn's classic octet in Eb major, scored for double string quartet. Eight string players will work towards an end-of-term performance.

**Prerequisites:** Permission of the instructor.

**Credits:** 2

**Time:** F 9 - 10am

**MPF4250.01 Jazz Ensemble**

*Barry Saunders (MFA student, supervised by Music Faculty)*

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

**Prerequisites:** Students need to have adequate technique on a musical instrument, be able to read music and have a basic understanding of harmony (chord structures, chord-scales, etc.).

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

**Credits:** 2

**Time:** W 8 - 10pm

**MPF4251.01 Meredith Monk's "A Celebration Service"**

*Thomas Bogdan*

This spiritually inspired performance piece - created by American composer and pioneer of interdisciplinary performance, Meredith Monk - isn't purely a music or a theater piece, but uses Monk's musical and movement compositions, as well as texts from the world's great religions to create a contemporary ritual celebrating the larger community of mankind and the power of the human spirit. In 2003, instructor Bogdan, long-time member of Monk's vocal ensemble, received a Fulbright grant to teach the work to a Hungarian ensemble in Budapest. Originally performed by 12 members of Monk's Vocal ensemble, "A Celebration Service" will be performed in Bennington by twenty-two students, and faculty members Susan Sgorbati and Kirk Jackson, in Greenwall Music Workshop. In addition, ten students will learn to play mouth harp and perform the folk-dance section which will be taught by Allison Easter, a member of Monk's Ensemble. Students must have singing experience and ability to match pitch.

**Prerequisites:** Audition. Monday, May 10, 6:30 - 8pm, Greenwall Music Workshop. Auditions for incoming Fall students TBA. Contact Suzanne Jones, x4510 for more details.

**Credits:** 4

**Time:** MTh 7 - 9pm

**MPF4275.01                   Advanced Chamber Music: Piano Ensemble**  
*Polly van der Linde*

This course is for the serious pianist who would like some experience playing with other pianists. The music selected will be scored for 1p4h, 1p6h or 2p4h. Repertoire will be selected by the group. Some sight reading is required. The course will include how to practice and rehearse with another musician, how to play together, and offering comments and feedback to the other pianists in the group. Rehearsals are required outside of class time. A final performance is expected.

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

MUSIC SOUND DESIGN AND RECORDING

**MSR2206.01                   Sound Design for Media and Performance**  
*Julie Last; Scott Lehrer*

How do music, voices and natural sounds create a sonic world for live performance and visual media? 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 theater.

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

**MSR4052.01                   The Art of Acoustic Recording**  
*Julie Last; Scott Lehrer*

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 participate in Music Workshop (Tuesday, 6:30 - 8pm).  
**Credits:**                       4  
**Time:**                           Th 6:30 - 10:10pm

**MSR4237.01 Audio Post-Production for Visual Media**  
*Scott Lehrer*

The production of motion media is usually approached as a visual discipline and sound is only dealt with late in the process, very often to the artistic detriment of the final product. This class will be an opportunity for visual media students to learn the most important audio post-production techniques while they are working on projects. These techniques include narration and ADR recording, sound effects creation and acquisition, Foley work and music spotting and editing. This course is specifically geared toward students who are working in video and animation and have current projects that require audio post.

**Prerequisites:** Video, Digital Arts, or Animation class.  
**Corequisites:** Current enrollment in a Video, Digital Arts, or Animation class.  
**Credits:** 2  
**Time:** F 8:20 - 12noon  
*(Note: This course meets every other week, alternating with MSR4362.01 Song Production.)*

**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 MSR4237.01 Audio Post-Production for Visual Media.)*

MUSIC THEORY

**MTH2110.01 Basso Continuo and You**  
*Kitty Brazelton*

The practice of putting chords over a bass line and a melody on top - sound familiar? - exploded in the Early Baroque and we haven't been the same since. Listening changed. Ensembles changed. And a new era of functional harmony began. Learn about figured bass, chordal voicing and interpretation, the Spanish rhythmic ostinati which fueled popular dances from the New World. We'll dig up old bass line treasure, sight-sing, analyze, improvise and play. Bring your voice or an instrument, your brain, your ears, your pencil and some music paper. Students must be able to read and write music, and have some instrumental or vocal proficiency.

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

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

*Barry Saunders (MFA student, supervised by Music Faculty)*

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:** 2  
**Time:** M 4:10 - 6pm

**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

**MTH4110.01 Shorter Songs**

*Bruce Williamson*

What elements set certain composers apart from their contemporaries? In any genre, there are those who “raise the bar” and gain respect both for being prolific and breaking traditions of harmony and form. Jazz saxophonist Wayne Shorter took his cue from ground-breaking composers before him such as Duke Ellington and Thelonius Monk, helping to create new directions in jazz while being a member of the bands *Art Blakey and the Jazz Messengers*, *Miles Davis Quintet* and *Weather Report* in the 1960s and 1970s. We will examine many of the songs written for these groups, as well as those written for his many albums as a leader (for *Blue Note Records*), looking at his unique way of combining melody, harmony and rhythm. Students will also be encouraged to compose and arrange “short” songs, using some of the techniques learned. Compositions will be performed in Music Workshop. Students must have a basic knowledge of harmony and notational fluency.

**Prerequisites:** Permission of the instructor.  
**Credits:** 2  
**Time:** TTh 4:10 - 6pm  
*(This course meets the first seven weeks of the term.)*

**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 2:10 - 6pm

MUSIC VOICE

<b>MVO4301.01</b>	<b>Intermediate Voice</b>	<i>Thomas Bogdan</i>
<b>MVO4301.02</b>	<b>Intermediate Voice</b>	<i>Thomas 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, 17-18<sup>th</sup> century arias and repertoire in several languages) to strengthen and to facilitate technical growth before moving on to other contemporary styles. Students will have half-hour repertory sessions every other week with an accompanist.

**Prerequisites:** Previous voice experience and/or study, some music literacy. Auditions TBA, Jennings 218.  
**Corequisites:** Must participate in Music Workshop (Tuesday, 6:30 - 8pm).  
**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)

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

Advanced study of vocal technique and the interpretation of the vocal repertoire, designed for advanced students who have music as a plan concentration and to assist graduating seniors with preparation for senior recitals. Students are required to study and to perform a varied spectrum of vocal repertoire 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:** Permission of the instructor.  
**Corequisites:** Must participate in Music Workshop (Tuesday, 6:30 - 8pm).  
**Credits:** 2  
**Time:** TBA (section 1)  
**Time:** TBA (section 2)

<b>SCIENCE AND MATHEMATICS</b>
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ASTRONOMY**AST2102.01**                    **Descriptive Astronomy***Doug Gobeille*

Astronomy is the world's oldest science. It encompasses a unique diversity of scale including studies ranging from those of the smallest particles of matter to the origins and dynamics of the universe itself. In this course we will investigate, from both a physical and historical perspective, humanity's collective understanding of the universe in which we live. We will undertake topics including the dynamics of the night sky, stellar structure and evolution, galaxies, and basic cosmology. The course will utilize observing and laboratory projects to help students to gain a familiarity with the night sky and the observational techniques of astronomy.

