

**Fall 2012 Curriculum
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CENTER FOR THE ADVANCEMENT OF PUBLIC ACTION
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The Center’s curricular offerings address the challenges of effective citizenship in today’s world, inviting students to study the world’s most urgent problems as well as to confront what it means to attend to them.

Bennington’s longstanding commitment to educating students toward constructive social purposes is evident throughout the curriculum as a whole; courses offered through the Center focus attention on pressing and evolving issues such as education, the environment, health, the distribution of wealth, the uses of force, and governance. Featured content areas will include media, religion, and law. The Center will also provide regular opportunities to acquire or build upon the capacities and skills necessary to effect change, among them design, rhetoric, mediation, improvisation, and negotiation. Related courses can be found throughout the curriculum.

ADVANCEMENT OF PUBLIC ACTION

APA2112.01 Rhetoric: The Art and Craft of Persuasion

Karen Gover

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

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

APA2150.01 **APA Workshop: Focus: Cities**
Eileen Scully

In 2008, for the first time in human history, more people inhabited cities than the countryside. Cities have always played a fundamental role in the economic and cultural development of human society. Many of society's greatest challenges are intensified by the density of urban populations: slums, crime, poor educational and health outcomes, environmental hazards, and more. Yet increasingly, cities are being viewed as potential laboratories for solving many of these same challenges. This is as true in the developed world as it is in the developing world. The focus of this workshop will be to look at cities through the lens of public action. How can we understand more about the role cities play in contemporary human society? How can we take advantage of what cities have to offer in terms of large-scale public problem solving?

As a CAPA workshop, this course will be one of shared discovery. It is not a course on urban planning or a history of cities, though we will likely learn about both. The method of the course will be to read together and to investigate what cities have to offer us in terms of public action. We will have a shared reading list to get us started, but the curriculum will adapt as we work together to understand better the subject we are exploring. Work will include frequent reading responses, in class presentations, and a final independent project of your design that looks at how cities and urban populations can play a role with regard to a particular social problem of interest to you in the context of your Plan.

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

APA2207.01 **Media and Democracy**
Erika Mijlin

In the midst of the heat and noise of an election season, we will pursue an inquiry into the deeply entangled role of media in a democratic society. Topics may include: historical precedence for media influence before and beyond American democracy, new web-based strategies for the electoral process, the implications of corporate media ownership, the role and responsibilities of a free press, the nature of decentralized social media in the democratic process, tele-visuality, media strategy, public opinion, etc. We will attempt to circumvent the typical extremes of cynicism and/or idealism that often accompany discussions of media and democracy, and instead strive to describe and understand the contemporary realities clearly. Students will be expected to conduct research projects and remain engaged in current media/democracy news stories.

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

APA4106.01

How Do You Know: The Culture of Information

Erika Mijlin

On a daily basis, we each define a relationship to information, as a bearer of truth, evidence, authority, timeliness, social leverage, insight, etc. Part seminar and part workshop, this course will attempt to make that complex relationship visible. We will focus on the idea of Information as an object of cultural study: What is Information, what is its technical and cultural history, from its usage in early computing to the ubiquitous computing of modern existence? What are the qualities, in theory and in practice, of information, data, and knowledge, and how do we use these to organize society? What does it mean to have information, to have access to it, and further, to be informed? Through readings and individual/group projects we will explore these questions, and the cultural role of being an information-seeker across disciplines, experimenting with various ways of framing questions, collecting information, and presenting research.

Prerequisites: Permission of the instructor.

Credits: 4

Time: W 2:10 - 6pm

APA4202.01 APA Workshop: Focus: Human Rights: Women and Girls

Elizabeth Coleman; Susie Ibarra

As long as discrimination and inequities remain so commonplace everywhere in the world, as long as girls and women are valued less, fed less, fed last, overworked, underpaid, not schooled, subjected to violence in and outside their homes—the potential of the human family to create a peaceful, prosperous world will not be realized.

Hillary Clinton

The extension of human rights to women and girls has an unparalleled and demonstrable capacity to transform possibilities—from education, economic equity, and health to governance, the environment, and uses of force. Nonetheless, despite its huge and pragmatic benefits for the entirety of the human community, its evident ethical value, and the vast array of resources that have been directed at achieving the goal of extending full human rights to women and girls, progress in this area is painstaking at best. To address this issue adequately will demand the very best strategic thinking, a breadth of human capacities from rhetoric to design, empathy to quantitative reasoning. The range, complexity and depth of the force field it engages invites the participation of the full gamut of the arts and sciences and a range of perspectives from outside the academy including business, journalism, law, medicine and politics.

The workshop will proceed by first: analyzing and evaluating the current efforts to address the persistence and varieties of inequity; second, on the basis of this analysis selecting the challenge/s to focus on that will enable us to use our resources in optimally effective ways; and finally addressing the challenge carved out by the workshop and laying the groundwork for next steps.

Students are invited to participate in this workshop provided they have an interest in working in the arena of public action whatever the particular area of interest. The choice of focus for this workshop—the full extension of human rights to women and girls—is precisely its capacity to benefit from and integrate a vast range of orientations.

In addition to those enrolled in the workshop, we will engage the resources of Bennington faculty, staff, students and guests from outside the College to assist in realizing its goals.

Reading: Nicholas Kristoff and Shery WuDunn, *Half the Sky* which provides an overview of the current situation and the multiple efforts to address it. Subsequent readings will emerge as the workshop proceeds.

Prerequisites: Permission of the instructors.

Credits: 4

Time: T 8:20 - 12 noon

DESIGN LABS

DL2201.01 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 this type of conflict, 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 will also be explored through the lens of complex dynamical systems. This pattern of self-organization has been reflected in current political movements both here and abroad. A specific intractable environmental conflict will be examined the second half of the term.

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

DL4202.01 The Sababa Project: Children in Crisis

Daniel Michaelson; Susan Sgorbati

There are similarities in children and adolescents all over the world who are in crisis, whether they are youth at-risk in the United States as a result of domestic violence, poverty, drug abuse, or for academic reasons, or if they are youth at-risk in countries that are at-risk, for example, because of horrific violence or issues of economic or environmental sustainability.

This class will meet regularly with students from the Quantum Leap alternative classroom at Mount Anthony Union High School in Bennington. Separately, and together, we will look at adolescence - moving from "telling your story", to understanding adolescent developmental issues (including differences particular to boys or girls), to examining solutions and approaches that help young people navigate the world, to expanding the sense of connection to other communities.

There will be guest speakers from the faculty and community. Readings will include *A Mind at a Time* (Mel Levine), *A Training Guide for Mentors* (Jay Smink), as well as fiction and non-fiction dealing with adolescents coming of age. Films may include *Promises*, *Invisible Children*, and *Pass on the Gift* (Heifer International Foundation).

Bennington College students will write several small reflection essays and one longer research paper, act as mentors to the Quantum Leap students, as well as participate in a small group collaboration with them to create a project that demonstrates sustainability practices in a country of the group's choosing.

Prerequisites: Permission of the instructors. By May 2, please email a brief statement of interest and relevant coursework and experience to dmichaelson@bennington.edu.
Credits: 4
Time: MTh 8:30 - 12 noon, though we will not meet for the entire time every week.

CONFLICT RESOLUTION

MED4282.01 Community Dispute Resolution (Small Claims Court)

Amy Kuzmicki

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: *MOD2110 Mediation and Negotiation.*

Credits: 1

Time: Th 12:30 - 4pm

MED4286.01 Advanced Projects in Community Dispute Resolution

Susan Sgorbati

Students create/investigate/implement a community project. Examples have been "What's GNU? Global Network of Understanding" - the Quantum Leap website that promotes cultural understanding by connecting students around the world, a non-profit "Music In The Key of Peace" that brings Israeli and Palestinian musicians together on projects, and a pilot conflict resolution program for all first year students at the local high school in Bennington.

Prerequisites: *MOD2110 Mediation and Negotiation.*

Credits: 1

Time: T 4:10 - 6pm

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. In addition, each module requires attendance (for a seventh class) at one relevant lecture/performance/event at the college outside of regularly scheduled class time, to be determined by the faculty.

MOD2106.01 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 outside of regularly scheduled class time.

Prerequisites: None.
Credits: 1
Time: **Section 1**
MTh 4:10 - 6pm Thursday, September 6 – Monday, September 24
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 3**
MTh 4:10 - 6pm Thursday, October 25 – Monday, November 12
plus attendance at one lecture/performance/event at the college.
Section 4
MTh 4:10 - 6pm, Monday, November 19 – Monday, December 10
plus attendance at one lecture/performance/event at the college.

MOD2109.03 **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 3**
MTh 4:10 - 6pm Thursday, October 25 – Monday, November 12
plus attendance at one lecture/performance/event at the college.

MOD2110 **Mediation and Negotiation**

Amy Kuzmicki; 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. 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 6 – Monday, September 24
plus attendance at one lecture/performance/event at the college.
Section 2
MTh 4:10 - 6pm Thursday, September 27 – Monday, October 15
plus attendance at one lecture/performance/event at the college.

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: M 8:20 - 12 noon, Th 10:10 - 12 noon

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

Historically, "literacy" often has referred to one's ability to read and write. But that definition is expanding, shaped by discussions of new literacy studies, digital media, and common learning standards. This course explores questions related to literacy learning in our modern context. Our primary goal this semester is to use a more complex understanding of literacy to inform how we think about literacy instruction. We will be exploring literacy education as it applies to emerging literacy, early literacy, and adolescent literacy. We will consider how the learner and his/her qualities (e.g., age, experience, interests, background) affect his/her literacy practices, how teachers can assess a learner's needs, and how teachers can support students in developing meaningful, lifelong literacy practices. Across our discussions, we will consider the ways a teacher's knowledge and beliefs, a learner's strengths and needs, and the instructional purposes and assessments shape instruction.

This course emphasizes an inquiry stance, both as a learner and as a potential literacy teacher. Such a stance prompts us to inquire into our own journeys and experiences as literacy learners, and it encourages us to inquire into the literacy journeys and experiences of diverse students from Kindergarten through high school. While this course focuses on how literacy is taught and can be taught in schools, it is not just a course for teachers, especially if we consider literacy learning as something that we do throughout life and across contexts. To this end, students in this class will engage in literacy tutoring in several different area schools as part of the course requirements.

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

EDU2521.01 Second Language and Culture Acquisition

Peter Jones

Language and cultural learning are potentially transformative, yet can seem evanescent, elusive, and difficult to name and deliberately provide for. What conditions contribute to second language and cultural learning of the transformative kind? How does schooling both cooperate with, and block, opportunities for learning new languages and cultures? Sociocultural, interactionist, and linguistic perspectives structure our exploration of the conditions, processes and outcomes of second language learning. Course participants will engage in second language tutoring in the local school district with English as a Second Language students. The course is particularly recommended for preparation for a semester abroad and can also serve as an opportunity to reflect and theorize upon return.

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

DANCE

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 physical sensations and impulses that inform our moving; the development of one's own physical awareness and movement skills; improvisational structures that test and inform our forming and moving; and tools needed for developing and performing this work. Collaborative and solo projects will be developed throughout the term, and will include a showing in Dance Workshop or in the end-of-term Studio Concert.

Prerequisites: None.
Corequisites: Dance Workshop, Thursdays 7 - 8:30 pm. Dance or Drama lab assignment.
Credits: 4
Time: MTh 2:10 - 4pm

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

DAN2201.01 Experiential Anatomy

Ione Beauchamp

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

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

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

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

DAN2205.01 Costume Rendering

Charles Schoonmaker

This class will explore various methods of communicating one's design ideas to directors, performers, producers, and other members of a creative team. We will use traditional materials such as paper, pencil, and paint. We will also work in new media, such as 'Brushes' on tablets, or Photoshop. It is beneficial if students are comfortable drawing and familiar with programs like Photoshop.

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

DAN2213.01 Movement Practice: Yoga, Gymnastics, and Dance

Terry Creach

For students interested in "moving-through" or flowing yoga asanas informed by attention to alignment, along with basic gymnastic floor-exercise skills that deal with momentum and more complex coordinated actions. We will warm-up with the stretching/strengthening poses and sequences from yoga and apply the alignment principles to rolls, handstands, and cartwheels in order to build gymnastic dance sequences.

Prerequisites: None.
Credits: 2
Time: MTh 8:10 - 10am

DAN2214.01 Movement Practice: Beginning Dance Technique

Katie Martin

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

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

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 and short writing assignments are also included. Attendance at one Saturday afternoon session on September 29 is also expected. 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 8:10 - 10am
(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 *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: None.
Corequisites: *DRA2234 Working With Light* in first half of term (or a previous term).
Credits: 2
Time: MTh 8:10 - 10am
 (This course meets the second seven weeks of the term.)

DAN2307.01 Contemporary African I/Burkina Faso

Souleymane Badolo (MFA Teaching Fellow, supervised by Terry Creach)

Rooted in Contemporary African dance; dancing over/under/inside and outside the tradition. This is a 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: 2
Time: MW 10:10 - 12 noon

DAN4104.01 Performance Project: An Exaltation of Larks

Susan Sgorbati

This performance project is inspired by James Lipton's book, *An Exaltation of Larks* and my emergent improvisation form, "Complex Unison". This project will involve several sections of ensemble inventions that also reveal solo, duet and trio compositions. This project will be in collaboration with visual artist, Jon Isherwood and lighting designer, Michael Giannitti. Admittance by audition.

Prerequisites: Audition: Sunday, May 6, 2012, 6:30 - 8:30pm. VAPA Dance Studio E303.
Credits: 2
Time: W 2:10 - 6pm

DAN4118.01 Movement Practice: Intermed. Contact Improvisation

Felice Wolfzahn

For those with prior technique and/or improvisation experience. In this duet form, we communicate through the language of touch, momentum, and weight. We will explore 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.

Prerequisites: Prior experience in technique and/or improvisation practices and permission of the instructor.
Credits: 1
Time: W 10:10 - 12 noon

DAN4180.01 Tsunami Wave Clouds: Metaphor, Body, and Text

Sherry Kramer; Susan Sgorbati

This course explores movement, improvisation and text in order to generate patterns of discovery about our place under a sky filled with water. We will begin our search using clouds--from fair weather cumulus to tornado funnels--as our guides. We will find our own mysterious images, try to find the words and movements in order to develop short compositions in collaboration, and wonder at them. We will examine how they communicate, whether they are infused with meaning or not, whether they transport and transform us. We will begin with chaos, fear, and confusion, and hope to find convergences of the serious, the frivolous, the joyous and the consequential.

For playwrights, dancers, actors, writers, and visual artists. Expect to research, create, collaborate, and perform.

Prerequisites: Beginning course in Dance, Drama, Literature, or Visual Art.
Credits: 4
Time: TF 2:10 - 4pm

DAN4206.01 Costume Design Projects for Dance

Charles Schoonmaker

The focus of this class is the design of costumes for dancers. The members of the class will be designing the clothes for the performances in the Martha Hill Dance Concert as well as the WIP (works in progress) performances.

Prerequisites: Students should have taken a Dance Composition course of 2000 or 4000 level, or a costume design or costume history course or obtain the permission of the instructor.
Credits: 4
Time: F 10:10 - 12 noon, plus additional time to be determined

DAN4217.01 Movement Practice: Intermediate Ballet

Daniel Roberts (MFA Teaching Fellow, supervised by Dana Reitz)

Ballet has a large presence in the field of contemporary dance, predominantly as a means of training, but also, as a point of reference for 300 years of western dance. This class will focus on classical forms and contemporary uses of ballet in dance, and will address technical function, aesthetics, placement, and virtuosity, all within the ballet vocabulary. The structure will follow a traditional form inclusive of barre, center phrases, turning, and jump work. The class aims to develop strength, flexibility, and coordination for the dancer, while addressing musicality and performance qualities.

