

ART HISTORY

AH 2125.01

Art History Documentary Series: “The Shock of the New”

Jon Isherwood

We will review the acclaimed BBC *Art in Civilization* documentary series by Robert Hughes, art critic and senior writer for *Time* magazine. The videos will be a starting point for discussion in regard to the major art movements in the 20th century, why they occurred and what cultural, social and political conditions were influencing these movements.

Prerequisites: None.

Credits: 1

Time: M 9 - 10am

AH 2133.01

Introduction to Minimalism: Art, Dance, Music

Laura Heon

This course offers an overview of the American art movement of the 1960s and 70s called “Minimalism,” also known as “ABC Art” and “Primary Structures.” Characterized by extreme simplicity of form and a literal, objective approach, Minimalism gave rise to a vibrant exchange among the visual arts, dance, and music. Thus, this course will be divided evenly among visual artists (including Donald Judd, Robert Morris, Sol Lewitt, Dan Flavin), choreographers (Yvonne Rainer, Merce Cunningham, Trisha Brown) and the composers (La Monte Young, Phillip Glass, Terry Riley). It will include a trip to Dia:Beacon in nearby Beacon, NY, where an important collection of minimalist art is on view. The course will touch on the Abstract Expressionist movement, which laid the groundwork for Minimalism, as well as post-minimalist tendencies in the art of our time.

Prerequisites: None.

Credits: 4

Time: M 6:30 - 9:30pm

Spring 2005 Curriculum

AH 4395.01

Art History Survey Seminar

Andrew Spence

This course will follow E.H. Gombrich's *The Story of Art*. The story begins with prehistoric cave paintings and moves rapidly through time to the present. The content of the story follows a time line approach to art history. Since the instructor is a painter, visual emphasis will be placed on the material for this class. Students are expected to read and discuss developments as well as present relevant slides on a weekly basis. Approximately ten weeks will be devoted to weekly discussions followed by a project based on art history. This project will be determined by each student and may be in the form of any medium, written or visual. Student evaluations will be based on written assignments, class attendance, in-class participation as well as a final project.

Prerequisites: Permission of the instructor.

Credits: 2

Time: W 4 – 6:00pm

DANCE

PLEASE NOTE:

All students taking four credits of dance (including two 2-credit courses) are required to complete a Dance or Drama Lab assignment.

DAN 2109.01

Movement Practice: Beginning/Intermediate Dance Technique

Terry Creach

These classes will be taught by advanced dance students, supervised by Terry Creach, who have an interest in developing an approach to teaching contemporary dance techniques. Classes will differ in focus and intention, but each will include a simple and thoughtful warm up leading to full-out dance phrases, capturing qualities and coordinations. We will work to develop an awareness of weight, flow space, gesture, anatomy, and intention throughout the class.

Prerequisites: Prior movement experience or permission of the instructor.

Credits: 2

Time: M, W 2 - 3:30pm

Spring 2005 Curriculum

DAN 2174.01

Short Studies

Dana Reitz

This composition course in dance is designed for students of beginning and intermediate levels. By making a substantial series of quick, short studies, students will investigate the elements of time, space, and qualities of movement. The work will aid in developing a sense of physical awareness, expanding movement vocabulary and honing technical skills. Alignment, balance, timing, and phrasing are all addressed as part of this exploration.

Students are expected to develop new movement material of their own, teach it to others and learn from others in the group; they are expected to develop and rehearse work outside of class on a regular basis. Some of these pieces will be performed in dance workshops and studio showings.

Prerequisites: None.

Co requisites: Dance Workshop (Thursday 4:30 - 6:00pm), Dance or Drama Lab assignment.

Credits: 4

Time: M, Th 2 - 3:45pm, Th 4:30 - 6pm

DAN 2213.01

Movement Practice: Yoga, Gymnastics, and Dance

Terry Creach

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

Prerequisites: None.

Credits: 2

Time: M, Th 8 - 9:45am

Spring 2005 Curriculum

DAN 2277.01

Dance on Film

Dana Reitz, Susan Sgorbati

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

Prerequisites: None.

Credits: 2

Time: T 4 - 5:45pm

DAN 4113.01

Movement Practice: Clear and Simple Ballet

Peggy Florin

For the intermediate student in dance - This ballet class is designed for those with previous training in dance who wish to reinvestigate the ballet class, its rhythms, alignment and coordination. Attention will be given to clarity of line and motion, seeking unaffected style and safe usage in the practice of ballet.

Prerequisites: Beginning Ballet or by permission of the instructor.