**Prerequisites:**                    None  
**Credits:**                            4  
**Time:**                                MTh 10:10 - 12noon, plus additional time at the observatory, to be scheduled.

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

Today New England is one of the most heavily forested regions of the United States. Fourteen thousand years ago it was covered by ice. Humans arrived about 11,000 years ago and reshaped the landscape they found through hunting and fire and, beginning about 2000 years ago, farming. European colonists further changed ecological context by expanding agriculture and bringing livestock, and by 1850 most of Vermont was cleared for agriculture. Most of that farmland has now become forested again. How do we understand and predict the workings of such a dynamic landscape? This course in ecology and evolution addresses adaptations of organisms in habitat and the function and history of ecological systems (including their human component). We will use the forest ecosystems that dominate Bennington's landscape to develop general concepts and tools applicable in the study of any ecosystem. How does evolutionary process and history help us understand the landscape and its similarities and differences compared to other regions? How have local ecosystems responded to a long history of glaciation, climate change, fire, wind, and agriculture? How will they respond to continuing changes? What ecological processes are most important in shaping these responses (for example, do herbivores and carnivores shape the plant community or vice versa)? What are the broader ecological implications of the recent regeneration of our forests? Are Vermont's forests "sinks" or "sources" of greenhouse gases? A course for anyone interested in how natural systems work and why they are as they are - in thoughtful and inquisitive observation of nature. 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*.  
**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**  
*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, *BIO2111L*.  
**Credits:**                        4  
**Time:**                            MTh 10:10 - 12noon  
**Time:**                            W 8:20 - 12noon (lab)  
*Note: Students must register for both sections.*

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

**BIO2210.01**                    **Mutants: Genetic Variation and Human Development**  
*Amie McClellan*

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

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

**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.

**Prerequisites:**                *BIO2111 Introduction to Cell Biology.*  
**Corequisites:**                Students must also register for the lab, *BIO4201L.*  
**Credits:**                        4  
**Time:**                            TF 8:10 - 10am  
**Time:**                            W 8:20 - 12noon (lab)  
*Note: Students must register for both sections.*

**BIO4302.01**                      **Plant Taxonomy and Floristics**  
*Kerry Woods*

This advanced course in organismic plant biology has three goals: 1) gaining in-depth familiarity with distribution and ecological relationships of the native and naturalized plants of the northeastern U.S. generally and the Bennington region in particular; 2) developing applied taxonomic skills, including use of the herbarium and technical floras and key; and 3) intensive study of the evolutionary and taxonomic relationships of the regional flora. Projects will include: documentation of the flora of particular sites and habitats; work with particular taxonomic groups (including some of the challenging families and genera); analyses of local species distributions and demographics and their environmental relationships. The course will call for a significant amount of independent work, and class sessions will be project-driven. Throughout, we'll emphasize development of observational tools and skills, both qualitative and quantitative, in field and lab. There will be some field trips during regular class periods and possibly one or two weekend field trips. Focal areas, habitats, and plant groups will vary from term to term, and students may take the class for credit up to two times. The Fall 2010 offering will give special attention to ferns and to the families Poaceae (grasses) and Asteraceae (composites); work will be focused on the College campus and immediate environs and one other site to be selected.

**Prerequisites:**                Previous work in college-level biology, preferably in field ecology or botany, and experience in the use of taxonomic identification keys, or permission of the instructor.  
**Credits:**                        2  
**Time:**                            T 2:10 - 6pm  
*(This course meets the first seven weeks of the term.)*

**BIO4317.01 Biogeography, Paleocology, and Human Origins**

Kerry Woods

An exploration of ecological and evolutionary patterns in broad spatial and temporal perspective – “big picture” biology. We will explore questions about the ranges and distributions of organisms; global patterns in diversity and other ecosystem properties; response of biological systems to grand climatic (glaciation, greenhouse effect) and geological (plate tectonics, meteorites) change; macroevolutionary processes (speciation, adaptive radiation); and the great trends and patterns of evolutionary history. Particular topics might include hypotheses for repeated episodes of mass extinction and adaptive radiation; special properties of islands; techniques for reconstructing evolutionary relationships among organisms; and how all this relates to conservation policy and management. We'll use the emergence and history of our own evolutionary lineage as a particular case study in exploring these processes. We will act as both theorists and explorers, assessing the potential for rigorous hypothesis-testing in address of biogeographical questions, while becoming acquainted with the grand history and vast richness of the biological world. Students will work extensively with the primary literature. Appropriate for intermediate and advanced students in biology and earth science.

**Prerequisites:** Previous work in college-level biology and/or earth science, or permission of instructor; some background in basic evolutionary biology desirable.  
**Credits:** 4  
**Time:** MTh 8 - 10am

CHEMISTRY**CHE2201.01 The Chemistry of Drugs and Natural Remedies**

Janet Foley

Why do drugs work? Does Echinacea cure colds? What causes side effects? Why are drugs addictive? These and other questions are considered in this introductory course, open to all students. No science background, except curiosity, is needed. We will learn the chemistry and biochemistry necessary to understand the relationship between drug shape and function. Students will investigate what is known about active ingredients in natural remedies and evaluate data on their effectiveness. Social, political, and economic issues related to drugs are also addressed. Students are expected to do research, write papers, present discussion in class, as well as show competence in the chemical background.

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

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

John Bullock

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

**Prerequisites:** None.  
**Corequisites:** Students must also register for the lab, *CHE2211L.01*.  
**Credits:** 4  
**Time:** TF 10:10 - 12noon  
**Time:** W 2:10 - 6pm (lab)  
*Note: Students must register for both sections.*

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

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

**Prerequisites:**                *CHE2211 Chemistry 1 and CHE4212 Chemistry 2.*  
**Corequisites:**                Students must also register for the lab, *CHE4213L.01.*  
**Credits:**                        4  
**Time:**                          TF 10:10 - 12noon  
**Time:**                          Th 2:10 - 6pm (lab)  
*Note: Students must register for both sections.*

COMPUTER SCIENCE

**CS2103.01**                      **The Social Nature of Information**  
*Wil Doane*

How does information influence individuals, groups, organizations, communities, governments, and society? Why do we share information? Is information a scarce resource? Understanding what information is and how it can be created, shared, manipulated, or destroyed is increasingly critical in understanding public policy and civic engagement. This course will explore how access to or lack of access to information changes how we behave individually and collectively. We will consider policy areas such as education, health care, the environment, science research, intellectual property, and governance and analyze how information supports and detracts from these discussions.

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

EARTH SCIENCE

**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 2:10 - 4pm

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

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

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

MATHEMATICS**MAT2100.01 Entry to Mathematics***Josef Mundt*

Mathematics is inherent across all disciplines and undertakings. It is necessary for building structures, assessing risk in everyday life, mixing paint for specific shades, creating business models of growth and decay, setting traffic lights, and can even help assess the correct time to propose. This course will show how math has evolved from counting to the combination of abstract symbols and numbers it appears as today. Covering algebra, geometry, ratios, patterns, series, graphing, probability, and more we will see how math is implicit in and important to our everyday lives. The abstract nature of math allows us to explore the concrete ideas we have more fully. Our goal will be to become conversant in the language of mathematics and to understand how it affects our specific disciplines and work, to gain access to the language and understandings of math for our own individual needs. This is a basic course, covering most of high school mathematics, and will be accessible to all interested and willing students.