Prerequisites: Prior movement training and permission of the instructor.

Credits: 2

Time: MTH 2:10 - 4pm

DAN4291.01 Design and/or Stage Management: School for Lies

Michael Giannitti

Students in this course will engage in the process of set design, lighting design, and/or stage management for the production of *The School for Lies*. Class meetings will provide a forum and mentoring for students involved in design and/or stage management production projects, and out of class work on the production will be substantial. It is open to students who have completed at least one course in design, or have completed or are currently enrolled in a stage management course. While the production will provide the context for most of the work, other assignments may complement the produced work. Students should expect that the hours required to complete the work will not be equally distributed throughout the term; during production periods, much more intensive work is necessary. Students may take this course for two or four credits, depending on their desired work load.

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

Prerequisites: One design or stage management course, or current enrollment in *DRA2251 Stage Management Process*.

Credits: 4

Time: M 2:10 - 4pm, plus additional time to be determined.

DAN4307.01 Contemporary African II/Burkina Faso
Souleymane Badolo (MFA Teaching Fellow, supervised by Terry Creach)

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: 2
Time: M 4:10 - 6pm, W 8:10 - 10am

DAN4314.01 Movement Practice: Intermediate Dance Technique
Katie Martin

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

Prerequisites: Permission of the instructor.
Credits: 2
Time: TF 10:10 -12 noon

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 7 - 8:30 pm) 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 - 12 noon

DAN4344.01 Movement Practice: Advanced Dance Technique

Daniel Roberts (MFA Teaching Fellow, supervised by Terry Creach)

This class will be based in the technique developed by Merce Cunningham for the purposes of his choreographic work, and address the articulations of the spine, codified exercises, complex foot/leg combinations, and jump training. The Cunningham Technique is known for its ability to strengthen the dancer's individual awareness of space. The class aims to enhance the dancer's resilience when dealing with change and stillness, as well as develop complex coordinations between the torso and leg work. Musicality and rhythm are inherent to the work, and will be the nuclei of all work performed in class. A strong focus will be technical function, in regards to individual use of turnout, placement, alignment, and approaches to phrasing.

Prerequisites: Prior movement training and permission of the instructor.
Credits: 2
Time: MTh 10:10 - 12 noon

DAN4366.01 Artist's Portfolio

Dana Reitz

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

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

Prerequisites: Advanced level work in one of the art forms. Permission of the instructor.
Credits: 2
Time: T 4:10 - 6pm

DAN4795.01 Advanced Projects in Dance

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: Dance Workshop (Thursday 7 - 8:30 pm), and Dance or Drama lab assignment.
Credits: 2
Time: M 6:30 - 8:20pm

DRAMA

DRA2100.01 An Introduction to the Art of Sound Design*Julie Last*

How can music, voices, natural and human sounds be used to create a sonic world for live performance, recordings and visual media? This class explores how sound designers work with and manipulate these elements to create sound art. Classes include the exploration of the various uses of Pro Tools as a computer audio production tool for media and live performance, discussions on readings by and about important musical/sound artists, and weekly viewings of films that illustrate the concepts under discussion. Students are encouraged to enter into collaborations with directors, choreographers and film makers in the creation of their final projects.

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

DRA2116.01 The Magical Object - Visual Metaphor*Sherry Kramer*

There is a great difference between a prop and an object on stage that is built or filled with the dramatic forces of a play. Such objects become metaphors, they become fresh comprehensions of the world. In the theater, we believe in magic. Our gaze is focused on ordinary objects...a glass figurine, a pair of shoes, a wedding dress...and then our attention is shaped, and charged, and we watch the everyday grow in meaning and power. Most of our greatest plays, written by our most poetic playwrights, contain a visual metaphor, an object with metaphorical weight that we can see on stage, not just in our mind's eye.

How do we make the ordinary into the extraordinary? How do we create something that can carry meaning across the stage, into the audience and then out of the theater, all the way home, and into the lives of these strangers who come to sit together in the dark? How do we generate a magical object on stage?

Students will read five plays, write a small play that contains a magical object, and, as their final project, build/create that magical object.

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

DRA2145.01 Queer Theater

Kirk Jackson

This class will look at theater through the lens of 20th Century artists and works that address, use, or challenge norms of gender, sexuality, and otherness to question politics, aesthetics, and discourse. We will primarily read, view, analyze, and discuss texts for performance. Students will write a paper and create a project based on their own exploration either individually or in groups.

Students enrolled in this class may also be interested in *DRA2217 Tennessee Williams: Poet of the Heart* that meets at the same time for the first 7 weeks of term.

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

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 2012 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 write one essay.

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

DRA2170.01 The Actor's Instrument *Kirk Jackson*
DRA2170.02 The Actor's Instrument *Jenny Rohn*

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: TF 10:10 - 12 noon (section 1)
Time: MTh 8:10 - 10am (section 2)

DRA2205.01 Costume Rendering

Charles Schoonmaker

This class will explore various methods of communicating one's design ideas to directors, performers, producers, and other members of a creative team. We will use traditional materials such as paper, pencil, and paint. We will also work in new media, such as 'Brushes' on tablets, or Photoshop. It is beneficial if students are comfortable drawing and familiar with programs like Photoshop.

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

DRA2213.01 Embodying Structure: Construction of the Corset

Richard MacPike

In order to construct a historical costume accurately one often needs to start with the foundation garments of that period. This course will examine how corsets and their construction play a role in re-creating period silhouettes. Students will learn how to reproduce period corset patterns as well as construct the corsets with all their structural elements. Particular attention will be paid to fit and how well the natural body is transformed. *DRA2211 Costume Construction Studio Basics* or prior sewing experience preferred but not required.

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

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 - 12 noon
(This course meets the first seven weeks of the term.)

DRA2217.01 Tennessee Williams: Poet of the Heart

Jenny Rohn

Tennessee Williams was one of America's most famous and prolific playwrights. Awarded two Pulitzer Prizes and the Presidential Medal of Freedom, he was also blacklisted by Roman Catholic Cardinal Spellman who called one of his plays, "revolting, deplorable, morally repellant, and offensive to Christian standards of decency." His plays are deeply personal, filled with private anguish and apprehension. We will explore his life and how it informed his work by reading aloud and analyzing several of his major and lesser-known plays. We will also read the biography *Tom: The Unknown Tennessee Williams* by Lyle Leverich.

Students enrolled in this class may also be interested in *DRA2145 Queer Theater* that meets at the same time for the second 7 weeks of term.

Prerequisites: None.
Corequisites: Dance or Drama lab assignment.
Credits: 2
Time: W 8:20 - 12 noon
(*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 and short writing assignments are also included. Attendance at one Saturday afternoon session on September 29 is also expected. 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 8:10 - 10am
(*This course meets the first seven weeks of the term.*)

DRA2235.01 Designing a Light Plot

Michael Giannitti

As a follow-up to the course *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: None.
Corequisites: *DRA2234 Working With Light* in first half of term (or a previous term).
Credits: 2
Time: MTh 8:10 - 10am
 (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. Those who would like to apply material covered in a production context may co-register for the two-credit *DRA4290 Design and/or Stage Management: School for Lies* course.

Prerequisites: None.
Credits: 2
Time: T 8:10 - 10am

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

Dina Janis

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

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

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

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

DRA2277.01 **Choice and Consequence: Alternative History**

Sherry Kramer

“The theater is the place where we learn how to be. At its best, it is a rehearsal for the great moments of our life, including our happinesses. Love, death, we see it on stage and it prepares us for our life” -John Guare

A play is a metaphoric and empathic art form that seduces us into imaginatively making choices and suffering consequences along with the characters on stage. Every day in the real world, we watch as people make choices whose consequences are truly ours to share - some global, some local, some only in our dreams. What if we could rewrite those choices? And change what happens to our lives, our world.

We will spend a little time reading from the Alternative History canon, as well as novels and plays that reveal tragedies and comedies on page and stage. Students will then chose a person born since 1930, a public figure or a family member, research their life, identify a series of their choices and the resulting consequences, and then write a 30-60 minute play where a different choice is made, and the world, as defined by the world of the play, changes.

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

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 *MA2137 History of Animation* in conjunction with this class.

The subject matter of assignments will have roots in the soil--gardening and plants. The class will have group workshops, field trips and showings during the term with *FV2101 Introduction to Video* students who will be working with the same subject matter.

Prerequisites: None.
Corequisites: *MA2137 History of Animation* (M 6:30 - 8:20 pm). Lab, Tuesdays 1- 2 pm.
Credits: 4
Time: M 8:20 - 12 noon

DRA4107.01 Embodying Action in Drama

Dina Janis

How does one choose an action as an actor? How does one understand the arc of the action in a play or text that one is directing? How does one embody action, personalize it, understand it in one's own terms and bring it to life on the stage? Through the in-depth study of the canon of dramatic theory on this subject, analysis of plays with the specific goal of breaking them down in terms of actions and beat changes, as well as the practice of embodying our choices in scene work on our feet- this class will strive to zero in on this often discussed but little understood theoretical and practical concept in drama.

Prerequisites: At least one prior acting, directing, or playwriting class.

Credits: 4

Time: MTh 4:10 - 6pm

DRA4127.01 An Actor's Technique - Nuts and Bolts

Jenny Rohn

How do actors bridge the gap between themselves and the role they are playing? How do actors rehearse with other actors in order to explore the world of the play? This non-performance based class is designed to help individual actors discover their own organic, thorough rehearsal process. Step by step we will clarify the actor's process: character research, character exploration, text analysis, identifying actions, working with scene partners, emotional preparation, and scene presentation. Each student will be required to research and present the biography of one renowned actor during the term, and these presentations will serve as a springboard for an on-going group conversation about the craft of acting. Students will work to create a warm-up specifically designed to meet their individual needs, and work on one scene throughout the term, allowing them to explore deeply, revise, and edit their choices. Various rehearsal techniques will be explored, so that students can begin creating their own rehearsal technique for future performance work.

Prerequisites: *DRA2170 The Actor's Instrument* or permission of the instructor.

Corequisites: Dance or Drama lab assignment.

Credits: 4

Time: MTh 10:10 - 12 noon

DRA4180.01 Tsunami Wave Clouds: Metaphor, Body, and Text

Sherry Kramer; Susan Sgorbati

This course explores movement, improvisation and text in order to generate patterns of discovery about our place under a sky filled with water. We will begin our search using clouds--from fair weather cumulus to tornado funnels--as our guides. We will find our own mysterious images, try to find the words and movements in order to develop short compositions in collaboration, and wonder at them. We will examine how they communicate, whether they are infused with meaning or not, whether they transport and transform us. We will begin with chaos, fear, and confusion, and hope to find convergences of the serious, the frivolous, the joyous and the consequential.

For playwrights, dancers, actors, writers, and visual artists. Expect to research, create, collaborate, and perform.

Prerequisites: Beginning course in Dance, Drama, Literature, or Visual Art.
Credits: 4
Time: TF 2:10 - 4pm

DRA4207.01 Costume Design Projects for Dance

Charles Schoonmaker

The focus of this class is the design of costumes for dancers. The members of the class will be designing the clothes for the performances in the Martha Hill Dance Concert as well as the WIP (works in progress) performances.

Prerequisites: Students should have taken a Dance Composition course of 2000 or 4000 level, or a costume design or costume history course or obtain the permission of the instructor.
Credits: 4
Time: F 10:10 - 12 noon, plus additional time to be determined

DRA4272.01 Sensory Exploration Lab

Dina Janis

What is Sense Memory? How does one create the world of the play sensorially and bring it to life on the stage? How does one prepare the previous circumstances to a scene and embody them in the context of the play? This process-based class will explore, in-depth and on our feet, a series of exercises designed to achieve greater sensory skill in acting technique. Actors will be required to prepare one such exercise each week and share this in class in an "actors gym" atmosphere traditional in this kind of training. There will be extensive class readings investigating the history and development of these kinds of techniques as well as the theater makers known for this development. Film and video will be regularly viewed for our analysis as well. Reading will include: *A Dream of Passion* by Lee Strasberg, *On Method Acting* by Dwight Easty, *An Actor Prepares* by Constantin Stanislavski. An attempt will be made to demystify this often misunderstood, basic acting technique.

Prerequisites: *DRA2170 The Actor's Instrument, DRA4332 Directing I*, or a beginning playwriting course.
Credits: 2
Time: W 2:10 - 4pm

DRA4290.01 Design and/or Stage Management: School for Lies

Michael Giannitti

Students in this course will engage in the process of set design, lighting design, and/or stage management for the production of *The School for Lies*. Class meetings will provide a forum and mentoring for students involved in design and/or stage management production projects, and out of class work on the production will be substantial. It is open to students who have completed at least one course in design, or have completed or are currently enrolled in a stage management course. While the production will provide the context for most of the work, other assignments may complement the produced work. Students should expect that the hours required to complete the work will not be equally distributed throughout the term; during production periods, much more intensive work is necessary. Students may take this course for two or four credits, depending on their desired work load.

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

Prerequisites: One design or stage management course, or current enrollment in *DRA2251 Stage Management Process*.
Credits: 4
Time: M 2:10 - 4pm, plus additional time to be determined.

DRA4305.01 Performance Production: The School for Lies

Kathleen Dimmick

Rambunctious, sexy, snide, witty, and it rhymes! In the fall of 2012 Drama will present *The School for Lies*, David Ives's hip and hilarious adaptation of Moliere's 17th-century comic masterpiece *The Misanthrope*. Like the original, the play skewers hypocrisy in the arenas of love, law, and art, at the same time paying sly homage to Richard Wilbur's great verse translation from the 1950s. This faculty-directed production will guide the student actor toward a successful performance of the play, with preparation, rehearsals, and performances constituting the students' commitment.

Prerequisites: By audition only. Students should prepare a two-minute memorized monologue to be scheduled during Drama auditions held the first week of term.
Credits: 4
Time: MWThF 7 - 10pm, Sa 1 - 6pm

DRA4340.01 Honors Seminar: Theory and Practice of Dramaturgy

Kathleen Dimmick

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

Prerequisites: Advanced work in Drama or Literature.
Credits: 4
Time: W 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

Kirk Jackson

We will address the step-by-step process of discerning a text's dramatic potential and realizing that potential in performance. This translates into developing and implementing a directorial approach through analysis and rehearsal techniques. The term is divided between exercises and rehearsal of individual projects. The work of the course will culminate in a director's approach essay, a rehearsal log, and an open performance of student-directed scenes. Directors will be paired with a dramaturg from *DRA4340 Honors Seminar: Theory and Practice of Dramaturgy*.

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

THE ENVIRONMENT

The study of the environment invites coursework from multiple areas of the curriculum. The courses that are listed in full below can be found only in this section of the curriculum; those that are listed by course title alone are cross-listed and described in full on the pages indicated. For additional related courses, please consult individual areas of the curriculum.

ENV2115.01 Global Problems, Local Solutions

Valerie Imbruce

In this course we will consider how global environmental problems take on societal importance and what steps have been taken to deal with them. What is the role of science in describing environmental problems? How does ideology shape what is seen as a problem? What kinds of conflict arise in the process of defining problems and solutions? The course will focus on the American environment movement from the 1960s to the present day to familiarize students with the main actors and issues of the movement and to track the change in environmental thought over time. We will focus on how people pursue solutions through policy, grassroots organizing, research, and writing. Students in this course will be asked to confront their own ideologies about the environment and reconcile them with the knowledge gained in the course. The course uses environmental issues to explore how normative and empirically based arguments are used in public discourse to achieve change.