Credits: 2

Time: T, F 8 - 9:45am

DAN 4214.01

The Muscles: Anatomy for Movers

Peggy Florin

In this four credit course, designed for those familiar with the anatomy of the skeleton, we will study how the important muscle groups allow for articulation of the joints and support for our upright stance. With the aid of the *Anatomy Coloring Book* and other sources, we will investigate the nature of muscle tissue and the mechanics of its action, based on structure and placement. Touch, movement, muscle testing, drawing and observation will be used in this experiential study. Further inquiry into muscle memory, learning and the development of skills will broaden the range of our work, with the goal of bringing more efficient movement options to everyday life.

Prerequisites: DAN 2102 *Experiential Anatomy* or permission of the instructor.

Credits: 4

Time: T, F 10:15 - 12noon

Spring 2005 Curriculum

DAN 4313.01

Movement Practice: Technique II

Katie Martin and Additional Guest Faculty

This movement practice is designed for students with prior dance technique training. We begin with a simple, straightforward warm-up that focuses on the alignment of our skeletal structure and our awareness of the deep supporting muscles of the body. We apply this information to kinetically challenging phrase work and to improvisational studies that acknowledge the wholeness of the body. These studies provide an opportunity to access multiple pathways of movement, become aware of rhythmical changes, and test our dynamic range. Emphasis is placed on understanding of movement impulse, on moving boldly, taking chances, and finding strength and ease within our bodies.

Prerequisites: Prior dance experience and permission of the instructor.

Credits: 2

Time: M, Th 10:15 – 12noon

DAN 4314.01

Movement Practice: Intermediate Dance Technique

Terry Creach

This class has been cancelled and replaced by DAN 2109.01, which meets M, W 2 – 3:30pm, and is 2 credits.

DAN 4324.01

Movement Practice: Technique, Phrasing, Performance

Dana Reitz

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

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

Prerequisites: Intermediate or advanced level experience in dance.

Credits: 2

Time: T, F 10:15 - 12noon

Spring 2005 Curriculum

DAN 4357.01

Improvisation Ensemble for Dancers and Musicians

Susan Sgorbati, Bruce Williamson

This course focuses on work in the performance of improvisation. For dancers, special attention is given to the development of individual movement vocabularies, the exploration of forms and emergent structures. For musicians, special attention is given to creating rhythms and sonorities which can then be manipulated and developed while interacting with dancers in the moment. Dancers are expected to have experience with improvisation in performance and are asked to provide a structure for the group. Musicians should have basic skills on their instrument and be able to create and convey a sense of form to other musicians in an efficient way. At least two performances per term required (one at Dance Workshop and the other at Music Workshop).

Prerequisites: Some experience and training in either dance or music required.

Co-requisite: Dance Workshop (Thursday 4:30 - 6:00pm), Dance or Drama Lab assignment.

Credits: 4

Time: M, Th 2 - 3:45pm, Th 4:30 - 6pm

DAN 4366.01

Artist's Portfolio

Dana Reitz

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

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

Prerequisites: Advanced work in any art form.

Credits: 2

Time: M 4 - 5:45pm

Spring 2005 Curriculum

DAN 4683.01

Paul Matteson Performance Project

Terry Creach, Paul Matteson

Participants in this two-credit seven-week intensive will be involved in the creation of a new dance piece with guest choreographer, Paul Matteson. Quirky and rhythmic movement phrases will be taught that the dancers will be asked to reconfigure and complicate. Movement and partnering material will be generated through improvisation and compositional tasks and games. The project culminates in performance.

Students must be available for an intensive rehearsal period (subject to change) to include:

Wednesday, March 30 - 6:30-9:30

Thursday, March 31 - 4:00 - 6:00PM

Wednesday, April 6 - 6:30 - 9:30PM

Thursday, April 7 - 4:00 - 6:00PM

Monday, April 18 - through Friday, April 22 - 6:30-9:30PM every evening

Saturday, April 23, 10:00AM - 1PM

Regular brush-up, clean-up rehearsals, facilitated by Terry Creach, will continue on Wednesday evenings on April 27, May 4, and May 11.

Additional technical rehearsals will be scheduled for the performance week.

Prerequisites: By audition to be scheduled on November 30, 2004
For intermediate and advanced dancers

Credits: 2

Time: W 6:30 - 9:30pm 7 week intensive beginning March 30, 2005

DAN 4690.01

Teaching Dance Tutorial

Terry Creach

For advanced dancers with an interest in developing an approach to teaching contemporary dance techniques. Student teachers will try out materials on each other and on a regularly scheduled class of intermediate level students.

Prerequisites: Advanced level experience in dance.

Credits: 2

Time: W 2 - 3:45pm

Spring 2005 Curriculum

DAN 4795.01

Advanced Projects in Dance

Susan Sgorbati

This is an essential course for all advanced students who are involved in making work for performance this term. Attention will be 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 present them to the public by the end of the term.

Prerequisites: Advanced-level experience in dance.