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

**MAT2115.01 Introduction to Pure Mathematics***Andrew McIntyre*

Are there infinitely many prime numbers? How can we know? How do we know for certain that the infinitely many digits in the decimal expansion of the square root of 2 never repeat? Can we ever have definite knowledge about abstractions like infinite sets or the fourth dimension? These questions are typical of "pure" mathematics: mathematics studied for its own sake rather than for any particular application. Pure mathematical questions are usually not only about how to compute something (e.g. how to find prime numbers), but also about how we know something for certain (e.g. that there are infinitely many prime numbers). This class is an introduction to this type of reasoning. We will look at some fundamental ideas of mathematics: rational and irrational numbers, infinite sets, geometric axioms and some classic questions about them. This course is intended to serve as a foundation, and it will be a prerequisite for many other pure mathematics courses. Students will be expected to have a good facility with high school algebra. Students without this solid background can still take the course if they are willing to work on this as the course progresses.

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

**MAT4116.01 Survey of Linear Algebra**

Andrew McIntyre

Linear algebra has its roots in solving systems of linear equations, but it turns out to have a surprisingly wide range of application. In geometry, it simplifies Euclidean proofs, provides techniques for working with lines, planes and angles in three dimensions, and even allows extensions of geometry to four or more dimensions. The mathematics of rotations, projections and perspective, used intensively in computer graphics, is a part of linear algebra. Linear algebra is essential in analyzing the connectivity of networks, performing web searches, and creating error-correcting codes. It forms the foundation of Fourier analysis and quantum mechanics. This course will be a fast-paced survey of the main concepts and applications of linear algebra. Students will be expected to have a good facility with high school algebra.

**Prerequisites:** Facility with high school algebra required. *MAT2239 Quantitative Reasoning* or *MAT2240 Logical Reasoning*.

**Credits:** 2

**Time:** TF 2:10 - 4pm  
(*This course meets the first seven weeks of the term.*)

**MAT4306.01 Geometry**

Andrew McIntyre

This class is a historically oriented survey of geometry, its logical foundation, and its modern extensions. Roughly half the class will be spent on Euclidean geometry, its modernization by Hilbert, and its relation to the theory of equations. The other half will be spent on the geometry of mapmaking, non-Euclidean geometry, and the geometry of curved spaces. Students are expected to have taken, or to be taking, *Logical Reasoning/Introduction to Pure Mathematics*. Some knowledge of trigonometry, calculus, and/or linear algebra would be helpful, but is not required.

**Prerequisites:** *MAT2240 Logical Reasoning* or *MAT2115 Introduction to Pure Mathematics* (can be taken in the same term).

**Credits:** 2

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

Doug Gobeille

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 2:10 - 4pm

**Time:** W 2:10 - 6pm (lab)

*Note: Students must register for both sections.*

SCIENCE AND MATHEMATICS**SCMA2101.01            The Nanotechnology Revolution***John Bullock*

The next few years will see dramatic advances in atomic-scale technology. Molecular machines, nanocircuits, and the like will transform all aspects of modern life - medicine, energy, computing, electronics and defense are all areas that will be radically reshaped by nanotechnology. These technologies all involve the manipulation of structures at the atomic level - what used to be the stuff of fantasy is now reality. The economics impact of these developments has been estimated to be in the trillions of dollars. But, as with all new technologies, ethical and legal challenges will arise in their implementation and further development. This course will examine the science of nanotechnology and place it in the larger social context of how this technology may be, and already is, applied. Underlying physical science principles will be covered in lecture sessions and students will read articles from current news sources and the scientific literature. Nanotechnology as a theme in recent science fiction may also be included if student interest warrants. There will be numerous short papers on topics of student interests as well as a more comprehensive project in which students will examine the science and applications of a well-defined aspect of nanotechnology of their choosing.

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

**SCMA4105.01            Science and Math Fifth Term Seminar***Tim Schroeder;Elizabeth Sherman*

This two-credit seminar is required for all fall-term juniors whose Plan significantly involves mathematics or science (other students may register with permission of instructors if background is appropriate and space permits). The seminar is a forum for reading and discussion of primary literature. Students will read deeply in order to gain greater sophistication in science: why was this question asked? Where does it fit into the larger picture? What is the next step? This "conversation of science" will inform and encourage students to articulate their own ideas for advanced projects.

**Prerequisites:**            Prior work in natural science or math and permission of instructor.  
**Credits:**                    2  
**Time:**                      T 4:10 - 6pm

<b>SOCIAL SCIENCE</b>
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ANTHROPOLOGY**ANT2105.01 Anthropology of the Muslim World***Nathan Jones*

The term "the Muslim world" often suggests one contiguous geopolitical region more precisely identified by terms such as the Middle East, North Africa, the Persian (or Arabian) Gulf, the Arab states, etc. However, as one-fourth of the world's population is Muslim, most Muslims reside outside of these geographic rubrics. Nearly fifty countries have Muslim-majorities, while significant minority populations of Muslims can be found on nearly every continent. In spite of this, people in countries with no or minority Muslim populations sometimes perceive Islam as a political force (often negative and violent) contained within an imagined "Middle East," rather than as a positive form of religiosity and social interaction that spans the globe. This course seeks to broaden students' understandings of Islam and Muslim societies through examining how certain discourses compete and coalesce with Islam within and outside of what is usually considered "the Muslim world" to create a wide range of meanings, practices, and subjective positions. These discourses include (but are not limited to) religiosity, kinship, gender, feminism, race, ethnicity, nationalism, other religious traditions (especially Christianity), migration, socialism and post-socialism, capitalism, democracy, globalization and consumption. Our examination and discussions will draw upon the literature of anthropological studies conducted throughout the world highlighting the complexity and diversity of being Muslim.

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

**ANT2117.01 Culture, Environment, and Sustainable Living***Miroslava Prazak*

In this seminar, we examine how Western and non-Western cultures, both past and present, perceive and shape key environmental and social issues. Through readings, discussions and films we will evaluate the potential of environmental and cultural studies to address some of the most urgent contemporary problems. To work toward an understanding of what is today called environmental anthropology, we begin with an overview of material from fields which have served as antecedents and/or coevolving orientations, including the fields of cultural ecology, ecological anthropology, and human ecology. We will address questions of how people studied and perceived the ways in which human societies and various environments shape one another over time. We will also look at the environmental implications of human adaptations, and how these contribute to the issues of the day, including environmental stresses such as overpopulation, the depletion of natural resources, pollution of land, air and water and global warming.

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

**ANT4205.01 From an Indigenous Point of View***Miroslava Prazak*

Using the novel as ethnography, this course examines world cultures through literary works of authors from various parts of the world. We explore the construction of community in precolonial, colonial, and postcolonial times; independence movements; issues of individual and social identity; and the themes of change, adaptation and conflict.