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

ENV4107.01 The Agrarian Myth

Valerie Imbruce

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

Prerequisites: One course in environmental studies and one in social science, or permission of the instructor.
Credits: 4
Time: TF 2:10 - 4pm

ENV2102.01 <i>Tim Schroeder</i>	Environmental Geology (see page 73)
ENV2109.01 ENV2109L.01 <i>Kerry Woods</i>	Forests: An Introduction to Ecology and Evolution (see page 67) Forests Lab
ENV2111.01 <i>Tim Schroeder</i>	Intro to Maps & Geographic Information Systems (see page 73)
ENV2112.01 <i>Donald Sherefkin</i>	Nature and Artifice - A History of Architecture (see pages 92, 93)
ENV2114.01 <i>John Bullock</i>	Foundations of Physical Science (see page 78)
ENV2174.01 <i>Kate Dollenmayer</i>	Introduction to Video (see page 96)
ENV2174.02 <i>Kate Purdie</i>	Introduction to Video (see page 96)
ENV2325.01 <i>Sue Rees</i>	Puppets and Animation I (see pages 24, 98)
ENV4125.01 <i>Tim Schroeder</i>	Bedrock Geology (see page 74)

FOREIGN LANGUAGES

CHINESE**CHI2116.01 Chinese Characters and Chinese Culture***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. By studying the etymology and morphology of the most basic Chinese characters students will simultaneously gain insights into traditional Chinese cultural values. This course introduces students to spoken and written Mandarin Chinese, paying particular attention to practical vocabulary and sentence patterns. Students learn the Pinyin(romanized) system of writing and to read and write the most basic Chinese characters. After they master 200 characters, students are able to create skits and write short essays about their daily lives. By the end of the term they are able to recognize up to 500 Chinese characters. Introductory level. Conducted in Chinese.

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

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: MTh 10:10 - 12 noon, W 6:30 - 8:20pm

CHI4210.01 Modern Chinese History in Propaganda

Ginger Lin

Whether on banners hung in public places or in shrill voices blaring from one of millions of loudspeakers spread across the country, propaganda slogans have been a major aspect of the Chinese Communist Party's efforts to forge a modern socialist society. In this course, a selection of these slogans from the beginning of the communist era up to the present will be used as a source of authentic texts for study. Students will explore the role of government social propaganda in shaping modern Chinese culture through in-class discussions and essay writing while developing their competencies in listening, speaking, reading and writing in Mandarin Chinese. Intermediate-high level. Conducted in Chinese.

Prerequisites: Four terms of Chinese or permission of the instructor.

Credits: 4

Time: MTh 2:10 - 4pm

FOREIGN LANGUAGE EDUCATION

FLE2521.01 Second Language and Culture Acquisition

Peter Jones

Language and cultural learning are potentially transformative, yet can seem evanescent, elusive, and difficult to name and deliberately provide for. What conditions contribute to second language and cultural learning of the transformative kind? How does schooling both cooperate with, and block, opportunities for learning new languages and cultures? Sociocultural, interactionist, and linguistic perspectives structure our exploration of the conditions, processes and outcomes of second language learning. Course participants will engage in second language tutoring in the local school district with English as a Second Language students. The course is particularly recommended for preparation for a semester abroad and can also serve as an opportunity to reflect and theorize upon return.

Prerequisites: None.

Credits: 4

Time: T 4:10 - 6pm, 6:30 - 8:20pm

FRENCH

FRE2103.01 Insider Perspectives on the French-Speaking World

Stephen Shapiro

Viewed from the outside, the French-speaking world offers enticing images of beauty, pleasure, and freedom. From the inside, however, it is a complicated, often contradictory world where implicit codes and values shape the most basic aspects of daily life. This course will give you an insider's perspective on a cultural and communicative system whose ideas, customs, and belief systems are surprisingly different from your own. Together, we will examine how daily life and activities (friendship and family relationships, housing, leisure, work, and food culture) reflect culturally specific ideologies and values. Emphasis will be placed on developing ease, fluency, and sophistication in oral and written expression. Designed for students with no previous study of French, this class will revolve around authentic materials from the Francophone world (video, music, advertisements, literary texts). Introductory level. Conducted in French.

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

FRE4120.01 Francophone Cinema: Images of Otherness

FRE4120.02 Francophone Cinema: Images of Otherness

Clint Bruce

This course will introduce students to the diverse cinematic production of the French-speaking world, focusing on countries and regions outside of metropolitan France, namely Quebec, the Caribbean, the Maghreb, and sub-Saharan Africa. We will analyze films that challenge how “the Other” – in terms of ethnic, racial, religious, linguistic, gender, and class differences – is perceived and constructed; considerations of identity, community, and intercultural relations will inform discussion. Students will be responsible for researching topics dealing with relevant history, film-makers, and the regions depicted. Written assignments and oral presentation will develop students' level of comprehension, mastery of grammar, and critical faculties in French. Intermediate-low level. Conducted in French.

Prerequisites: Two terms of French or permission of the instructor.
Credits: 4
Time: TWF 8:30 - 10am (section 1)
Time: TWF 4:10 - 5:40pm (section 2)

FRE4217.01 Literature and Liberté

Clint Bruce

This course explores the complex relationship between esthetic freedom, on the one hand, and political and social freedom, on the other, in nineteenth-century French literature. In the decades following the French Revolution and the Napoleonic wars, the issue of *liberté*/freedom in modern France would fuel continual debate, drive social movements, and spark repeated revolutions. We will thus examine the assumptions and aftereffects of Victor Hugo's call for "freedom in art, freedom in society," seeking out the tension between these values. Writers studied will include Lamartine, Hugo, Balzac (*La Peau de chagrin*), Sand, Baudelaire, Flaubert (*Trois contes*), Rimbaud, Maupassant, and Zola (*Germinal*). Written assignments and oral presentations will focus on language skills and critical analysis with a firm grounding in historical context. Intermediate-high level. Conducted in French.

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

FRE4718.01 Libertinage

Stephen Shapiro

This course examines libertinage, the movement of early-modern freethinkers who championed individual autonomy and questioned the authority of religious, moral, social, and political thought. We will focus particular attention on questions of pleasure and morality, sexuality and power, authority and subversion. Authors will include Montaigne, Descartes, Molière (*Dom Juan*), Cyrano de Bergerac (*Voyage dans la lune*), Diderot (*La religieuse*), Laclos (*Les Liaisons dangereuses*), and Sade (*La Philosophie dans le boudoir*). Regular assignments and oral presentations will help students improve their reading, speaking and writing skills in French. Advanced level. Conducted in French.

Prerequisites: Coursework at the Intermediate-High level and permission of the instructor.
Credits: 4
Time: TF 2:10 - 4pm

ITALIAN

ITA2109.01 Persuasion in Italian Culture

Barbara Alfano

This is an introductory course in Italian that will open the door to the inner aspects of the Boot's culture through the analysis of advertisement. We will take into consideration mostly TV, radio, and magazine commercials. Focusing on the power of persuasion of Italian advertisement, we will explore the tenets of Italian culture whose 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. Furthermore, 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: MTTh 2:10 - 4pm

ITA4115.01 The Culture of Italian Opera

Barbara Alfano

This course explores Italian culture through one of its most celebrated traditions--opera. Students will discuss plots, settings, characters, and themes while strengthening their speaking skills and acquiring new vocabulary. Through the comparison of past and present cultural norms and habits, and through the relationship between those cultural norms and romantic love, students will also gain insight into contemporary Italian life and into Italian history. They will get a grip on the linguistic structures that will enable them to express their points of view with a certain ease, developing, on the writing side, paragraph-level discourse. Students will conclude the term with a guided research project. This class meets three times a week, two as per schedule. The third meeting is devoted to watch the operas and will be scheduled at the beginning of the term, with the students. Low-intermediate level. Conducted in Italian.

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

ITA4605.01 Women's Writing, Women's Voices

Barbara Alfano

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

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

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 10:10 - 12 noon

JPN4213.01 Social Changes and Art in Japan

Ikuko Yoshida

This intermediate course examines how social changes influenced art and how art brought societal changes. In this course, students will discuss the following topics: 1) Westernization and establishment of Japanese Aesthetics in the Meiji Period, 2) wars and art, and 3) exporting Japan's soft power, manga, to the world. Students will analyze and discuss the relationship between social changes and art as they read newspaper articles about Japan's social issues and foreign policies, excerpts from art history books, and popular manga, comic books. In addition, throughout the term, students will practice new grammar points and Kanji, which help students to understand how social issues in Japan are reflected in Japanese art movements and how art changed Japanese society. 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. Advanced level. Conducted in Japanese.

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

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. An examination of Spanish and Latin American print, radio, film, and television advertisements, as well as political cartoons and propaganda, will allow students to consider critically 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 8:10 - 10am

SPA4117.01 After Borges

Jonathan Pitcher

Whether he is the last modernist, or the first postmodern, the least Latin American of all Latin American authors or perhaps the most, the grand destroyer of all illusions or ultimately their victim, in the wake of his own statement that “Every writer creates his own precursors,” Jorge Luis Borges has already provided the theoretical premise for so much subsequent work that this can only be a selective course. While we will read Borges, therefore, with initial forays into the work of Silvina Ocampo, Adolfo Bioy Casares, Mara Luisa Bombal, and Juan Jos Arreola, we will also study his influence on Julio Cortázar, Luisa Valenzuela, Cristina Peri Rossi, and Roberto Bolaño. The course will include at least some consideration of Borges’s impact on the visual arts, and his abiding legacy beyond Latin America in the work of Leonardo Sciascia, Donald Barthelme, Danilo Kis, Martin Amis, and Ian McEwan.

Students will develop their oral and written skills, progressing from paragraph-level exposition to imitation to an initial defense of ideas. This course should also provide contextual support for future studies in Spanish, not to mention other fields.

Low-intermediate level. Conducted in Spanish.

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

SPA4215.01 **Thresholds of Identity**

Sarah Harris

In Thresholds of Identity, we will consider the concept of migrations, domestic and international, through contextualized readings of contemporary Spanish texts. We will study examples that correspond to the three recent major waves in migrations for Spain: 1) movement from rural to urban areas in the early twentieth century 2) emigration from Spain to other countries during and after the Civil War and 3) immigration to Spain during and after the nation's transition to democracy. In our exploration of these Spanish migrations, we will consider the loaded significance of terms such as refugee, immigrant, alterity, hybridity, and transculturation. The focus of the course will be on student-generated discussion and critical thinking about texts and concepts, and students will learn to defend their ideas in spoken and written language. Intermediate-high level. Conducted in Spanish.

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

SPA4714.01 **Roberto Bolaño**

Jonathan Pitcher

This is a paradoxical course. Roberto Bolaño explicitly shunned magical realism, the Boom years, the subsequent imitations, supposedly liberating Latin American literature from its hobnobbing with the establishment, and yet maintained filial ties to Dadaism, surrealism, modernism, Jorge Luis Borges and Julio Cortázar's *Rayuela*, perhaps the first Boom novel. Despite the breadth of the oeuvre, it was almost entirely produced during the last decade of his life, published and translated with alarming rapidity, ranging from cryptic mysticism to dime-store elegance. Branded as *infrarrealista*, thief, terrorist, bookish, and, more apothegmatically these days, as the most influential writer of his generation, we will read Bolaño, even though he probably wouldn't have liked that.

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

Prerequisites: None.**Credits:** 4**Time:** Th 2:10 - 6pm**LIT2110.01 Pathways: An Introduction to Writing***Wayne Hoffmann-Ogier*

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

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

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

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

LIT2131.01 **The Scriptorium**
Camille Guthrie

Defined as a "place for writing," our scriptorium will function as a class for beginning writers and for those who want to brush-up on their essay-writing skills. *Essai* means a trial or attempt, so much of our time will be occupied with writing in class probatively; responding to masterful examples of the essay form critically and creatively; and editing and revising collaboratively. We will read to write and write to read, starting with the inventor of the *essai*, Montaigne; other readings may include work by Arendt, Barthes, Darwin, Douglass, DuBois, Emerson, Freud, Kafka, Keats, Nietzsche, Plato, Sedgwick, Shakespeare, Shōnagon, Sontag, Thoreau, Woolf. Most importantly, in our writing we will practice how to formulate a thesis, develop an argument, and provide supporting evidence. Every week, students can expect to study a text, write a short response, and write and revise in class; during the term, we will rework several pieces into longer essays. Our schedule includes library lessons, grammar review, and individual conferences.

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

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 2012 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 write one essay.

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

LIT2179.01 How to Read a Story

Doug Bauer

The challenge in this class will be to read and then to write critically about great literature with an appreciation of its aims and ambitions, and with earned opinions regarding the writers intentions. (In this effort you'll be reading criticism of the works that will inform but not dictate your own carefully considered views.) All that while also retaining the immediate pleasure of immersing yourselves in the universe of a compelling story. Both these engagements -- the delight we take in the tale and the satisfactions we get from delving for its meanings -- are necessary if we're to take away all we can from that which we read. We will likely read and -- re-read -- Chekhov's *The Lady with the Lap Dog*, Hemingway's *Big Two-Hearted River* and Carver's *Where I'm Calling From*, stories which beckon us to pay closer than close attention to both the worlds presented on the page and their suggested worlds beyond.

Prerequisites: None.
Credits: 2
Time: W 10:10 - 12 noon, 2:10 - 4pm
(This course meets the first seven weeks of the term.)

LIT2181.01 How to Read a Poem

Mark Wunderlich

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

As part of this course, students will be expected to attend lectures and readings of visiting poets.

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

LIT2203.01 **Russian Jewish Literature**

Alexandar Mihailovic

The roots of modern Russian Jewish literature reach back into the Pale of Settlement of the pre-revolutionary era. The vibrant cosmopolitan city of Odessa on the Black Sea provided an important model for the style and political stance of Jewish literature written in Russian, especially evident in the humor of Ilf and Petrov, the reconditioned nineteenth-century novelistic style of Valentin Kataev, the bold prose experiments of Isaac Babel, and the Zionism of Vladimir Jabotinsky. The Russian Jewish experience provided a distinct perspective onto Stalin's purges and the second World War, as reflected in the uncompromising poetry and memoirs of Osip Mandelstam and Evgeniya Ginzburg, and the path-breaking journalism of Vasily Grossman. The work of contemporary authors such as David Bezmozgis, Gary Shteyngart, Dina Rubina, Lara Vapnyar and Wladimir Kaminer reflects a cross-cultural range of style and subject matter, inspired by the complexity of the immigrant experience in Europe, North America, and the Middle East.

Students will be expected to write three short papers requiring close readings of particular texts, and a research term paper.

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

LIT2214.01 **Shakespeare: The History Plays**

Annabel Davis-Goff

We will read and watch seven of Shakespeare's history plays (two Roman and five English). We will examine the historical background of each play, the sources from which Shakespeare drew his material, and a range of critical responses to the plays. Classes will also include discussion, written responses, and some student recitals (optional) of selected scenes or speeches. Students will write two essays.

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

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

Marguerite Feitlowitz

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

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

LIT2280.01 **Cheever and Updike**
Brooke Allen

John Cheever (1912-1982) and John Updike (1932-2009), both closely associated with *The New Yorker*, were two of the foremost American writers of the twentieth century. In this course we will read numerous works by each author. We will concentrate on short stories but will also read some novels, including (probably) Cheever's *Falconer* and Updike's *Rabbit, Run*.

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

LIT2312.01 **The American Short Story**
Doug Bauer

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

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

LIT2315.01 **Schools and Movements in American Poetry**
Michael Dumanis

This course will survey the evolution of, and revolutions in, the American poetry of the last half-century by exploring the work of various aesthetically and culturally linked groups of American poets that came to prominence in the decades following the Second World War: the Beats, the Confessional Poets, the Black Mountain School, the San Francisco Renaissance, the New York School, Deep Image poets, the Black Arts Movement, New Formalists, and L=A=N=G=U=A=G=E poets. As we wade into the impassioned debates surrounding each of these movements to better understand what precisely constitutes a “school” of poetry, we will read poems, manifestos, and essays representative of the aesthetic of each movement, and trace connections these diverse currents in American poetry have with one another. The course will conclude by examining various new schools and movements that contemporary critics have labeled, including Elliptical poetry, documentary or “investigative” poetics, and The New Sincerity. Our course texts will include Paul Hoover’s anthology *Postmodern American Poetry* and several collections of poetry. In addition to two papers and a presentation, students will be expected to attempt writing four mimetics, including a Confessional poem, a New York School poem, a Deep Image poem, and a L=A=N=G=U=A=G=E poem.

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

LIT2345.01 Literature of World War I

Brooke Allen

In this course we will read fiction, poetry, and autobiography written during and directly after the war, by writers who experienced the conflict either on the battlefield or the home front. Authors considered will probably include Robert Graves, Siegfried Sassoon, Erich Maria Remarque, Jaroslav Hasek, Frederic Manning, Isaac Rosenberg, Wilfred Owen, Edmund Blunden, Henri Barbusse, Vera Brittain, and others.

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

LIT2350.01 If This Be a Man: Italian Writers Under the Nazis

Marguerite Feitlowitz

Of the countries occupied by the Nazis, Italy was in important ways unique: although officially Fascist, it was not ideologically anti-Semitic, yet Italian Jews still suffered the signature atrocities of the Nazis. Our readings are by writers who bore witness to particular aspects of the Italian repression: Giorgio Bassani, whose elegant fiction documents the creeping marginalization of privileged assimilated Jews; Natalia Ginsburg, who lived in forced internal exile and whose husband was murdered by the Nazis; Primo Levi, whose account of his year in Auschwitz is one of the essential—and miraculously humane—documents of that ordeal.

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

LIT4120.01 The Writer Abroad

Benjamin Anastas

We will explore the rich tradition of writing by travelers, émigrés and exiles to locate common themes in travel literature across continents and historical periods. Why is it that so many writers have been compelled to go abroad in order to find themselves? How does the writer's relationship to language change when surrounded by another? How does the writer make the "foreign" his or her own? Readings for the term will include travel writing in multiple genres (essays, journals, fiction, poetry, etc.) from Goethe to Rebecca Solnit, and students will be expected to write a number of brief exercises and two longer original pieces of their own.

Prerequisites: Permission of the instructor. By May 2, please submit a writing sample of 3-5 pages to Benjamin Anastas at banastas@bennington.edu. A course roster will be posted on May 7 on the Literature bulletin board on the second floor of the Barn.
Corequisites: Students who are enrolled in this course are required to attend Literature Evenings (every second Wednesday, 7pm).
Credits: 4
Time: MW 10:10 - 12 noon

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

Annabel Davis-Goff

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

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

Prerequisites: By May 2 please contact Annabel Davis-Goff via email at davisgoff@bennington.edu with a statement about your interest in the course. A course roster will be posted on May 7 on the Literature bulletin board on the second floor of the Barn.

Credits: 4

Time: TF 2:10 - 4pm

LIT4248.01 **German Poetry & Poetics: Rilke, Trakl and Celan**

Mark Wunderlich

In this course we will examine in depth the ways in which the work of several major German-language poets responded to the cataclysmic events of World War I (Trakl and Rilke), World War II and the Holocaust (Celan). Though each of these writers saw themselves as breaking from the poetic traditions of the time, we will see how their work was embedded in the cultural landscape of the post Austro-Hungarian Empire and how their work continues to influence writers today. To frame our study, we will also look at work of the late Romantic poet Holderlin, and some poets whose work responds to and echoes that of these writers. Readings will be in English though some knowledge of German is helpful.

Prerequisites: Permission of instructor. Please email Mark Wunderlich by May 2 with a brief statement of interest. A class list will be posted by May 7 on the Literature bulletin board on the second floor of the Barn.

Credits: 4

Time: TF 10:10 - 12 noon

LIT4313.01 **Reading and Writing Poetry**

Michael Dumanis

Students will examine the choices other writers make in their work, through reading a range of selections in contemporary and 20th-century poetry. We will also devote time to discussions of prosody, poetic form, and structure. We will then examine the choices we ourselves make in our work and turn in a new poem every week, each generated through an assignment or prompt. Students will write critical response papers, and will prepare a final portfolio of poems at the end of the term.

Prerequisites: By May 2 please submit a writing sample of 5-7 poems to Michael Dumanis at mdumanis@bennington.edu. A course roster will be posted on May 7 on the Literature bulletin board on the second floor of the Barn.

Corequisites: Students who are enrolled in this course are required to attend Literature Evenings (every second Wednesday, 7pm).

Credits: 4

Time: W 10:10 - 12 noon, 2:10 - 4pm

LIT4340.01 Honors Seminar: Theory and Practice of Dramaturgy

Kathleen Dimmick

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

Prerequisites: Advanced work in Drama or Literature.

Credits: 4

Time: W 2:10 - 6pm

LIT4360.01 Practicum: National Undergrad Literary Anthology

Rebecca Godwin

This two-credit course will focus on reading, selecting, and editing material for *plain china*, an online literary anthology featuring the work of undergraduate students from across the country. The work will result in three online launches during spring 2013. We're looking for readers/editors in poetry, fiction, and nonfiction; interest in art direction and computer knowledge welcome. This course will be conducted online, via Skype and Google Docs.

Prerequisites: Permission of the instructor.

Credits: 2

Time: TBA

LIT4365.01 Honors Seminar: Historical Fictions

Marguerite Feitlowitz

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

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

Prerequisites: Submit writing sample to mfeitlowitz@bennington.edu by May 2. Class list will be posted by May 7 on the Literature bulletin board on the second floor of the Barn.

Credits: 4

Time: W 10:10 - 12 noon, 2:10 - 4pm

LIT4795.01

Senior Projects

Brooke Allen

For seniors working on special projects or senior theses. There will be one group meeting per week. In addition, each member of the class will have frequent individual meetings with the instructor during the course of the term. Students are also required to attend Literature Evenings (every second Wednesday, 7pm).

Prerequisites: Permission of the instructor. Email a proposal explaining your project or thesis, of 2-3 pages in length, to ballen@bennington.edu no later than May 2. A class list will be posted by May 7 on the Literature bulletin board on the second floor of the Barn. Students will be asked to begin work on their projects during the summer and to arrive at the beginning of the term with 30 pages of prose (or 10 pages of poetry) already in hand. Projects will be completed by the end of the term.

Corequisites: Students who are enrolled in this course are required to attend Literature Evenings (every second Wednesday, 7pm).

Credits: 4

Time: W 4:10 - 6pm, and frequent individual meetings as scheduled.

MUSIC

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

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

Prerequisites: None.
Corequisites: Must participate in Music Workshop (Tuesday, 6:30 - 8pm). Students must also register for the lab, *MFN2111*. Two-hour small-group music labs will be scheduled after the first week.
Credits: 2
Time: T 2:10 - 4pm

MFN2111.01 Groundwork Lab*Kitty Brazelton*

This is the required two-hour lab that accompanies *MFN2110 Groundwork: What You Need to Know to Make Music*.

Prerequisites: None.
Corequisites: *MFN2110 Groundwork: What You Need to Know to Make Music*.
Credits: 2
Time: TBA. First meeting only: F 2:10 - 4pm

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 - 8:30pm

MUS4108.01 Sound Studies

Stephen Higa

How do we hear? Why do we listen? From religious chant to village bells to elevator muzak to noise pollution, sound has played a major role in human cultures and human experience since time immemorial. In this course, students will approach and engage critically with sound, listening, hearing, and aurality as categories for the analysis of societies from prehistory to the present day. Readings will be drawn from history, anthropology, philosophy, literature, art, music, environmental studies, and science studies. In addition to weekly readings, students will be asked to write papers, partake in listening/sound exercises, and confect creative projects that engage with the themes of the class.

Prerequisites: One course in social science or music.

Credits: 4

Time: TF 2:10 - 4pm

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

MCO2108.01 Computer Programming for Musical Applications

Daniel Roninson;Jeremy Stewart

This course serves as an introduction to creating computer music environments within the Max/MSP programming language. Relevant aspects of music and digital audio technologies will be addressed as they relate to the class assignments. Students are expected to complete short exercises and show work regularly in class, culminating in a self-designed final project. Skills learned in this course are applicable towards future work in algorithmic composition, interactive environments, and digital signal processing.

Prerequisites: None.

Credits: 2

Time: TBA

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, present their creative work on a regular basis in class sessions and complete two studio projects. The afternoon lab session will cover digital audio recording, digital signal processing, and compositional practice in the electronic music studio.

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

MCO4101.01 Film Music

Nicholas Brooke

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

Prerequisites: A previous composition or theory course, or permission of the instructor.
Credits: 4
Time: MTh 2:10 - 4pm

MCO4110.01 Composing for Strings

Kenji Bunch

The instruments of the string family have been essential components of written music for centuries, and continue to serve as the backbone for contemporary orchestral and chamber works, as well as in the production of jazz, pop, rock, and hip-hop arranging. In this course, we will examine important milestones in string writing, including virtuoso solo works from J.S. Bach to Eugene Ysaÿe, the genesis of the string quartet from Haydn to Bartók, orchestral writing from the Mannheim School to Mahler and Debussy, experimental works from the 17th century (Biber, Vivaldi) to Penderecki and Crumb, and pop arranging from Nelson Riddle to The Beatles' Eleanor Rigby, Motown, and beyond (Coldplay, Verve, Kanye West). To supplement the in-depth study of this existing canon, we will draw upon the vocabularies of these composers to create our own original works that we will workshop in class as a practicum. As a final end-of-term project, we will organize an open reading of original student compositions and arrangements by professional string players from the NYC area.

Prerequisites: Fluency in musical notation, one prior course in music composition.
Credits: 4
Time: T 2:10 - 6pm

MCO4120.01 Beginning Composing

Kenji Bunch

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: W 10:10 - 12 noon, 2:10 - 4pm

MCO4375.01 E-music Projects: Graphic Synthesis & Sonification

Randall Neal

Graphic sound synthesis was pioneered by Iannis Xenakis with his UPIC computer music system. In this environment, the composer can draw, paint, or use imported digital imagery either to generate sound directly, or to signal process sounds. MetaSynth has often been referred to as "the American UPIC". It is not a synthesizer, but a digital sound engine that provides the composer with a wide assortment of digital sound synthesis techniques. In addition to abstract sound generation, MetaSynth also makes it easy for composers to explore unusual scales and scale tuning systems. Sonification is the use of non-vocal audio to perceptualize data. Information drawn from any source in the real world may be translated directly into sound using graphic synthesis. Graphic synthesis and sonification provide composers with an engaging poetic as well as wide open horizons for sonic exploration.

Students are expected to complete short readings, participate in discussions, present their creative work on a regular basis in class sessions, and to complete a substantial project by term's end. An intermediate to advanced level tutorial.

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

MUSIC HISTORY

MHI2105.01 Music Compositions for Dance

Michael Wimberly

This course surveys compositions created by 20th century composers, including the likes of Debussy, Ravel, Prokofiev, Stravinsky, Bartok, Barber, Schuman, Villa-Lobos and others. These composers created landmark compositions for choreographers and dance companies such as, Ballet Russe, Martha Graham, Katherine Dunham, Alvin Ailey, Joffrey Ballet, George Balanchine, Twyla Tharp, Urban Bush Women and Peter Martins to name a few. We will examine their history, relationships, musical style, form and analysis, thematic and compositional devices that made them unique. Each student will be assigned a composer and choreographer to present to the class. There will be weekly research, listening and viewing assignments along with selected readings. Students will be expected to keep a journal of notes on classes and homework.

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

MHI2115.01 Battle of the Bands: Blackface, Brass, & Civil War

Kitty Brazelton

Bands of today have a deep American ancestry. Minstrel bands in blackface snapped their banjos to the backbeat, clicked bones in swing-time and ran gags that begat shtick. Regional pride was embedded in every town's homeboy brass band, decked out in gold braid uniforms, mustaches, and the latest European harmony, these outdoor musical armies broadcast more than tunes - sex, fashion, and Civil War politics for starters. After the war, the newborn Black show biz offered bands of jubilee singers and Black blackface minstrels, tight-knit troupes who grew into barbershop "quartets", answered by singing Country family-bands. But that's just the beginning...

Prerequisites: None.
Corequisites: Attendance at three Music Workshops (Tues 6:30 - 8pm) and three Sacred Harp classes (Thursday between 7 and 9:30pm).
Credits: 4
Time: W 8 - 12 noon

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 - 12 noon

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

Bruce Williamson

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

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

MUSIC PERFORMANCE

MPF2100.01 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. This course may be taken no more than twice for credit.

Prerequisites: None. Music literacy welcome but not required.
Corequisites: Attendance at off-campus public singings because course ends early. Date, time (usually on weekends during the day) and frequency TBA.
Credits: 1
Time: Th 7 - 8:30pm

MPF4100.01 Sage City Symphony

Music Faculty

Sage City Symphony is a community orchestra which invites student participation. The Symphony is noted for the policy of commissioning new works by major composers, in some instances student composers, as well as playing the classics. There are 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 6 - 8:45pm

MPF4110.01 **Bennington World Percussion Ensemble**
Susie Ibarra

This class is a new ensemble for Bennington percussion students to learn, play and perform percussion music that utilizes and focuses on oral traditions and improvisation. Instruments will include hand percussion, drumset, gongs, bamboo, mallet instruments and keyboards. The ensemble will learn and play arrangements of traditional and contemporary compositions for percussion coming from World, Indigenous, Jazz and New Music backgrounds.

Note: The group will be invited to perform on the World Drum Project led by Ibarra for Earth Day 2013 at Rensselaer Polytechnic Institute. World Drum Project is a participatory site specific performance involving ensembles from 12 colleges and schools celebrating creativity and the environment.

Prerequisites: Permission of the instructor. Students must have previous instrumental training and experience. For an audition, contact Susie Ibarra (sibarra@bennington.edu).
Credits: 4
Time: M 4:10 - 6pm, 6:30 - 8:20pm

MPF4125.01 **Sacred Harp College**
Kitty Brazelton

For experienced Sacred Harpers only. You must be familiar with Sacred Harp repertoire and know how to lead from the "hollow square". We will focus on learning to teach and key Sacred Harp. And we will always sing. Attendance will be the only criterion for evaluation. This course may be taken no more than twice for credit.

Prerequisites: One term of *MPF4101.01 Sacred Harp Singing School* or permission of the instructor.
Credits: 1
Time: Th 8 - 9:30pm

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

We will study and perform 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

MPF4235.01 String Chamber Ensemble

Kaori Washiyama

An intensive, performance oriented exploration of the chamber music literature. Students wishing to form a chamber music group should contact a supervising faculty member and propose a specific group of players.