**Prerequisites:** Previous work in anthropology and/or other social science.  
**Credits:** 4  
**Time:** MTh 2:10 - 4pm

**ANT4238.01 Exploring the World Through Research**

*Miroslava Prazak*

How do social scientists gather primary data for the study of social life? This workshop course provides an opportunity for students to learn and practice the fundamental non-positivist research techniques necessary to study of social phenomena, namely interviewing, participant observation, and focus group discussions. Workshops and field projects will provide the opportunity for students to use these techniques on topics of their own interest. Methodological and theoretical perspectives will be examined, as will methods for recording, analyzing, interpreting and writing up qualitative data.

**Prerequisites:** Previous work in anthropology or previous work in social sciences.  
**Credits:** 4  
**Time:** T 2:10 - 6pm

HISTORY

**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

**HIS2112.01 Conspiracies: Past, Present, Always**

*Eileen Scully*

Conspiracy theories have a long and interesting history in American politics and culture. Indeed, some of today's most interesting and diabolical conspiracy theories actually took hold in the era of the American Revolution. They have persisted across generations and centuries, periodically exploding into epidemic-level mass paranoia. Through select case studies, primary documents, cultural artifacts, films, and declassified dossiers, we will explore conspiracy theories as an enduring but not entirely benign phenomenon of everyday life in America. This is a writing-intensive course, with weekly readings of 150-200 pages.

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

**HIS2114.01**                    **Americans in Paris**

*Stephen Shapiro*

This course will survey the rich history of Americans' fascination and engagement with the city of Paris and France. Beginning with Thomas Jefferson and Benjamin Franklin, we will look at succeeding generations of travelers and expatriates: 19<sup>th</sup> century tourists who came to complete their cultural education, painters who discovered new techniques and inspiration in artistic circles, African-Americans who found freedoms unheard of in segregated American society, and the expatriate writers of the early 20<sup>th</sup> century. We will also consider the experiences of American soldiers in the First and Second World Wars and their deep and lasting impact on American society. Finally, we will examine the pleasure seekers' search for sexual freedom, culinary sophistication, and the beauty of fashion. This course is an interdisciplinary cultural history: we will study letters (Jefferson), novels (Mark Twain, Stein, Fitzgerald, Hemingway, and Baldwin), memoirs (Julia Child), travel guides, songs, the visual arts, film (*An American in Paris*, *Le Divorce*), and television (*Sex and the City*).

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

**HIS4103.01**                    **Hong Kong**

*Eileen Scully*

In this advanced seminar, we will delve into the complex history of Hong Kong from about 1800 into the present. A hybrid - neither island, colony, empire, or city state - Hong Kong was an anomaly in the twentieth-century, but turns out to be a prototype for twenty-first century glocalized populations. Students with prior work in the Social Sciences, or in any relevant field of study, will find the readings and assignments manageable, but challenging.

**Prerequisites:**                Prior work in the Social Sciences, or relevant and related fields of study  
**Credits:**                        4  
**Time:**                         T 6:30 - 10:30pm

**HIS4104.01**                    **Witchcraft and Magic in Pre-Modern Europe**

*Carol Pal*

What is a witch? Who is a witch? And in the increasingly rational culture of Europe after the Renaissance, how and why did nearly 100,000 people, predominantly women, come to be tried for the crime of witchcraft? In many ways, the investigation of these questions hangs on another question: how do we differentiate science, magic, and religion? In pre-modern Europe, there were no clear boundaries separating these ways of knowing. This course investigates these questions, mapping them onto the interplay of old and new ideas about magic, alchemy, gender, the heavens, and the occult in pre-modern Europe.

**Prerequisites:**                One class in History, Science, or Anthropology.  
**Credits:**                        4  
**Time:**                         W 2:10 - 6pm

**HIS4111.01                      The History of Science: From Hippocrates to Newton**

*Carol Pal*

History tells us that humans have always wondered about the natural world. For thousands of years, our ancestors gazed in wonder at the heavens, experimented with plants and medicines, and tried to comprehend their own mortality. But when did "science" actually begin to be its own field, separate from philosophy, astrology, or faith? Beginning with human origins and prehistoric tools, we turn to the astronomical achievements of the Mayans and Aztecs, the advanced science of early China and the Islamic world, and the murky intricacies of alchemy and magic. We end with the Scientific Revolution, when the world-changing ideas of Copernicus, Galileo, Bacon, and Newton gave birth to our modern scientific method.

**Prerequisites:**                      One class in History or one class in Science.  
**Credits:**                                      4  
**Time:**    TF 2:10 - 4pm

**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.

**Prerequisites:**                      Contact instructor before or during registration period.  
**Credits:**                                      4  
**Time:**    W 6:30 - 10:30pm

MEDIA STUDIES

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

*Erika Mijlin*

From the print revolution to the birth of photography, from moving images to social networking, we find that new media technologies are continually adapting to us, as we simultaneously, and more subtly, adapt to them. Every wave of technological innovation leaves media and human existence more closely intertwined. A central question forms this course's premise: How has media technology changed the way we interact, the way we think, and the way we live, historically, and in the modern moment? Reading Benjamin, McLuhan, Postman, Baudrillard, Sontag, etc. Screenings from Metropolis and Modern Times, from classic film documentaries to web projects, YouTube, video art, etc.

**Prerequisites:**                      None.  
**Corequisites:**                      Screening, Th 9 - 11pm  
**Credits:**                                      4  
**Time:**    WF 8:10 -10am

**MS2103.01                      The Experimental Film Tradition**

*Erika Mijlin*

"I want to speak for the small, invisible acts of human spirit: ... I want to celebrate the small forms of cinema: the lyrical form, the poem, the watercolor, etude, sketch, portrait, arabesque, and bagatelle, and little 8mm songs." - Jonas Mekas

Experimental films challenge our sense of narrative, pictorial representation, linearity and time itself. This course is an exploration of the works that push the boundaries of cinematic form, and their ongoing relationship with the larger institutions of Art, Film, Poetry, Animation, Archive, and so on. Digging up the roots of the genre in the wildly diverse films of Maya Deren, Stan Brakhage, Bruce Conner, Barbara Hammer, Carolee Schneeman, Michael Snow, Jonas Mekas, Hollis Frampton, etc, who make films from diaries, moth wings, cut up newsreels, and dream imagery, among other things. Also screening from contemporary filmmakers and from the overlapping tradition of video art, and hybrid forms of construction and presentation, such as installation and digital media.

**Prerequisites:**                None.  
**Corequisites:**                Screening, W 9 - 11pm  
**Credits:**                        4  
**Time:**                            WF 10:10 - 12noon

PHILOSOPHY

**PHI2103.01                      Environmental Ethics**

*Paul Voice*

What ethical responsibilities do individuals have towards the environment? What does environmental justice require of national and international institutions? This course examines the philosophical issues and arguments that underlie these questions. Our complex relationship to the environment, as nature, as resource, and as shared world, invites questions concerning our ethical obligations to others, to parts of the world itself, to non-human animals and to future generations.

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

**PHI2109.01                      Philosophical Reasoning**

*Paul Voice*

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

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

**PHI2139.01 Ancient Greek Philosophy**

Catherine McKeen

The Western tradition of ideas originates with the Greeks in 4th-5th c.BCE, a time of tremendous intellectual ferment and energy. In this course, we will explore this period in philosophical history. We will begin with the "Pre-Socratics," thinkers who were engaged in some of the first documented philosophical investigations of the natural world, human life, and ethical conduct. We will then study Socrates' life and ideas, and the philosophical systems developed by Plato and Aristotle. We will conclude with attention to the Hellenistic schools of Epicureanism, Stoicism, and Skepticism. Throughout, we will consider diverse responses to such questions as: what is the true nature of reality? what can be known? and, what makes a life happy?

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

**PHI4103.01 Philosophy of the Body**

Catherine McKeen

How are persons related to their bodies? Are bodies natural products or social products? Are bodies political or private? Which ways of treating bodies are legitimate, and which are illegitimate? In this course, we will explore responses to these questions through a variety of philosophical and other texts. In investigating these questions, we will consider various forms of embodiment: masculine, feminine, gender-resistant, racial, intersexed, disabled, transgendered, and queer. Likely texts include works by Plato, Aristotle, Augustine, Rene Descartes, Mary Shelley, Michel Foucault, Judith Butler, Anne Fausto-Sterling, Julia Kristeva, Elizabeth Grosz, Donna Haraway, Thomas Laqueur, Judith Jack Halberstam, Iris Marion Young, and Jacqueline Zita.

**Prerequisites:** Prior work in Social Science.  
**Credits:** 4  
**Time:** TF 2:10 - 4pm

**PHI4105.01 Philosophy & Biography: Wittgenstein**

Paul Voice

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

**Prerequisites:** At least one previous course in philosophy (preferably *PHI2109 Philosophical Reasoning*).  
**Credits:** 4  
**Time:** W 2:10 - 6pm

POLITICAL ECONOMY**PEC2105.01 Gender in the Global Economy***Kiaran Honderich*

This course will present a feminist economic analysis of the global economy, and discuss some of the urgent issues facing women in poor countries. We will start by developing theoretical resources, including feminist reconstruction of economic theory, work on caring labor and the shifting boundaries between markets, governments and households, and the rich topic of transnational feminism and the dangers and rewards of feminist work across racial and cultural difference. Then we will discuss a series of interlinked issues which may include the informal sector; the economics of sex work; the gendered impact of the financial crisis; the economics of the HIV/AIDS pandemic; and microcredit. We will finish by looking at community- based activism, non-governmental organizations, and the possibilities for first-world/third-world alliances.

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

**PEC2249.01 Towards a Collective Security***Geoffrey Pigman*

What is security? Who benefits from security? How do governments, firms, and other civil society organizations cooperate to provide for their security? The course explores the political economy of alliances for security and defense. We shall examine some historical examples of defensive alliances (the Holy Alliance, the Concert of Europe) and investigate the implications of a transition from defensive alliance to collective security. When did the League of Nations fail as a collective security organization? Has the UN succeeded? In particular, we shall study the case of NATO as a defensive alliance and the prospects for its transformation into a collective security body in the contemporary period.

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

**PEC2261.01 State, Market, and Society***Geoffrey Pigman*

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

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

POLITICS AND INTERNATIONAL RELATIONS**POL2205.01 Politics and Society***Mansour Farhang*

This course is designed to examine the nature and functions of politics in the contemporary world. It emphasizes the individual and group pursuit of freedom, security, economic interests and value preferences in order to provide a range of analytic and normative perspectives on the concepts of authority, legitimacy, identity, pluralism, collectivism, rights and common good. It is intended to impart to students a basic understanding of their political surroundings and the preliminary tools for more in-depth study of politics, should they be so inclined. The approach is comparative and the required readings discuss concepts and theories as well as the divisive issues of our times. We will review and analyze the readings while exploring the question of how individuals and groups react to the political controversies and challenges of their times.

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

**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 8 - 10am

**POL4101.01 Managing Ethnic Conflicts***Rotimi Suberu*

How should states and the international community respond to situations of protracted, often lethal, conflicts involving ethnic, linguistic, religious and/or other identity groups? This is one of the central challenges of politics and governance in places as diverse as Afghanistan, Bosnia-Herzegovina, Fiji, Iraq, Northern Ireland, Nigeria, Rwanda/Burundi, Sri Lanka, and Sudan. This course will examine contending explanations of ethnic conflicts, alternative political and constitutional strategies for managing inter-group conflicts, the challenges and opportunities raised by international mediation in deeply divided societies, and case studies of relatively successful and unsuccessful ethnic conflict management.

**Prerequisites:** At least one course in the Social Sciences.  
**Credits:** 2  
**Time:** MTh 10:10 - 12noon  
*(This course meets the first seven weeks of the term.)*

**POL4236.01 Human Rights**

*Mansour Farhang*

This course is designed to study the origins and evolution of the idea of human rights and probe the development of the international human rights movement since World War II. Following a general examination of the concept of individual rights, the course focuses on the history, theory, practice and possibilities of universal human rights standards. Topics include the notion of rights in both Western and non-Western traditions; internationalization of human rights; the question of cultural relativism; national sovereignty and international accountability; globalization and human rights; the United Nations and human rights; the role of non-governmental organizations; human rights in the foreign policy arena; and the challenges facing international protection of human rights. The required readings on these topics provide a range of analytic and normative perspectives for their evaluation.

**Prerequisites:** Prior work in social sciences or literature.

**Credits:** 4

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

**POL4249.01 The Iranian Revolution**

*Mansour Farhang*

This course is designed to examine the origins and evolution of the 1979 Iranian Revolution. Following an overview of major social movements in 20<sup>th</sup> century Iran, the course will focus on the rise of modern nationalism and competing ideological forces challenging the monarchy and the socioeconomic status quo. Topics include class and culture divide; the political economy of oil; influence of Western powers and cultures on Iran's politics and society; Shii Islam as a radical ideology; the Shii clerical establishment and theocracy; secularists and their social base; religion and national identity; tradition versus modernity; revolutionary expectations and performance of the theocratic state; the agendas of the new political elite; and dissent in the Islamic Republic.

**Prerequisites:** Prior work in social sciences.

**Credits:** 4

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

**POL4255.01 Problems of Political Development**

*Rotimi Suberu*

Unlike the more stable democracies of Western Europe and North America, many countries of the so-called developing world lack durable, legitimate and effective political institutions or governmental systems. Rather, several developing countries are in the throes of wrenching political transitions and crises that compound weak political institutions with economic malaise, social polarization and/or cultural-territorial fragmentation. This course focuses on some of the basic issues and challenges associated with politics, and the struggles to establish viable political institutions, in the developing world, with particular emphasis on Africa. Topics to be explored include: the concept of political development; the role or influence of non-democratic or pseudo-democratic regimes; democratization; political corruption; decentralization; and the role of civil society.