Prerequisites: Students must have significant previous instrumental training and experience.
Corequisites: Must participate in Music Workshop (Tuesday, 6:30 - 8pm).
Credits: 2
Time: TBA

MPF4236.01 Woodwind Chamber Ensemble

Bruce Williamson

An intensive, performance oriented exploration of the chamber music literature. Students wishing to form a chamber music group should contact a supervising faculty member and propose a specific group of players.

Prerequisites: Students must have significant previous instrumental training and experience.
Corequisites: Must participate in Music Workshop (Tuesday, 6:30 - 8pm).
Credits: 2
Time: TBA

MPF4237.01 Brass Chamber Ensemble

Nathan Botts

An intensive, performance oriented exploration of the chamber music literature. Students wishing to form a chamber music group should contact a supervising faculty member and propose a specific group of players.

Prerequisites: Students must have significant previous instrumental training and experience.
Corequisites: Must participate in Music Workshop (Tuesday, 6:30 - 8pm).
Credits: 2
Time: TBA

MPF4238.01 Piano Chamber Ensemble

Polly van der Linde

An intensive, performance oriented exploration of the chamber music literature. Students wishing to form a chamber music group should contact a supervising faculty member and propose a specific group of players.

Prerequisites: Students must have significant previous instrumental training and experience.
Corequisites: Must participate in Music Workshop (Tuesday, 6:30 - 8pm).
Credits: 2
Time: TBA

MPF4250.01 Jazz Ensemble

Bruce Williamson

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 on 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. 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.).

Prerequisites: Audition. Contact Suzanne Jones, x4510, for details.
Corequisites: Students will be requested to show work during the term at Music Workshop (Tuesday, 6:30 - 8pm).
Credits: 2
Time: W 7 - 9pm

MIN2120.01 Drumming: An Extension of Language

Michael Wimberly

This course serves as an introduction to learning rhythms, chants and songs from Africa, Brazil, Cuba, Haiti, and the African Diaspora. Using percussion instruments such as, congas, timbales, surdos, pandeiro, repinique, djembe, dunumba and chekere, students will learn basic hand and stick drumming technique, recognize drumming cues, calls and patterns associated with traditional rhythms from these countries. Rhythms such as, Mandiani, Kakilambey, Samba, Batucada, Yanvalu, Banda, Rhumba, and Guaguanco will be explored. Additionally, we will examine these cultures through studying and discussing their language, dance, politics, mystic and religious beliefs of the people associated with these rhythms.

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

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).
Corequisites: Must perform in Music Workshop (Tuesdays 6:30 - 8pm).
Credits: 2
Time: T 2 - 3pm

MIN2229.01 **Mandolin**
John Kirk

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

Prerequisites: Must have your own instrument.
Corequisites: Must perform in Music Workshop (Tuesdays 6:30 - 8pm).
Credits: 2
Time: T 1 - 2pm

MIN2232.01 **Piano Lab I**
MIN2232.02 **Piano Lab I**
MIN2232.03 **Piano Lab I**
Valerie Peters

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: T 8:10 - 10am (section 1)
Time: F 10:10 - 12 noon (section 2)
Time: F 2:10 - 4pm (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: 2
Time: TBA

MIN2247.01 Beginning Guitar

Frederic Hand

Introduces the fundamentals of acoustic guitar playing, including hand positions, tuning, reading music, major and pentatonic scales, major, minor, and seventh chords, chord progressions, blues progressions, and simple arrangements of songs.

Prerequisites: Any form of previous musical experience: (e.g. singing in a chorus, studying an instrument, having taken a music course).
Corequisites: Must participate in Music Workshop (Tuesday, 6:30 - 8pm).
Credits: 2
Time: F 10:10 - 12 noon

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: 2
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 instructor for details.
Corequisites: Must participate in Music Workshop (Tuesday, 6:30 - 8:00 pm).
Credits: 2
Time: TBA

MIN4218.01 Brass Instruments

Nathan Botts

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. At least one public performance is required each term.

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

MIN4223.01 Clarinet

Bruce Williamson

Study of clarinet technique and repertoire with an emphasis on tone production, dexterity, reading skills, and improvisation. This course is for intermediate-advanced students only.

Prerequisites: Audition. Contact instructor for details.
Corequisites: Students will be requested to show work during the term at Music Workshop (Tuesday, 6:30 - 8 pm).
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 instructor for details.
Corequisites: Must participate in Music Workshop (Tuesday, 6:30 - 8pm).
Credits: 2
Time: Friday, TBA

MIN4236.01 Piano Lab II

Valerie Peters

Basic keyboard skills for those with some prior piano experience.

Prerequisites: *MIN2232 Piano Lab I* or audition and permission of the instructor.
Credits: 2
Time: Th 8:10 - 10am

MIN4237.01 Saxophone

Bruce Williamson

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

Prerequisites: Audition. Contact instructor for details.
Corequisites: Students will be requested to show work during the term at in Music Workshop (Tuesday, 6:30 - 8 pm).
Credits: 2
Time: TBA

MIN4327.01 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. Students will be expected to perform at Music Workshop, or as part of a concert, in ensemble and/or solo.

Prerequisites: 2+ years of violin instruction. Must have your own instrument or arrange for instrument use per term. Permission of the instructor.
Corequisites: Must perform in Music Workshop (Tuesday, 6:30 - 8pm).
Credits: 2
Time: T 3 - 4pm

MIN4333.01 Piano

Christopher Lewis;Yoshiko Sato;Polly van der Linde

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

Prerequisites: Audition. Contact instructor 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.

Prerequisites: Basic piano skills and a rudimentary knowledge of music notation. Audition. Contact instructor for details.
Corequisites: Must attend seven Music Workshops (Tuesday, 6:30 - 8pm).
Credits: 2
Time: TBA

MIN4345.01 Violin/Viola

Kaori Washiyama

Studies in all left-hand positions and shifting of the hand, and an exploration of bow techniques. Students can select from the concerto and sonata repertoire, short pieces, and etudes for study with the aim of further technical development, advancing musicianship, and the opportunity to perform.

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

MVO4130.01 Vocal Chamber Ensemble

Thomas Bogdan

This course is about being more than a member of a choir. We'll learn to be part of an ensemble, listen to one another, make music together and perform without a conductor. We'll learn when to blend and when to stand out. The vocal ensemble will learn and perform sacred and secular music representing compositions from many periods of ensemble singing, old and new, a cappella and accompanied. The performance will also include premiers of new music by Kitty Brazelton. The class will culminate in performances TBA in December.

Prerequisites: Musical abilities, some sight-reading abilities and permission of the instructor.
Auditions, May 2, 6:30 - 7:30pm, VAPA Dance Studio and September 3, 11 - 12 noon,
VAPA Dance Studio.

Credits: 4

Time: MTh 4:10 - 6pm

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

For students of varying levels of singing ability. Vocal production and physiology will be discussed. Group warm-ups and vocalizations will incorporate exercises to develop breath control, resonance, projection, range, color, and agility. The fundamental concepts of singing will be explored in the preparation of specific song assignments. Personalization of text and emotional expression will be addressed. Students will study and perform traditional classical song literature (including early Italian songs, 17-18th century arias and repertoire in several languages) to strengthen and to facilitate technical growth before moving on to other contemporary styles. Students will have half-hour repertory sessions every other week with an accompanist. Students must have previous voice experience and/or study, and some music literacy.

Prerequisites: Audition. Tuesday, September 4th, 1-2pm.
Corequisites: Must participate in Music Workshop (Tuesday, 6:30 - 8pm).
Credits: 2
Time: T 10 - 12 noon (section 1)
Time: W 2:10 - 4pm (section 2)
Time: W 10:10 - 12 noon (section 3)
Time: Th 10:10 - 12 noon (section 4)

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

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

Prerequisites:	Two terms of <i>MVO4301 Intermediate Voice</i> . Permission of the instructor.
Corequisites:	Must participate in Music Workshop (Tuesday, 6:30 - 8pm).
Credits:	2
Time:	TBA (both sections)

MUSIC SOUND DESIGN AND RECORDING

MSR2100.01 An Introduction to the Art of Sound Design

Julie Last

How can music, voices, natural and human sounds be used to create a sonic world for live performance, recordings and visual media? This class explores how sound designers work with and manipulate these elements to create sound art. Classes include the exploration of the various uses of Pro Tools as a computer audio production tool for media and live performance, discussions on readings by and about important musical/sound artists, and weekly viewings of films that illustrate the concepts under discussion. Students are encouraged to enter into collaborations with directors, choreographers and film makers in the creation of their final projects.

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

MSR4052.01 The Art of Acoustic Recording

Julie Last

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:	<i>MSR2100 An Introduction to the Art of Sound Design</i> or <i>MSR2152 Beginning Workshop in Recording</i> .
Corequisites:	Must participate in Music Workshop (Tuesday, 6:30 - 8pm).
Credits:	4
Time:	Th 6:30 - 10:10pm

MSR4362.01 Song Production

Julie Last

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

Note: This class will meet every other Friday.

Prerequisites: *MSR4052 The Art of Acoustic Recording* or permission of the instructor.
Credits: 2
Time: F 8:20 - 12 noon, every other week

MUSIC THEORY

MTH2128.01 Introduction to Harmony

Nicholas Brooke

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

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

MTH4210.01 Minimalism

Nicholas Brooke

An advanced seminar in analyzing the diverse streams of musical minimalism. We'll look at minimalism's conceptual roots in the 1960s, and trace influences from the visual arts, as well as early works of Steve Reich, Philip Glass, Fluxus, Cage, and the Scratch Orchestra. The seminar will combine on-the-score and aural analysis, contrasting open score, aurally taught, and strictly notated works. The class will unpack some of the core techniques of minimalism and post-minimalism: additive rhythms, polyrhythms, canons, and the extended tonalities of works by Reich, Glass, Adams, and Lang. In the end, we'll consider electronica, from Aphex Twin to Battles, as a mutual influence and analogue. Previous work with notation and theory required.

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

SCIENCE, MATH, AND COMPUTING

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

New England is one of the most heavily forested regions in the United States. 14,000 years ago it was covered by ice. When humans arrived about 11,000 years ago, they found forests already established -- and began reshaping the landscape through hunting and fire and, beginning about 2000 years ago, farming. European colonists caused further ecological change by expanding agriculture and bringing livestock, and by 1850 most of the region 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. We will use the forest ecosystems that dominate the New England landscape to explore general concepts of ecology and evolution, and to develop research tools that will be applicable in the study of any ecosystem. This course is for anyone interested in how ecosystems work and why they are as they are; it will also prepare students for more advanced work in ecology and evolution. There will be extensive field-work in potentially unpleasant weather; there will also be quantitative analyses. There will likely be at least one weekend field-trip.

Prerequisites: None, but students should be comfortable with algebra and with quantitative thinking in general.

Corequisites: Students must also register for the lab, *BIO2109L*.

Credits: 4

Time: MTh 10:10 - 12 noon

Time: Th 2:10 - 6pm (lab)

BIO2125.01 **Bacteria, Disease, and Immunity***Michael Shea*

This entry-level course will introduce students to pathogenic bacteria, their role in human diseases, and the immune response they elicit when they invade human tissue. Various mechanisms of infection will be discussed. Additionally, specific emphasis is placed on bacterial structure, how bacterial cells are different from human cells, and how this allows us to selectively target bacteria with therapeutics, namely antibiotics. Because the human immune system is engaged immediately upon internalization of a microbe, the immune response is also discussed. Upon conclusion of the course, students should have a solid understanding of the dynamic interplay between the bacterial cells causing an infection, the resulting immune response in the human body, and the effects of antibiotics on both bacterial and human cells.

Prerequisites: None.

Credits: 4

Time: TF 10:10 - 12 noon

BIO2140.01 Reimagining Memory in Biology and Beyond

David Edelman

How are memories formed, stored, and accessed? This question has been central to psychology and neuroscience since their founding. In this class, we will first review psychological and neurobiological views of memory. We will then explore how memory as a dynamic process might be extended to biological systems outside the brain. We will also survey cultural, social, and linguistic concepts of memory. Finally, we will compare and contrast two compelling—but very different and competing—views of memory: one in which memories are created from the ground up through a process of instruction; and another in which memories arise from selective interactions between an unlabeled world and vast repertoires of pre-defined components, i.e., neurons and neuronal networks. Can such a selection-based view of memory be extended well beyond nervous systems into non-biological domains of human interaction?

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

BIO2150.01 A Neurobiological Almanac of Animal Vision

David Edelman

Around 550 million years ago, there was a dramatic proliferation of animal body plans on Earth. This event, known as the Cambrian Explosion, also marked the appearance of animal vision. Some have even suggested that the advent and elaboration of the eye actually drove the Cambrian Explosion. Among our senses, vision seems to predominate, both in terms of its role in our navigation of the environment and in the degree of its representation in the human brain (roughly half of the human cerebral cortex is dedicated to processing what we see). In this course, we will review the evolution and neurobiology of vision, explore the relationship between visual perception and memory—in particular, the ways in which this relationship informs our conscious experience—and finally touch on the subjective quality of visual perception and its role in shaping human culture and artistic expression.

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

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, developmental, neurophysiological, and sociobiological literature.

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

BIO4104.01 **Evolution**

Kerry Woods

Evolutionary theory provides conceptual unity for biology; Darwin's concept and its derivatives inform every area of life science, from paleontology to molecular biology to physiology to plant and animal behavior to human nature. This course will establish deep grounding in basic selective theory (including some exploration of population genetics) and explore selected current questions through readings in the primary literature. Particular topics may include: evolution of reproductive systems and behaviors, evolutionarily stable strategies and game theory; competing models of sexual selection; inclusive fitness and the evolution of sociality and altruistic behavior; coevolution in mutualistic and predator-prey (parasite-host) systems; evolution of disease and evolutionary medicine; and the (multiple) origin and loss of sex. There will be extensive reading in primary literature as well as both critical and synthetic writing.

Prerequisites: Prior college-level work in biology or permission of instructor; basic familiarity with essential concepts of genetics, cell function, physiology will be assumed. Solid quantitative skills important.
Credits: 4
Time: MTh 8:10 - 10am

BIO4130.01 Molecular Mechanisms of Cancer*Michael Shea*

The normal mechanisms governing cell physiology and replication are tightly regulated at the molecular level. Collectively referred to as “the cell cycle”, these molecular signals, if altered to become either hyperactive or hypoactive, have a profound impact on the cell’s ability to control replication. Although loss of cell cycle control is a commonality that exists among all cancers, the molecular origins of these perturbations can be quite heterogeneous from one cancer type to another. This upper-level course will focus on the physiology of a cancer cell, with particular emphasis on the various mechanisms by which signal transduction pathways become constitutively active in a cancer cell. Additionally, student presentations will guide in-depth discussion of the primary literature ranging from the pioneering experiments of Bishop and Varmus *et al.* that elucidated a viral origin to cancer, to current research in cancer therapeutics.

Prerequisites: *BIO2111 Introduction to Cell Biology* or permission of the instructor.
Credits: 4
Time: T 2:10 - 6pm

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

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 - 12 noon (lab)

CHEMISTRY

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

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

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

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

Chemistry 3 focuses on how reactions happen: what the steps are, how 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 student's own question. Background from the literature will motivate the proposal and initial experiments will be proposed.