**Prerequisites:** At least one class in the social sciences.

**Credits:** 4

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

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:**                        MTh 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 common 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

**PSY4223.01                    Capital Punishment***Ronald Cohen*

Capital punishment is the state-sanctioned killing of a person convicted of committing a crime. Its existence as public policy requires the approval or acquiescence of individual citizens and social groups, and its implementation requires the approval, acquiescence, and participation of a wide range of individuals and institutions. Attitudes toward capital punishment - as public policy and as applied to a particular situation - are often strongly held and deeply felt. Debates on the morality and the effects of capital punishment - again, as public policy and as applied to a particular case - are often contentious and divisive. This course will address two related questions: (1) How do people's beliefs and attitudes about capital punishment develop as they do? (2) How do those who involve themselves, or become involved in, the implementation of capital punishment - particularly jurors, attorneys, judges, and prison officials - understand their participation?

**Prerequisites:**            At least one year of work in any social science discipline.  
**Credits:**                    4  
**Time:**                        MTh 2:10 - 4pm

**PSY4237.01**                    **Conformity and Dissent**  
*Ronald Cohen*

Human beings are social animals, and one of the aspects of their sociality is the relationship between their own, and others', beliefs, attitudes, emotions, and conduct. How do the beliefs (for example) of a person affect the beliefs of others, and how are the former affected by the latter? Under what conditions do people align their beliefs with those of others? And under what conditions do they dissent from those beliefs? What are the consequences of conformity and dissent for individuals, social groups, and societies? Students are expected to attend all classes and participate regularly in them, participate in occasional class-based research (both in- and outside of class), complete reading assignments for each class, and conduct systematic empirical research for their papers. Students will be evaluated on the basis of their participation in classroom discussions and their written work.

**Prerequisites:**                At least one year of work in any social science discipline.  
**Credits:**                        4  
**Time:**                            TF 2:10 - 4pm

<b>VISUAL ARTS/STUDIOS</b>
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**ARC2104.01 Architectural Graphics***Donald Sherefkin*

An introduction to a broad range of drawing techniques, including observational drawing, diagrammatic sketching, and geometric constructions. We will also master the conventions of architectural drawing, from plans and sections to three-dimensional projections.

Weekly workshops and drawing assignments are required.

**Prerequisites:** None.  
**Corequisites:** *ARC2110 History of Architecture.*  
**Credits:** 2  
**Time:** F 2:10 - 6pm

**CER2102.01 Hand-Building Ceramics***Yoko Inoue*

This is an introductory course to learn basic hand-building techniques for making functional or sculptural ceramic objects. Coil building and slab construction techniques to achieve various structural forms will be introduced.

Through several diverse assignments, we will practice various constructing techniques to develop skills. Students are expected to conceive of two projects based on a given theme and to complete the work for midterm and final presentations/class critique. We will learn how to apply research in art and history in ceramics to creative projects. Drawing/sketchbook assignments will be given throughout this course to develop conceptual approaches and skills for organizing of ideas.

Basics of material, glazing and firing techniques will be incorporated in the class.

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

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

**CER2116.01 Fundamentals of Spatial Thinking and Making**

*Barry Bartlett;Jon Isherwood*

Objects guide and define human activity and interactions. On a daily basis, we encounter and navigate thousands of manipulated spatial conditions, from highways, to landscapes, to tableware. How our dimensional reality shapes our experiences is defined by our ability to engage, understand and even alter these conditions.

This is a foundational course in three dimensional art. Students will learn to observe, interpret, and make art objects through a series of projects in both the ceramic and sculpture disciplines. Central to this process will be the study of history, drawing, and learning to use various tools and materials.

**Prerequisites:** None.  
**Credits:** 4  
**Time:** M 10:10 - 12noon, W 8:20 - 12noon

**DA2105.01 Me/You/Us: Digital Narratives**

*Zannah Marsh*

Hyper-accessible, asynchronous, anonymous, social, and confessional: the nature of web—and the emergence of new media forms and applications for it—has created a unique and evolving environment for storytelling. We will survey a range of new narrative forms, such as digital comics, collective storytelling sites, blogs and vlogs, “Lifecasting,” fan fiction, twitter and cell phone “novels,” and transmedia storytelling. We will examine how authenticity, documentary, authorship, voyeurism, sousveillance, and exhibitionism come into play in these new forms. We will experiment with strategies for constructing non-linear narratives, collecting user-generated content, and creating participatory storytelling projects. We will consider works such as Post Secret, Miranda July and Herrell Fletcher’s Learning to Love You More site, Jonathan Harris’ We Feel Fine and The Whale Hunt. We will read texts by Henry Jenkins, Marshall MacLuhan, Clay Shirky, and Scott McCloud. Students will learn basic web design (HTML and CSS) and programming skills and image processing software (Adobe Photoshop) to create visual, interactive, narrative art projects for the web.

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

<b>DRW2149.01</b>	<b>Markmaking and Representation</b>	<i>Mary Lum</i>
<b>DRW2149.02</b>	<b>Markmaking and Representation</b>	<i>Mary Lum</i>
<b>DRW2149.03</b>	<b>Markmaking and Representation</b>	<i>Thorsten Dennerline</i>

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:** M 8:20 - 12noon (section 1)  
**Time:** W 8:20 - 12noon (section 2)  
**Time:** W 2:10 - 6pm (section 3)

**FV2101 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:** WF 10:10 - 12noon

**MA2325.01 Puppets and Animation I**  
*Sue Rees*

The class will be concerned with animating inanimate objects by strings, drawn and digital animation, human puppets, and mechanical means. A variety of filmmakers and techniques will be looked at including The Brothers Quay, Jan Svankmajer, Jiri Trnka, Ladislav Starewicz, and William Kentridge. Students will be expected to produce a variety of short projects followed by a longer more sustained project based on current events and issues. 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:** *DRA2137 History of Animation*. (M 6:30 – 8:20pm).  
**Credits:** 4  
**Time:** M 8:20 - 12noon

**PAI2107.01 Form and Process: Investigations in Painting**  
**PAI2107.02 Form and Process: Investigations in Painting**  
*Ann Pibal*

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

**Prerequisites:** None.  
**Credits:** 4  
**Time:** W 8:20 - 12noon (section 1)  
**Time:** Th 8:20 - 12noon (section 2)

**PHO2109.01 War/Disaster: The Ethics of the Photographer**

*Jonathan Kline*

This course will investigate our understanding of the role photography has played in representing recent conflicts, disasters, and social upheaval from around the world.

Readings include Martha Rosler, Susan Sontag, AD Coleman, David Levi-Strauss, and others. Guests include picture editors, newspaper photographers, photojournalists, and documentarians. Films will also be scheduled to articulate particular points of view.

Students are expected to complete either two photo projects or two seven-page papers in addition to weekly responses to the readings, films, and guests.

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

**PHO2140.01 Photography's Relationship to Painting and Drawing**

*Liz Deschenes*

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

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

**PHO2302.01 Photography Foundation**

*Jonathan Kline*

This course is a study of light and its visual and conceptual expression utilizing primarily black and white materials. Assignments explore form, composition and the construction of 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:** W 2:10 - 6pm

**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

**PRI2113.01 From Sketch to Print**

*Sarah Pike*

This course is designed to be a preliminary investigation into printmaking through the creation of unique and small editioned prints. Emphasis will be placed on the development of states, working in series, and investigation through experience, sketching, memory, and the alteration of images. Printmaking mediums will include monotype, monoprint, and basic intaglio. Students are expected to keep a daily sketchbook in addition to developing print projects.

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

**PRI2112.01 Silkscreen / Serigraphy Workshop**

*Sarah Pike*

This course 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 by creating hand-drawn and digital films. 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:** M 2:10 - 6pm  
*(This course meets the second seven weeks of the term.)*

**SCU2115.01 Fundamentals of Spatial Thinking and Making**

*Barry Bartlett; Jon Isherwood*

Objects guide and define human activity and interactions. On a daily basis, we encounter and navigate thousands of manipulated spatial conditions, from highways, to landscapes, to tableware. How our dimensional reality shapes our experiences is defined by our ability to engage, understand and even alter these conditions.

This is a foundational course in three dimensional art. Students will learn to observe, interpret, and make art objects through a series of projects in both the ceramics and sculpture disciplines. Central to this process will be the study of history, drawing, and learning to use various tools and materials.

**Prerequisites:** None.  
**Credits:** 4  
**Time:** M 10:10 - 12noon, W 8:20 - 12noon

**SCU2206.01 Metal Workshop**

*John Umphlett*

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

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

**VA2112.01                      The Body Acoustic: Toward a Sense of Place**  
*Dana Reitz*

How do we physically understand the spaces we are in? How is each of us affected by them? How do we develop a deeper sense of place?

The Body Acoustic aims to heighten awareness of the reciprocal relationship between the built environment and our senses. Light and sound, distances, height, volume, surfaces, angles/curves and a/symmetries all affect our movement through interior and exterior spaces; our movement, in turn, affects the perception of these spaces. Using methodologies from visual and movement-based art forms, The Body Acoustic provides an opportunity for students of any discipline to engage in trans-disciplinary research and practice.

Throughout the course, students will graphically articulate their experiences inhabiting multiple spaces (i.e. drawing, photo collage), design and make simple situations/spaces to move through and will determine short scenes/movement studies to influence our sense of place.

Students will form teams to complete short on-site exercises and will share results of other assigned exercises through discussion and presentation. Criteria for evaluation include participation in all class sessions and discussions, satisfactory completion of all assignments and active participation in all reviews of student work.

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

**ARC4104.01                      Adaptations**  
**ARC4104.02                      Adaptations**  
*Donald Sherefkin*

This studio will begin with a day-long charrette to generate a design for a single family house. Over the course of the following weeks, the design will then be subjected to a sequence of significant modifications requiring an adaptive response. Each shift will be accomplished over a two week period, during which each student will adapt their project to the new requirements. The changes will encompass the full spectrum of architectural criteria, from site, to materials, to program. In each case, an essential test of the success of the solution will be the degree to which the new criteria have been satisfied, while maintaining the spirit of the initial concept.

**Prerequisites:**                Prior work in Architecture.  
**Credits:**                        4  
**Time:**                            Th 8:20 - 12noon (section 1)  
**Time:**                            W 8:20 - 12noon (section 2)

**CER4230.01 Ceramic Multiples in Installation Art**

*Yoko Inoue*

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

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

Basic knowledge of mold making and casting is required for this class or the student must be willing to commit to studio time outside the class to achieve necessary technical competence. Technical guidance will be provided.

**Prerequisites:** Introductory level ceramics and/or systemic molds, or permission of the instructor.  
**Credits:** 4  
**Time:** T 2:10 - 6pm

**CER4319.01 The Grand Vessel**

*Barry Bartlett*

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

**Prerequisites:** Submitted written proposal which is due a week before registration, sophomores and juniors with a minimum of two terms of ceramics, permission of the instructor.  
**Credits:** 4  
**Time:** M 2:10 - 6pm

**DA4105.01 Data: Art Transformations**

*Zannah Marsh*

We are living in the midst of a data explosion: a sudden accumulation of huge volumes of data - much of it readily accessible online - describing our everyday world from global economic fluctuations to social networking trends and traffic patterns. But how does this raw data become narrative? What alchemy transforms data from information into meaning? And when data is collected and selected, what's been omitted or erased? Data visualization typically is illustrative and utilitarian, but data can be unraveled and re-expressed, transformed into artworks. We will examine information design strategies and the visual language of the infographic as a starting point in creating our own data-based art works. We will experiment with approaches to data that are playful, reverent, poetic, subversive, and ultimately narrative. We will consider works by Alex Dragalescu, Christian Nold, Edward Tufte, Eric Rodebeck, and Chris Jordan. Students will learn basic programming skills in the open source language Processing, and work with data sets and APIs to generate dynamic programs, screen-based artworks, and digital prints.

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

**DRW4106.01                    Juxtaposition: Drawing and Collage**

*Mary Lum*

Since the beginning of the 20<sup>th</sup> century, collage has existed as a vehicle for the most diverse ideas and political concerns of the times. Collage is not simply a method of assembly, a way to bring unrelated fragments into new contexts, but a way of thinking that reflects revolution of all kinds. From Picasso and Braque to Hoch and Heartfield, and more recently Martha Rosler and Mark Bradford, collage confronts the forest of signs, and seeks to cause change through visual means. This drawing course makes use of the traditional media and skills of drawing in combination with found materials and texts. Emphasis is placed on the translation of ideas into a vast quantity of "assembled" drawings.

**Prerequisites:**                One previous drawing class at Bennington and permission of the instructor.  
**Credits:**                        4  
**Time:**                            M 2:10 - 6pm

**FV4225.01                    Multichannel Narrative: Intermediate Video**

*Julie Talen*

This class will cover the basic elements that make the divided screen a new vocabulary for visual storytelling. We will explore such elements as the still vs. the moving camera; the long, uncut take; visual fugues and cutting for visual rhythm. Examples of this form will be studied in both single channel and split-screen films as well as non-narrative "experimental" films, film and video installations, and the inherent multiplicity in online forms.

Class assignments will include readings, exercises and a short video with a story or concept that employs a divided frame for which we'll learn how to write, storyboard, make shot lists, shoot with multiple cameras, and edit a multichannel video.

**Prerequisites:**                *FV2101 Introduction to Video.*  
**Corequisites:**                Screening, Th 7 - 9pm.  
**Credits:**                        4  
**Time;**                            F 2:10 - 6pm

**FV4302.01                    Technology is Form: Advanced Video**

*Julie Talen*

The screen, once trapped in mere movie houses and living room TVs, has exploded into a thousand new places, from buildings that blink in Times Square to videos that drench the walls of the Museum of Modern Art, from Broadway stages to our own computers. Implicit in this new technology of glimpsed meaning is a form that this class will explore: how the relatedness of separate screens can bring meaning, coherence and potential narrative to the technologies that create these divisions. The multi-screen work of Pipilotti Rist, William Kentridge, Doug Aitkin, Gary Hill and Bruce Naumann, among others, will be discussed. Work will include readings, individual projects and both written and video assignments. Thursday evening required screenings.