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

COMPUTING**CS2150.01 Computing Ecology***Andrew Cencini*

Google, Twitter, Facebook, and the iPhone have fundamentally transformed the way we live, learn, create and work. But are they also transforming our environment? Data centers have been referred to as the factories of the information age – who's paying attention to what's coming out of the smokestacks? What is the environmental cost of bloated software? Is the accelerated pace of technological planned obsolescence (also known as Moore's Law) a critical risk to clean water and air? This course provides an introduction to the environmental impact of computing – in particular, examining data center and personal computing power consumption, as well as physical waste generated by computing. We will conduct physical and virtual experiments to measure and analyze power consumption and efficiency relative to computing (hardware and software), and will learn essential programming and analysis skills applicable to a broad array of questions and problems. In addition, we will survey current academic and industrial research and initiatives relative to green computing, and consider ways to reduce the environmental impact of computing on a personal, local and global level. Students with all levels of technical and programming experience are welcome.

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

CS4130.01 Big Data*Andrew Cencini*

No question should go unanswered on account of the size, complexity, or difficulty in gathering and analyzing data. In this class, we will explore three areas in computing – programming, databases, and distributed computing. The first area, programming, will help students to identify problems that can be solved by means of computer programs, and show us how ideas can be transferred into algorithms and, ultimately, code. The second area is databases. Here, students will be exposed to what a database is and does, the various types and styles of databases, and ways in which data may be organized, imported, manipulated, analyzed, exported and shared. Finally, we will be introduced to Hadoop – a distributed processing framework used to work with massively large data sets. Students will design, refine, and implement a project that uses the theory, skills and tools from one or more of these areas to ask and answer a data-driven question of their own.

Prerequisites: Permission of the instructor.
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 8:10 - 10am

ES2110.01 Intro to Maps & Geographic Information Systems*Tim Schroeder*

This is an introductory course on the theory and practice of analyzing and displaying spatial information. We will investigate the history of cartographic techniques, how the Earth's shape was determined, and the development of coordinate systems for describing locations. Modern computer systems allow mapping of more spatial information than ever before, but more importantly, provide tools to manipulate, process, and query spatial information. Geographic Information Systems (GIS) combine the tools of a computerized mapping system with those of a relational database to allow us to better understand spatial information, formulate inquiries about spatial information, and inform decision making. In this course you will use simple computerized mapping systems to acquire and display spatial information, and you will begin to use GIS tools to manipulate spatial information so that you can formulate and answer questions. Students will be expected to develop their own work and are encouraged to use data from other classes or projects.

Prerequisites: None; Students who have previously taken *ES2105 Introduction to Maps and Graphs* should not take this course.
Credits: 2
Time: T 8:10 - 10am

ES4125.01 Bedrock Geology*Tim Schroeder*

Understanding solid-earth processes requires detailed observations of both the mineralogical/chemical makeup of rocks, and of textures and structures within rocks. The emphasis of the course will be on field and laboratory observation of rock textures and structures, including depositional features that allow us to interpret how the rocks formed, and tectonic/metamorphic features that can help us determine how Plate Tectonic activity modified the rocks since their formation. Students will be expected to become proficient at field observation skills and laboratory methods used to interpret field data. This is an intermediate/advanced level course that assumes prior knowledge of earth systems.

Prerequisites: An introductory Geology or Earth Science course; *ES2102 Environmental Geology* or *ES2101 Geology of the Bennington Region*.

Credits: 4

Time: T 2:10 - 6pm

MATHEMATICS**MAT2111.01 Introduction to Applied Mathematics***Michael Reardon*

The emphasis of this course is on mathematical modeling, and the tools necessary for it. Systems students will model include population growth, predator-prey systems, planetary motion, reaction and diffusion, heat and fluid flow, and evolutionary trees. The necessary mathematical tools to be introduced are difference equations, exponential and logarithmic functions, trigonometric functions, dimensional analysis, estimation of orders of magnitude, interpretation of graphs, and elementary probability. This course is not a repetition of high school mathematics; rather, it places high school mathematics in a larger context, and concentrates on the applications of mathematical thinking to the sciences. You do not need to know about logarithms or trig functions to take the course - we will develop these from the beginning - but you should be comfortable with topics like elementary algebra and drawing simple graphs.

Prerequisites: None.

Credits: 4

Time: MTh 4:10 - 6pm

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). However, pure mathematics often leads to important applications. 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 advanced 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 - 12 noon

MAT2125.01 Linear Algebra, Networks, and Geometry*Andrew McIntyre*

Linear algebra is the study of vectors, matrices, and linear transformations. It has wide application throughout science and computing. This introductory course will be taught from a concrete geometric and computational point of view, with an emphasis on examples. The focus will be on two major applications: the mathematics of linear geometry and computer graphics, (for example, rotations, translations and perspective projections), and the mathematics of networks. A facility with high school algebra is assumed, but there are no other prerequisites. Students who have taken *MAT2115 Introduction to Pure Mathematics* may prefer to take *MAT4175 Advanced Linear Algebra*, which goes into the same topics at a higher level and in more depth.

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

MAT2236.01 Statistics and Their Presentation*Josef Mundt*

Statistics is the art of finding meaning in mathematical abstracts. It is looking at patterns and trying to reason what those patterns mean for the future. Statistics have pervaded modern society--politics, business, economics, and all walks of science depend on statistics and the models contained within to estimate and confirm patterns within their data. This course will focus on learning the basic statistical methods and how to present that data to others. We will focus on regression, correlation, probability, and inference, finishing the course with ANOVA testing. We will combine this statistical knowledge with data presentation, searching for the clearest ways to present knowledge to others. This is an introductory course. No formal prerequisites are required, but a comfort/ability with mathematics including algebra is a necessity.

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

MAT4123.01 Orbital Dynamics*Michael Reardon*

This course will introduce many of the concepts needed to describe orbits of bodies moving in a gravitational field. After an introduction to Newtonian mechanics, the two-body problem will be covered in detail including the classical theory of Kepler orbits, the orbital elements, and orbital transfers. We will then cover important aspects of the three-body problem which is used to model trajectories of small satellites moving in the Earth-Moon and Sun-Earth/Moon systems. This particular problem was made famous for its study by Poincaré whose seminal results provided the foundation for the modern theory of dynamical systems and chaos. We will find that this topic provides a natural introduction to the rich dynamical structure underlying nonlinear systems including fixed points, periodic orbits, stability, and chaotic orbits. Knowledge of differential equations, introductory physics, and linear algebra will be helpful but are not required as necessary concepts from these areas will be provided in class. A good understanding of differential and integral calculus is the only definite prerequisite.

Prerequisites: *MAT4145 Calculus: Analysis of the Infinite* or equivalent.
Credits: 4
Time: TF 10:10 - 12 noon

MAT4175.01 Advanced Linear Algebra*Andrew McIntyre*

Linear algebra is the study of vectors, matrices, and linear transformations. It has wide application throughout science and computing. This advanced course will give a concrete geometric and computational point of view, but will also build a theoretical foundation for more sophisticated theory and examples. Applications will include linear geometry and computer graphics, networks, fourier analysis and quantum mechanics. Students without the prerequisites may prefer to take *MAT2125 Linear Algebra, Networks and Geometry*, which covers some of the same topics at an introductory level.

Prerequisites: *MAT2115 Introduction to Pure Mathematics* or permission of the instructor. Knowledge of calculus is recommended but not required.

Credits: 4

Time: TF 4:10 - 6pm

PHYSICS**PHY4107.01 Modern Observational Techniques***Hugh Crowl*

How are we able to learn about the universe around us? All information astronomers gather about the universe comes in the form of light. Sensing this light can be as simple as looking up at a nearby star or as complex as pointing a computerized telescope with a state-of-the-art digital detector at a distant galaxy. This class will focus on observing - naked eye observing, visual telescopic observing, and digital telescopic observing. We will cover celestial coordinate systems, the design and operation of telescopes, digital detectors, and how modern astronomers extract scientific results from telescopic observations. Work for this course will consist of problem sets, exams, and observing labs, with a self-designed observing project serving as the culminating work. A significant component of this course will involve nighttime observing at Stickney Observatory, which can only be accomplished on clear nights. Because of changeable New England weather, students who enroll in this class will need to have flexible nighttime schedules. In addition, this course is largely a technical course, so a solid background in introductory astronomy is assumed.

Prerequisites: A solid background in introductory astronomy.

Credits: 4

Time: MTh 10:10 - 12 noon

PHY4235.01 **Physics I**
PHY4235L.01 **Physics I: Lab**
Hugh Crowl

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. These forces explain the dynamics of the world around us: from the path of a falling apple to the motion of a car down the highway to the flight of a rocket from the Earth. Careful analysis of the forces that govern these motions reveal countless insights about the world around you and enable you to look at that world with new eyes.

Prerequisites: One college-level math course, a solid high school physics background, or permission of the instructor.
Corequisites: Students must also register for the lab, *PHY4235L.01*.
Credits: 4
Time: TF 10:10 - 12 noon
Time: W 2:10 - 6pm (lab)

SCIENCE AND MATHEMATICS

SCMA2115.01 **Foundations of Physical Science**
John Bullock

A Concise Introduction to the Principles Governing The Transformations of Matter and Energy and How They Relate to Our Environment

Mastery of fire was just the beginning. After fire came kilns, then furnaces, then steam engines, then nuclear reactors. Since our humble beginnings, the story of the development of our species has featured a nearly ubiquitous and insatiable appetite for energy, most commonly in the form of combustible fuels and the heat they provide. But what is heat and what makes such a seemingly familiar and mundane phenomenon such a driving force for human activity? And as traditional sources of heat become scarce, what alternatives exist? These questions provide the framework for this course and the context for examining the foundations of chemical and physical science. The answers provide insights into the nature of heat, energy, and matter, their limitations and possibilities. The environmental, economic, and political challenges that face all countries are deeply intertwined with the scarcity of energy, making an understanding of how it is obtained, harnessed, and lost, of critical importance to all citizens and especially for future leaders and policy makers.

This course will include two weekly lectures with occasional lab exercises to be conducted in class, reading assignments, short papers, review assignments, and a project. Students will publicly present their project work at the end of the term.

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

SCMA4105.01 Science and Math Fifth Term Seminar

Hugh Crowl;Janet Foley

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 and secondary literature with the goal of gaining a broad sense of the work of scientists and mathematicians across a wide range of disciplines. 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 in science" will inform and encourage students as they begin to articulate their own ideas for advanced projects.

Prerequisites: Prior work in natural science or math and permission of the instructor.

Credits: 2

Time: F 2:10 - 4pm

SOCIAL SCIENCE

ANTHROPOLOGY**ANT2125.01 Politics and Culture: From Big Men to Big Brother***Noah Coburn*

This course takes an anthropological approach to understanding how different cultures live and experience politics. The course will begin by looking at how different societies organize politically, from Big Man societies in Papua New Guinea to international organizations. We will critically examine how different cultures understand concepts such as power, nationalism and the state, and in particular, how power is organized when there is no state. Cases will come from a range of areas including the Middle East, South Asia, Europe and the Americas, taking both a comparative and historical approach. We will in particular scrutinize terms such as democracy and civil society that have been developed from a Western context and ask how useful they are when discussing other cultures.

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

ANT2184.01 People, Culture, and Society*Miroslava Prazak*

Anthropology is in essence the comparative study of human societies and cultures. The concept of culture is central to the discipline because it reveals human capacity for creativity and helps in understanding and accounting for the diversity of social and cultural practices found around the world. But nowhere can people live heedless of material constraints. Using ethnographic texts, we examine the interplay between constraints and human creativity to explain the great diversity in the systems of production, distribution and exchange within which people live. We explore the variety of social organizations, gender identities, political systems and religions, and conclude by looking at the impact of the expansion of capitalism on non-western societies and issues of social change and development.

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

ANT4150.01 The Anthropology of International Intervention

Noah Coburn

Since the end of the Cold War, the United States and other major powers have used a series of ‘international interventions’ to re-shape the world system. While having much in common with earlier colonial systems, this era is uniquely marked by a language that focuses on democracy and free-markets, the role of the United Nations and other international organizations, a rising private sector development industry and the dominant role of the United States. But is this somehow a new system or simply a re-shaping of old models? What does this mean for the relationships between countries, cultures and individuals? And what can anthropology contribute to all of this? This course will ask questions about international intervention more broadly while focusing most specifically on the case of Afghanistan.

Prerequisites: Previous work in anthropology and/or other social science.
Credits: 4
Time: MTh 4:10 - 6pm

ANT4204.01 (Re)Presenting Culture

Miroslava Prazak

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

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

ANT4377.01 Cultural Localities

Miroslava Prazak

This advanced research seminar offers the opportunity for detailed study of a society of the world, including its culture, politics, economy, world view, religion, expressive practices, and historical transformations. In the initial segment of the course we will cover shared materials, the second segment is devoted to individual pursuit of a topic, as relevant to a specific peoples or culture. The aim is to explore detailed histories of colonialism, civilization, dictatorships, markets, nationalism, neo-colonialism, and gender relations, as they apply to a specific, contemporary society and the issues that shape it at the beginning of the third millennium. Through readings of literature, colonial theory, anthropology, history, political economy, video documentary, and fieldwork footage, the course provides critical perspectives that form bridges among texts produced by indigenous and exogenous observers. The length of the final paper is expected to be 25-30 pages.

Prerequisites: At least two intermediate anthropology and/or social science classes and permission of the instructor.
Credits: 4
Time: T 2:10 - 6pm

HISTORY

HIS2150.01 Medieval Europe: The Growth of Christianity

Stephen Higa

In this class, students will be introduced to the European Middle Ages through an investigation of its most defining religious tradition. Using a variety of primary sources, we will come to understand the lives, thoughts, feelings, and aspirations of medieval people as they used Christian stories and Christian doctrines to approach the Big Questions of human existence. We tackle such issues as the development of doctrine, the exploration of spirituality, the drive for crusade, the call for reform, the growth of mysticism, and encounters with Christianity's Others (pagan traditions, Judaism, Islam).

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

HIS2210.01 The Journey III: The 1860s

Eileen Scully

Look around the world of the 1860s: the United States torn asunder by slavery and expansion, forged into a nation and future world power; German states coalescing around Prussia to become the powerhouse whose ambitions would bring so much ruin in coming decades; Japan, opened by Commodore Perry, hobbled by imperialist treaties, then laying the foundations of its own world-changing, world-destroying empire; China, defeated in successive wars, semi-colonized, and set on a path toward the Communist victory of 1949; Africa, divided and despoiled by the great "scramble"; Victorian England, at the apex of Pax Britannica; Russia under Alexander II, the abolition of serfdom, and the dilemma of modernizing without the loss of indigenous culture and mores. All this, just from a quick glance out the train window-so much more, just beyond the bend. Students sign on to travel the world in this decade, starting out in San Francisco, then each traveler designing a personal itinerary, keeping a substantial personal journal, writing weekly letters to fictive friends and family.

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

HIS2293.01 Bennington Past and Present

Eileen Scully

This is a hands-on workshop in Bennington local history, with attention to the history of Bennington College, and to the wider contexts of Vermont and New England, America, and the world. Intensive readings and discussions, supplemented by guest speakers and field trips, help situate students in the broad political, social and environmental narrative of Vermont history. In the second half of the course, student-run workshops on self-selected topics provide opportunities for more specialized explorations.