**Prerequisites:**                Two prior video courses.  
**Corequisites:**                Screening, Th 7 - 9pm.  
**Credits:**                        4  
**Time:**                            Th 2:10 - 6pm

**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 programs. 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 8:20 - 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

**PAI4309.01                   Critical Response in Painting**

*Andrew Spence*

In order to make successful work, artists must know when to follow their instincts, take risks or try new approaches toward developing ideas. Self-confidence and the ability to be critical of one's own work are the tools that come with experience.

This course is intended to offer students feedback on their work as it develops. Their work is addressed within the context of individual development and contemporary issues in painting. Critical response to student work is the primary emphasis of this class. Through visual dialogue, students become more adept at understanding their work objectively and gain confidence in their art-making. Students are expected to make visual and written presentations as well as participate in class discussions.

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

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

**PHO4236.01**                    **Big: Exploring Large Scale Photography**

*Jonathan Kline*

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

Each student will be offered the opportunity to generate 30x40" black and white murals, 24" wide digital prints from the Epson 7600, 20x24 fiber prints and 16x20 RC prints. The medium format and large format camera will be introduced, along with electronic flash and an introduction to scanning and image manipulation using Photoshop CS.

**Prerequisites:**                *PHO2302 Photography Foundation.*

**Credits:**                        4

**Time:**                            Th 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 three 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-term, students will also give a presentation of their work to the class. This is a rigorous class.

**Prerequisites:**                Two print classes at college level/or equivalent advanced Visual Arts work/permission of the instructor.

**Credits:**                        4

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

**SCU4110.01**                    **Metal Workshop Part II**

*John Umphlett*

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

**Prerequisites:**                *SCU2206 Metal Workshop.*

**Credits:**                        2

**Time:**                            Th 8 - 12noon

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

**SCU4215.01 Close Encounters ... Solving the Impossible**

Jon Isherwood

Can artists contribute in some significant way to effect change at a social or political level? We will look at a range of artists from the 18<sup>th</sup> to 21<sup>st</sup> centuries who have attempted to make significant contributions to social change. We will examine how the issues, methods of working, narratives, media, and approaches have been effective. This includes but is not limited to Goya's painting *The 3rd of May*, Marinetti and the Futurist movement, Picasso's *Guernica*, Robert Rauschenberg, Mark Di Suvero's *Peace Tower*, The "Art Workers" Coalition - a short-lived organization founded in 1969 to protest the war, Barbara Kruger, and Maya Lin. Through a series projects, we will make work based on these artists' visual interventions. 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 artists' histories will be essential.

For the second seven weeks, the class will merge with Susan Sgorbati's class *MED4103 Solving the Impossible*, where students will collaborate on projects that imagine their own strategic non-violent encounters and present them to the public. The practical and aesthetic implications of their ideas and the efficacy of their methods to solve the impossible will be evaluated and critiqued.

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:** MW 4:10 - 6pm

**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 class. Two intermediate classes. Demonstration of advanced work in visual arts.  
**Credits:** 4  
**Time:** T 2:10 - 6pm

**VA4205.01**                    **Advanced Workshop in the Visual Arts**  
*Liz Deschenes*

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

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

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

<b>VISUAL ARTS / RELATED STUDIES</b>
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**ARC2110.01                      History of Architecture**  
*Donald Sherefkin*

Architecture is a synthesis of a broad range of disciplines across the liberal arts. Vitruvius, writing in the first century, stated that a good building needed to satisfy three core principles: Firmness, Commodity, and Delight.

This course will elucidate the ways in which these principles have been understood, and manifest over time. In addition to exploring the spatial experience of architecture through slides and film, we will also read brief essays each week to highlight the ways in which aesthetic, socio-economic, philosophical and psychological theories have influenced its development.

Students will be expected to participate in class discussion. Weekly responses to the readings are required, in addition to a comprehensive final presentation of a significant building.

**Prerequisites:**                None.  
**Credits:**                        2  
**Time:**                            T 10:10 - 12noon

**ARC2111.01                      Architecture Seminar**  
*Donald Sherefkin*

This seminar will read a range of foundational texts underpinning architectural history and theory. Active participation in class discussions is required.

Brief written responses will be submitted each week, as well as a final research paper.

**Prerequisites:**                None.  
**Corequisites:**                *ARC2110 History of Architecture.*  
**Credits:**                        2  
**Time:**                            F 10:10 - 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

**VA2106.01**                      **History of Western Art I: Introduction to the History of Painting, Sculpture, and Architecture from Ancient Greece to the Early Renaissance**

*James Voorhies*

This course will trace the development of visual culture from Greek, Roman and Christian art to Romanesque, Gothic and early Renaissance art. It will acquaint students with the history of art in the west through critical examinations of works of art and architecture and the key political, social, intellectual and religious frameworks that produced them. As appropriate, the course will use contemporary contexts such as repatriation, museum acquisitions and artistic and architectural practices as current points of departure for these examinations. Subjects related to patronage, economy, production, gender and the emergent identity of the singular artist will be studied. Students will become familiar with and gain proficiency in a vocabulary for writing and speaking about aesthetic and conceptual aspects of works of art including period and regional styles, mediums, genres, supports and national identities.

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

**VA2286.01**                      **Art in America Since WWII**

*Andrew Spence*

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

**Prerequisites:**                None.  
**Credits:**                        4  
**Time:**                            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. Any Visual Arts faculty member may register a student for this series.

**Credits:**                        1  
**Time:**                            T 7:30 - 9pm

**VA4103.01**

**Take It Outside: Art In Public Space and Social Contexts**

*James Voorhies*

This course will take shape through a series of readings, screenings, conversations and look at curatorial projects related to artists who utilize public space and social context to produce work. Examining the period covering the last 35 years, but concentrating mostly on the past decade, the course will consider artists ranging from Group Material, Art Workers' Coalition, Martha Rosler, Joseph Beuys and Allan Kaprow to Jeremy Deller, N55, Temporary Services, Harrell Fletcher, Guerilla Art Action Group, Red76, Claire Fontaine and more. Alongside discussions about these artists and their practices will be a consideration of the role of the institution of art—meaning exhibition sites, curators, donors, collectors, critics, installers, boards of trustees and media sponsors—and the effect it has on practices that work outside the white cube. Inquiries will be made into how and why process- and knowledge-based practices are supported by the art world. Conversations about these topics will include engagements with artists.

**Prerequisites:** At least one prior course in Visual Art and permission of the instructor.  
**Credits:** 4  
**Time:** F 2:10 - 6pm

**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***Carol Meyer*

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

**Prerequisites:**            Open only to student teachers enrolled in the Master of Arts in Teaching programs and pursuing licensure.

**Credits:**                    4

**Time:**                        TBA

**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**  
*Susan Sgorbati*

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

**Prerequisites:**                      Enrollment in the MFA Program in Dance.  
**Corequisites:**                      Dance Workshop (Thursday 6:30 - 8pm).  
**Credits:**                                      6  
**Time:**                                      Th 10:10 - 12noon

MFA IN MUSIC

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

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

**Prerequisites:**                      Enrollment in the Music MFA program.  
**Corequisites:**                      Must participate in Music Workshop (Tuesday, 6:30 - 8pm).  
**Credits:**                                      4  
**Time:**                                      TBA

MFA IN WRITING

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