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

HIS4108.01 Sound Studies

Stephen Higa

How do we hear? Why do we listen? From religious chant to village bells to elevator muzak to noise pollution, sound has played a major role in human cultures and human experience since time immemorial. In this course, students will approach and engage critically with sound, listening, hearing, and aurality as categories for the analysis of societies from prehistory to the present day. Readings will be drawn from history, anthropology, philosophy, literature, art, music, environmental studies, and science studies. In addition to weekly readings, students will be asked to write papers, partake in listening/sound exercises, and confect creative projects that engage with the themes of the class.

Prerequisites: One course in social science or music.
Credits: 4
Time: TF 2:10 - 4pm

HIS4750.01 **Special Projects**

Eileen Scully

This course is an opportunity for students to pursue individual and collaborative interdisciplinary independent projects, whether in the exploratory phase or already underway. In early weeks, we workshop and finalize project ideas to produce individual contracts. These contracts include arrangements for each student to receive preliminary consultation on proposals and culminating review of completed work by recognized experts here in the Bennington College community or beyond. Class meetings thereafter are opportunities to learn and hone project-centered capacities, to present and discuss work-in-progress, and to consult one-on-one with the instructor. Recent projects have included sixth-term thesis proposals, seventh- and eight-term research papers, historically grounded short stories and animations, curatorial guides, and video documentaries.

Prerequisites: Email by May 5, to Veronica Jorgensen, Program Coordinator for Social Sciences, a brief statement outlining the sort of project that might be undertaken in the course. A list of students accepted into the course will be posted in Barn 247 by May 7.

Credits: 4

Time: W 6:30 - 10:30pm

POLITICAL ECONOMY

PEC2110.01 **Microeconomics**

Michael Rolleigh

This course is an introduction to the study of the forces of supply and demand that determine prices and the allocation of resources in markets for goods and services, markets for labor, and markets for natural resources. The focus is on how and why markets work, why they may fail to work, and the policy implications of both their successes and failures. The course focuses on developing the basic tools of microeconomic analysis and then applying those tools to topics of popular or policy interest such as minimum wage legislation, pollution control, competition policy, international trade policy, discrimination, tax policy, and the role of government in a market economy. Students will be evaluated on their class participation, problem sets, writing assignments, midterm, and final exam. This class assumes basic skills in algebra, such as solving a system with two equations and two unknowns.

Prerequisites: None.

Credits: 4

Time: TF 10:10 - 12 noon

PEC4150.01 Economic Liberalism and Its Critics

Michael Rolleigh

Economic liberalism claims that society is better off if people enjoy economic freedom. Its critics point to what this position ignores or wrongly assumes. This course explores the relationship between politics and economics by surveying influential works of political economy. The first part examines major thinkers in relation to the historical development of capitalism in Western Europe and the US. This includes the classical liberalism of Adam Smith, the revolutionary socialism of Marx, the reformist ideas of John Stuart Mill and others. The second part considers more recent writings that revise and critique liberalism from a variety of perspectives, and the illustrates the contending views with reference to important policy areas. The historical focus of the course facilitates appreciation of the ongoing dialogue between classical and contemporary views of political economy, while classroom discussion involves frequent reference to public policy issues. Students will be evaluated on their class participation, many short (2 page) papers, and a take-home final exam.

Prerequisites: One previous social science course and permission of the instructor.

Credits: 4

Time: TF 2:10 - 4pm

PHILOSOPHY

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 - 12 noon

PHI2112.01 Rhetoric: The Art and Craft of Persuasion

Karen Gover

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

Prerequisites: None.

Credits: 4

Time: MTh 4:10 - 6pm

PHI2128.01 Existentialism and Phenomenology

Karen Gover

Phenomenology is the philosophical study of the structures of human experience, whereas existentialism is the study of human existence. These two movements intersect and overlap in the history of philosophy. This course undertakes a survey of these movements and their central concepts as they are found in the writings of such thinkers as Kierkegaard, Nietzsche, Heidegger, Sartre, Camus, Marcel, Merleau-Ponty, and others. Concepts such as freedom, facticity, dread, nothingness, the absurd, being-for-itself, and being-in-itself will be examined.

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

PHI4266.01 Kant Seminar

Paul Voice

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

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

PHI4401.01 Philosophy Senior Seminar

Paul Voice

This course requires students to develop and research a substantial piece of philosophical work based on a previous essay they have written. In addition, students will read a selection of important articles and texts in the analytical and continental philosophical traditions.

Prerequisites: At least four previous courses in philosophy including *PHI2109 Philosophical Reasoning*.
Credits: 4
Time: W 2:10 - 6pm

POLITICS AND INTERNATIONAL RELATIONS

POL2101.01 Comparing Political Institutions

Rotimi Suberu

Political institutions are the decision norms and organizations that govern political life. Academic and policy interest in such institutions is flourishing as many previously authoritarian states seek to craft their first democratic political institutions or constitutions. This basic course introduces students to major political institutions and the debates about their relative merits. Readings, assignments, and class discussions and presentations will focus on the alternative institutional structures of contemporary polities, including parliamentary and presidential systems; federal and unitary arrangements; plurality and proportionality electoral designs; formal and informal political institutions; the nature of hybrid political systems; the challenge of institutional design in democratizing and post-conflict states; and illustrative country cases.

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

POL4209.01 State and Society in the Middle East

Mansour Farhang

This course is designed to provide an understanding of the formation and evolution of modern Middle Eastern states; it explores the foundations of authority, the nature of social order, class structure, and political life. It emphasizes the major sociopolitical events relevant to each state's indigenous conditions and international relations. Topics include the challenge of modernity to traditional modes of thought and behavior; the rise of independent and nationalist movements; diversity of historical and national memories in the region; transformation of political identity and legitimacy; the role of military in politics; regional conflicts and competition; the unique circumstances of oil exporting states; the challenge of radical Islamist narratives to both traditional autocracy and secular modernity; the growing appeal of human rights and democracy discourses to the general public; and the social and political significance of generational differences in the region. These topics will be examined, both conceptually and empirically, in the context of the regions encounters with Western powers and cultural influences.

Prerequisites: At least two courses in Social Science.
Credits: 4
Time: MTh 2:10 - 4pm

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 historical, philosophical, legal, political, analytic, and normative perspectives.

Prerequisites: Open to second to fourth year students.
Credits: 4
Time: MTh 10:10 - 12 noon

POL4254.01 African Conflict Resolution

Rotimi Suberu

The prevention, management and resolution of African conflicts constitute a defining challenge for the international community, including the United Nations (UN), which has mounted multiple multi-billion dollar peace operations on the continent. Despite the peace dividend from these operations and other interventions, large segments of the African population continue to live in deadly conflict zones. This course will explore the African conflict resolution experience. Topics will include the structural roots of African conflicts, the institutions, mechanisms, key players, and performance of the continent's evolving conflict resolution architecture, and positive and negative lessons from intermediation in selected major African conflicts.

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

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. 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; state and nation-building; and the role of civil society.

Prerequisites: At least one class in the social sciences.
Credits: 4
Time: W 8:20 - 12 noon

POL4401.01 Research Seminar on U.S. Foreign Policy

Mansour Farhang

This course is a research seminar on U. S. foreign policy toward the Middle East. It is designed to provide each member of the class with the opportunity to undertake an independent research project for the term on a topic of her/his choice. The topic has to be approved by the instructor within a week after the term begins. The class will do some common readings on foreign policy concepts, research methods and use of primary sources. In addition to the discussion of required readings, beginning in the fourth session of the class all students have to make weekly presentations about the progress of their work and be prepared to answer questions relevant to the research. The length of the final paper is expected to be 25-30 pages.

Prerequisites: Advanced students with coursework in politics or international relations and prior approval of the instructor.
Credits: 4
Time: T 6:30 - 10:10pm

PSYCHOLOGY

PSY2204.01 Normality and Abnormality

David Andereg

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 - 12 noon

PSY4125.01 Seminar in Social Psychology

Ronald Cohen

This seminar is intended for students undertaking senior theses or senior projects in social psychology or related disciplines in social science. Each student will work on her or his own project and will contribute to others work through discussion and written feedback throughout the term. A complete, final version of a paper will be due at the end of term.

Prerequisites and description of work:

1. Students in the first term of a faculty approved two-term thesis will craft a question, review relevant literature, and produce a final draft of a research proposal including a description of the method of data collection-- by the end of term. On satisfactory completion, as judged by the faculty tutor and reader, the student will complete the thesis in Spring Term, 2013.
2. Students working on a one-term faculty approved senior project will craft a question, review relevant literature, and complete a paper by the end of the term.
3. Others may be admitted by permission of the instructor. Interested students must submit a proposal (approximately 3 pages) describing the question they want to address, the relevant literature they will review, and the form they expect a final paper to take. Satisfactory completion will indicate the ability to advanced work. This proposal must be submitted by May 1, 2012.

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

PSY4205.01 **SHHH! The Social Construction of Silence**

Ronald Cohen

Silence is a central element of social life, but it has rarely been the focus of explicit research and theory. This may reflect a conception of silence as "absence," or mere ground for figures of speaking, utterance, and noise. This course reverses these conceptions: Silence is a presence, and a figure emerging from grounds of speech, utterance, and noise. It is also the result of a complex social process--silencing-- whose antecedents and consequences we will examine as well. Much of the reading will be drawn from work in social psychology, psychology, and sociology. Other material will come from the anthropological and historical literature, and the mass media. Students write either one or two papers, and each paper must present the results of original research. Students will also maintain a journal on: (1) annotated bibliographic references; (2) specific examples of "noticeable silences"; and (3) specific examples of "broken silences".

Prerequisites: One year of work in a social science discipline, preferably including *PSY2205 Social Psychology*, and permission of instructor.
Credits: 4
Time: MTh 2:10 - 4pm

PSY4302.01 **Cyberpsychology**

David Andereg

This seminar will examine the idea of how the human experience has been changed by contemporary electronic communications, including cell phones, text messaging and the Internet. We will briefly examine hypothetical accounts (i.e. 'the Singularity') but the emphasis in the class will be on research evidence that supports or does not support the hypothesized changes in the way people are now thinking. Topics to be considered will be online identities and attitudes toward the self; intellectual property, theft, and plagiarism; anxiety management; the place of embodied cognition in a disembodied communication world; and the shortening or lengthening of attention spans as a result of the immediacy of information.

Course requirements will include several short papers on course topics and one long culminating research project which will involve collecting research data from real human subjects.

Prerequisites: Two courses in psychology, preferably *PSY2204 Normality and Abnormality* and *Research Methods*, and permission of the instructor.
Credits: 4
Time: MTh 10:10 - 12 noon

VISUAL ARTS

ART HISTORY**AH2112.01 Nature and Artifice - A History of Architecture***Donald Sherefkin*

Because architecture seeks to establish a degree of permanence in the world, it is by definition, not natural, a work of human artifice. But our structures are very much of the earth, and the history of architecture is a record of the manifold ways in which cultures have understood, and responded to, their relationship to nature.

This course will explore the ways in which the natural world has been interpreted and modeled through slides and lectures. Weekly readings on the history of architecture are required. Students will be expected to participate in class discussion. Weekly responses to the readings are required, in addition to a comprehensive final presentation.

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

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

AH4120.01 **Strange Art – the Baroque**

Dan Hofstadter

The Baroque style (“baroque” originally meant “strange”) arose in tandem with the Counter-Reformation, the Roman Catholic Church’s attempt to stem the rise of Protestantism and to reorganize its own conduct. Between around 1560 and roughly 1648, with the Peace of Westphalia, a great many paintings of the Italian Baroque illustrated important biblical scenes with this ideological aim more or less in mind. We’ll read the Gospels and a few other biblical texts as if we were illustrators, and see how some of the great pictorial minds and three-dimensional designers of this period handled their task. Many of these pictures are extremely scenographic or portrayed action as if seen from odd angles, which is how they received the moniker “Baroque.” Space itself becomes highly metaphorical; architecture has you moving through eye-baffling vistas. Artists include the Carracci, Caravaggio, the Gentileschi, Guido Reni, Baciccio, Bernini, Borromini, Andrea Pozzo, Guercino, Lanfranco, Mattia Preti, Luca Giordano, Guido Cagnacci, and others.

Prerequisites: Permission of the instructor.

Credits: 4

Time: F 8:20 - 12 noon

VISUAL ARTS / STUDIOS

ARC2112.01 **Nature and Artifice - A History of Architecture**

Donald Sherefskin

Because architecture seeks to establish a degree of permanence in the world, it is by definition, not natural, a work of human artifice. But our structures are very much of the earth, and the history of architecture is a record of the manifold ways in which cultures have understood, and responded to, their relationship to nature.

This course will explore the ways in which the natural world has been interpreted and modeled through slides and lectures. Weekly readings on the history of architecture are required. Students will be expected to participate in class discussion. Weekly responses to the readings are required, in addition to a comprehensive final presentation.

Prerequisites: None.

Credits: 2

Time: Th 2:10 - 4pm

ARC2130.01 Species of Spaces

Donald Sherefskin

Using George Perec's story, this studio will explore strategies of describing the physical world, with an emphasis on the elements of rooms, buildings, cities and maps - both real and imagined.

Working out from the sheet of paper, and gradually working up into larger scales, we will follow Perec's process, reaching the scope of the city, the world and beyond.

Weekly drawing assignments will be tuned to exploit the qualities of these various spaces. Students will work in a range of media and techniques, including the use of traditional architectural projections.

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

CER2140.01 Low-Fire / Contemporary Practice I

Chad Gunderson

This class will investigate the possibilities of ceramics in the temperature range below 2100 F. Students will gain experience with methods as diverse as reduction-cooled lusters, sagger firing, and brilliantly colored low-fire glazes. Along with regular lectures, students will research and present on a contemporary ceramic artist. Though the course is focused on introducing new techniques, exploration will be project based. Framed by criteria specific to each project, evaluation will be based as much on content as craftsmanship.

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

CER2150.01 Low-Fire / Contemporary Practice II

Chad Gunderson

This course will continue the investigation of low-temperature ceramics started with *CER2140 Low-Fire / Contemporary Practice I*, but new students are welcome as well. Students will gain experience with methods such as china painting, printmaking with ceramics, and using ceramic decals. Along with regular lectures, students will research and present on a contemporary ceramic artist. Though the course is focused on introducing new techniques, exploration will be project based. Framed by criteria specific to each project, evaluation will be based as much on content as craftsmanship.

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

CER2220.01 Observation, Interpretation, and Construction

Barry Bartlett

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

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

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

DA2102.01 Adobe Creative Suite for Artists

Tim Clark

This course familiarizes students with Adobe's Creative Suite and how to incorporate these powerful tools into their creative work. We will explore best practices for using the software for idea development, sketching, prototyping, and presentation. The majority of the course focuses on Adobe Illustrator as well as related lessons in Adobe Photoshop and InDesign. Major tools of the programs are covered including image editing and manipulation, creating original vector graphics, working with type, and creating templates for books and portfolios. Students will apply skills learned to their own creative projects and ideas.

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

DA2110.01 The Web as Artistic Platform

Robert Ransick

This course is an introduction to creative practices within digital technologies specifically focused on Internet based fine art projects. A broad survey of web-based digital arts is examined in tandem with an overview of tools necessary to create your own work. These include HTML, CSS, Photoshop, content management systems, and a basic introduction to JavaScript. Students apply knowledge and skills to web-based creative projects throughout the term. There are lectures, reading assignments, studio projects, and critiques during the course designed to aid the student in developing visual literacy and critical thinking skills in relation to the digital arts.

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

DRW2149.01	Markmaking and Representation	<i>Mary Lum</i>
DRW2149.02	Markmaking and Representation	<i>Colin Brant</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:	W 2:10 - 6pm (section 1)
Time:	W 8am - 12noon (section 2)

FV2101.01	Introduction to Video	<i>Kate Dollenmayer</i>
FV2101.02	Introduction to Video	<i>Kate Purdie</i>

This course teaches techniques fundamental to the craft of moving image creation, including cinematography, lighting, sound recording, and editing. It also provides a conceptual framework for video as an art medium. Students will build individual technical skills while developing an aesthetic vocabulary based on medium-specific audiovisual qualities. Throughout the term we will screen a broad range of examples of film and video works of genres both familiar and perhaps alien. We will address ideas and techniques spanning storytelling and nonnarrative approaches, fiction and nonfiction, linear and nonlinear structures (such as web-based projects), abstraction and representation. We'll spend equal time on the technical skills and the creative possibilities of sound and image editing.

The subject matter of assignments will have roots in the soil--gardening and plants. The class will have group workshops, field trips and showings during the term with *MA2325 Puppets and Animation I* students who will be working with the same subject matter.

Prerequisites:	None.
Corequisites:	Lab, Tuesdays 1- 2 pm (both sections)
Credits:	4
Time:	Th 2:10 - 6pm (section 1)
Time:	T 2:10 - 6pm (section 2)

FV2140.01 **Video/Performance**

Warren Cockerham

This course will investigate intersections of performance and video. Topics and projects will include performance for the camera, performance with the camera, and documenting live performance (multi-camera set-ups and editing). Beginning, intermediate, and advanced video students are welcome.

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

FV2152.01 **The Moving Image Record**

Kate Dollenmayer

How are motion pictures preserved and passed down? In a medium that has evolved so quickly and expansively over such a short time, how can we be confident that what has been preserved is more exemplary or significant than what has been lost or forgotten? The aim of this course is multifaceted: to explore what it means to archive moving images, and to seek out moving image works that lie outside the mainstream of recognized historical value, as well as works that have eluded preservation or ones that present peculiar archival challenges. Through this lens we'll chart the history of human interest in moving images, and the many levels on which those moving images themselves function as records.

Prerequisites: None.
Corequisites: Screening, Wednesdays 7pm.
Credits: 4
Time: TF 10:10 - 12 noon

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. The class will consist of film screenings.

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

MA2215.01 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 - 12 noon
(*This course meets the first seven weeks of the term.*)

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 *MA2137 History of Animation* in conjunction with this class.

The subject matter of assignments will have roots in the soil--gardening and plants. The class will have group workshops, field trips and showings during the term with *FV2101 Introduction to Video* students who will be working with the same subject matter.

Prerequisites: None.
Corequisites: *MA2137 History of Animation* (M 6:30 - 8:20 pm). Lab, Tuesdays 1- 2 pm.
Credits: 4
Time: M 8:20 - 12 noon

PAI2107.01 Form and Process: Investigations in Painting

Ann Pibal

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

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

PHO2151.01 Films by Photographers

Jonathan Kline

This course explores a wide range of film projects undertaken by still photographers over the course of the 20th century. We will be screening 14 films by such noted photographers as Paul Strand, Ruth Orkin, Robert Frank, William Klein, and Cindy Sherman.

Students will be responsible for turning in a weekly response paper for each film.

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

PHO2302.01 Photography Foundation

Liz Deschenes

The objective of this course is to provide the student with a proficiency in the basics of 35mm black and white photography. Class time will be spent working in the darkroom, lab demonstrations, and discussions of student work. In addition to technical lectures and reviews, a selection of images from the history of photography will be shown and discussed throughout the term. The slide presentations will introduce students to various photographic genres with an emphasis on contemporary practice. Reading assignments and one writing assignment will also be part of this course.

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

PRI2120.01 Introduction to Relief Printing: The Woodcut

Jesse Connor

This is an introductory course in relief printmaking. Students will learn the basics of the traditional woodcut within the context of contemporary art making. Through demonstrations, hands on experience and critiques students will learn cutting techniques, about inks, paper and the use of etching presses to print images. Along with learning the technical aspects of relief printmaking, students will be expected to develop a series of black and white images that relate to one another thematically. Wood cut is a direct, simple and unique medium that is accessible to artists of all skill levels.

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

SCU2209.01 Building/Materials: Metalshop

John Umphlett

This course is recommended for all students considering working in sculpture. It is open to other students who are curious about the natural characteristics of materials and the building process. This course will include introductions to gas and electric welding, forging and general shop safety. This course is project-based and students are evaluated on their ability to use the shop tools with proficiency and safety.

Prerequisites: None.
Credits: 2
Time: Th 8 - 12 noon
(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

VA2113.01 Introduction to Rhino 3D Modeling

Guy Snover

Rhino 3D Modeling is a foundational course in Rhinoceros modeling software. Rhinoceros, used by architects, artists, and designers, is now standard software for anyone modeling three-dimensional form. As an accurate and flexible tool, Rhino provides users with workflows for solid modeling, polygonal modeling, and organic NURBS surface modeling. This course covers a broad range of modeling techniques and lays a strong foundation for continued work in 3D modeling. Students complete predefined modeling tasks, as well as create original works of their own design. The term will culminate with a final project that is fully modeled in Rhino and fabricated using laser cutting and 3D printing.

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

VA2115.01 Fundamentals of Spatial Thinking and Making

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 - 12 noon, W 8:20 - 12 noon

VA2116.01 The Magical Object - Visual Metaphor

Sherry Kramer

There is a great difference between a prop and an object on stage that is built or filled with the dramatic forces of a play. Such objects become metaphors, they become fresh comprehensions of the world. In the theater, we believe in magic. Our gaze is focused on ordinary objects...a glass figurine, a pair of shoes, a wedding dress...and then our attention is shaped, and charged, and we watch the everyday grow in meaning and power. Most of our greatest plays, written by our most poetic playwrights, contain a visual metaphor, an object with metaphorical weight that we can see on stage, not just in our mind's eye.

How do we make the ordinary into the extraordinary? How do we create something that can carry meaning across the stage, into the audience and then out of the theater, all the way home, and into the lives of these strangers who come to sit together in the dark? How do we generate a magical object on stage?

Students will read five plays, write a small play that contains a magical object, and, as their final project, build/create that magical object.

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

ARC4150.01 3 Houses 3 Sites

Donald Sherefskin

Using the constraints of a minimal house, students will design three dwellings for three distinct sites: A single, detached house in rural Vermont; a two-family in the town of North Bennington; and a six story walk-up in New York City. In each project, the site analysis and mapping will provide the fundamental tools for developing spatial organization, form, materials, and orientation. Each proposal will be presented with fully developed design drawings and models.

In addition to studio assignments, weekly readings will be assigned that expand on the themes of the history of dwelling, landscape and architecture.

Prerequisites: *ARC2101 Architecture I.*
Credits: 4
Time: W 8:20 - 12 noon

ARC4211.01 Architecture Seminar

Donald Sherefskin

This seminar will read a range of foundational texts underpinning architectural theory. Active participation in class discussions is required. Brief, but well crafted responses will be submitted each week, as well as a final research paper.

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

CER4205.01 **Wood Kilns, A History in Practice**

Barry Bartlett

This course will be focused on new techniques that investigate clay and glazes in the wood-fired kiln. As a class we will improve our understanding of technologies used by both ancient cultures and contemporary artist. Through this study of the earliest types of firing techniques and moving forward in time to the current use of these kilns as a contemporary language in the ceramic arts, the student will gain broader technical control of their own work and learn how current artists mine history to connect and expand their vocabulary as artists.

Students will be expected to be making studio ceramic work throughout the term and to fire the work in the wood kiln. A body of wood-fired works at the end of the term will form their final project presentation.

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

CER4210.01 **Political Ceramics**

Barry Bartlett

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

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

DRW4270.01 **13 Zines: Research/Drawing/Design**

Mary Lum

(after *Thirteen Ways of Looking At A Blackbird*)

This is a course for students who love to look into things. In it we examine the acquisition, presentation, and relationships of specific bodies of knowledge. Each week students choose subjects that fall under broad headings provided as common starting points. Through library research and empirical evidence, information is acquired, drawn, and organized, resulting in the production of one or more zines per week. Processes and conditions are presented weekly, forming parameters for working. Readings from a wide range of subjects, including zine history are required, as is a significant amount of out of class work. Class time is spent drawing, reading, and discussing each others work.

Prerequisites: Three courses in visual art, including one in Drawing and permission of the instructor.
Credits: 4
Time: Th 8:20 - 12 noon

DRW4281.01 **Drawing in Color**

Mary Lum

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

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

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

FV4101.01 **Intermediate Video: The Five Productions**

Kate Purdie

This course involves group productions of five different projects. Students will take different roles in each production from director to cameraperson to editor. Each production will have formalistic requirements to follow, starting with a silent abstract film and moving on to narrative and documentary forms. Screenings and readings will give context to the projects.

Prerequisites: *FV2101 Introduction to Video, FV2103 Video Toolbox, or equivalent.*
Credits: 4
Time: W 10:10 - 12 noon, W 2:10 - 4pm

FV4305.01 Advanced Projects in Video

Kate Dollenmayer

This is a workshop for advanced students pursuing self-directed projects in video. Class time will be spent on group critiques to be supplemented by screenings, readings, discussion, and individual meetings with the instructor. The corequisite *FV4306 Tech Lab for Advanced Projects in Video* will address technological concepts relevant to the completion of projects in the second seven weeks of the term.

Prerequisites: Two prior courses in video and permission of the instructor.
Corequisites: *FV4306 Tech Lab for Advanced Projects in Video.*
Credits: 2
Time: M 2:10 - 4pm

FV4306.01 Tech Lab for Advanced Projects in Video

Warren Cockerham

This two-credit lab will be a technological supplement and a corequisite to *FV4305 Advanced Projects in Video*. Self-directed students will focus on gaining advanced technological knowledge for the purpose of completing their own self-designed video project(s).

Prerequisites: Two prior courses in video and permission of the instructor.
Corequisites: *FV4305 Advanced Projects in Video.*
Credits: 2
Time: F 2:10 - 6pm
(This course meets the second seven weeks of the term.)

MA4102.01 Ways to Manipulate the Two-Dimensional World

Sue Rees

The class will be concerned with creating short animations utilizing two dimensional imagery. The animations will be created using both software and a MultiPlane Camera. The software programs used will be primarily After Effects and Photoshop. MultiPlane cameras have been used for animations from Lotte Reiniger to Norman McLaren, Disney to Martha Colburn.

The first half of the term will be concerned with experimenting in ways to manipulate two-dimensional imagery. The second half of the term will be working in more depth, utilizing the techniques learnt, to create a short animation.

Prerequisites: *MA2325 Puppets and Animation I* or permission of the instructor.
Credits: 4
Time: T 8 - 12 noon

PAI4205.01 **Painting Studio: 20th/21st Century Themes**
Ann Pibal

This intermediate course provides the student a broad platform from which to continue investigations in painting. Emphasis is placed on cultivating individual research and conceptual concerns in tandem with the continued development of an understanding of color, form and space. Structured investigation of painting and painting processes from the 20th Century provide a primary basis for supplemental student research and presentations. Focus is also placed on contemporary art and establishing an awareness of the aesthetic and philosophical context in which artists work today.

Prerequisites: At least one term of painting at Bennington or permission of the instructor.
Credits: 4
Time: W 2:10 - 6pm

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 8:20 - 12 noon

PHO4109.01 **Documentary Practice: 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. 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: *PHO2302 Photography Foundation.*
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: T 2:10 - 6pm

PRI4115.01 **Printmaking Assemblage**

Jesse Connor

This course is about expanding the possibility of the print. Students will bring to class various levels of printmaking experience, and be challenged to look beyond a traditional approach to printmaking. Demonstrations will be given in intaglio, monotype, and woodcut. The prints created will be viewed as an effective means of generating pattern, texture, density and rhythm in an image. Projects will be designed to encourage an exploration of the multimedia, assemblage process. We will combine elements of print, drawing and painting to produce unique works. This class will emphasize the value of the unexpected, whether it refers to the size, shape, or unique combination of materials in the finished piece. Each student will not only demonstrate their ability to create a printed image, but their willingness to improvise, and revise in response to an ongoing, in class dialogue about their work. Intermediate to advanced students will find this class appropriately challenging and supportive.

Prerequisites: Previous print course at the college and permission of the print faculty.

Credits: 4

Time: F 2:10 - 6pm

SCU4110.01 Metal Workshop Part II

John Umphlett

This course is recommended for all students considering working in sculpture. It is open to other students with a curiosity for the ways of materials and the building process. There are fundamental introductions to gas and electric welding, forging, and general shop safety. This course is project based and students are evaluated on their ability to use the shop tools with proficiency and safety. 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: *SCU2209 Building/Materials: Metalshop.*
Credits: 2
Time: Th 8 - 12 noon
(This course meets the second seven weeks of the term.)

SCU4797.01 Projects in Sculpture: Making It Personal

Jon Isherwood

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

VA4104.01 Social Practices in Art

Robert Ransick

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

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

VA4120.01 Daily Document

Ann Pibal

How does one develop a vital creative inquiry? How can a direct connection be made between daily life and making art, between personal and public or political worlds?

Students will create systems of documentation and approaches to 'autobiography' using one or more media. In addition to class assignments that address time, sequence and series, students will work for the full seven weeks with a self-designed daily practice.

There will be formal group critiques as well as discussions of assigned research and reading. Weekly presentations of contemporary artists will provide a platform for our investigations.

Prerequisites: Two courses in any area of visual arts at Bennington.
Credits: 2
Time: M 8:20 - 12 noon
(This course meets the second seven weeks of the term.)

VA4160.01 Inquiry 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. The course will have two main components that will be interspersed throughout the course.

Students will learn about how to research for the visual artist. Simultaneously, we will look at how to embark upon inquiry through a series of assignments that will be decided upon by the concerns of the students in the course. Students will present their research in response to their inquiries while we critically investigate assignments for the studio.

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

VISUAL ARTS / RELATED STUDIES

VA2999.01 **Visual Arts Lecture Series**

Visual Arts Faculty

This is a series of lectures given by visiting artists and critics invited by the Visual Arts faculty.

You will attend lectures on Tuesday evenings at 7:30 pm as well as gallery exhibitions. The number of lectures and exhibitions you must attend will vary according to how many are scheduled in any term.

You are required to take notes during the lectures and exhibitions and produce a one page analytical summary of each event. All papers must be typewritten and turned in at the Visual Arts office two weeks before the end of the term.

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

VA4366.01 **Artist's Portfolio**

Dana Reitz

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

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

Prerequisites: Advanced level work in one of the art forms. Permission of the instructor.
Credits: 2
Time: T 4:10 - 6pm

GRADUATE PROGRAMS

CENTER FOR CREATIVE TEACHING**EDU5424.01 Reflective Practice I: Student Teaching Seminar***Rebecca Ossorio*

This seminar, taken in conjunction with students' yearlong teaching apprenticeship, helps to establish both an ideological and a practical foundation for self-recognition, classroom problem-solving, and smart collegueship. Through reading, class discussions and various projects related to our individual and collective experiences, we compare, contrast, reflect, and improve 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: Th 4:10 - 6pm, 6:30 - 8:20pm

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 program and pursuing licensure.
Credits: 8
Time: TBA

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

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

Prerequisites: Teaching Fellowship or Assistantship 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 7 - 8:30 pm).

Credits: 6

Time: T 2:10 - 6pm