Co requisites: Dance Workshop (Thursday 4:30 - 6:00pm), Dance or Drama Lab assignment.

Credits: 2

Time: W 10:15 - 12noon, Th 4:30 - 6pm

DEMOCRACY PROJECT

DEM 2135.01

The U.S. Constitution and Individual Rights

Alan Hirsch

This course explores constraints imposed on the federal and state governments by a system of civil rights. Areas explored will include privacy, equal protection, due process, and freedom of speech. We will address many of the specific controversies that arise within such broad doctrines, including abortion, affirmative action, flag-burning, and the death penalty. Though most of the reading will consist of Supreme Court cases, we will pay close attention to the social, political, and historical contexts surrounding these cases. A recurring question will be the relevance of the undemocratic nature of courts.

Should the judicial branch see itself as a tribune of the powerless which must restrain the political branches or, alternatively, should it generally defer to the people's elected representatives? A closely related question is the extent to which courts should confine the rights they protect to those specifically named in the Constitution. Also, to what extent do and should judges consult their moral or even political views as opposed to undertaking a more objective, apolitical, or distinctly judicial analysis?

Prerequisites: None

Credits: 4

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

Spring 2005 Curriculum

DEM 2185.01

Democracy, Education, and The Internet

Peter Haratonik

The founders of the American state understood that the proper functioning of a democracy required an educated electorate. It is this understanding that justifies a system of public education and that led slaveholders to resist literacy among their chattels. But the meaning of "educated" has changed beyond recognition in two hundred years. Reading, writing, and arithmetic are no longer sufficient to decide public policy.... The knowledge required for political rationality, once available to the masses, is now in the possession of a specially educated elite, a situation that creates a series of tensions and contradictions in the operation of democracy.

Richard Lewontin

Education in America has traditionally been seen as a bulwark against tyranny. Universal literacy was a goal which promised an enlightened electorate. Increasingly, new forms of media seem both to support and to hinder the practice of democracy. This course examines the current and potential role that the Internet plays as a source of democratic power and educational reform. We begin with the examination of some classic thoughts on democracy and education then continue with the growing and changing role of the mass media in the 20th century. We then explore the Internet to see what current and emerging models exist that can support democratic ideals such as citizen participation in decision-making and responsive government. The class also participates in the production of a website aimed at examining and promoting citizen based public policy initiatives

Prerequisites: None

Credits: 4

Time: M, TH 2-3:30pm

DEM 2219.01

Mathematics and Democracy

Glen van Brummelen

Surprising as it sounds, the mathematics community has played a key role in the rise of democracy. In formative times in ancient Greece and in revolutionary France, mathematics stood as a symbol and source of reason. The loss of the monarchy and its authority by divine right necessitated a search for a new absolute from which authority could be granted. As world leaders in mathematics and its application to the natural world, the French mathematical community were important participants in the establishment of democracy based on rational principles; one effect was the formation of the metric system. More recently, mathematicians have been able to shed light on the difficulties of achieving the democratic ideal of social choice; for instance, in this century, Arrow's impossibility theorem proved that no voting system can realize this dream perfectly. We shall explore both the history and the mathematics of these intertwined issues.

Prerequisites: None.

Credits: 2

Time: M, Th 8:30 - 10am *Meets the final seven weeks of the term.*

Spring 2005 Curriculum

DEM 2231.01

Internationalizing America II

Eileen Scully

Come re-imagine and reshape the world along more equitable and effective lines. The decline of the traditional nation state has opened up new possibilities for a world society configured around new transnational identities. *Internationalizing America I* examined the birth and evolution of the nation state system, and the second term of this year-long course examines ideas out there for a new world order (NWO) – from utopian visions to some very practical scenarios. Students are asked to actively engage the possibilities, designing their own NWO individually or in collaboration. Enrollment preference to students who took *Internationalizing America I*.

Prerequisite: None.

Credits: 4

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

DEM 2235.01

Democracy and Development

Henry Bruton

Why are some countries so terribly rich while others are so agonizingly poor? What might the role of the United States be in perpetuating and possibly redressing such inequities? These complex and multifaceted questions have implications for the stability and peace of the world and for the health and contentment of millions of people. Explorations begin with contemporary ideas of development, establishing an empirical picture of wealth and poverty around the world. The goal is to create a vision and ways of thinking about development, while identifying a range of characteristics of growth and of failure to grow. We will discuss in particular the notion of democracy in new countries, its role in development, and the several forms it may take in countries with histories and normative systems very different from those in North America and Western Europe. The course will proceed through discussions, short papers, and student presentations.

Prerequisites: None.

Credits: 4

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

Spring 2005 Curriculum

DEM 2315.01

Parties, Partisans, and Participation

Eileen Scully

Subtitled, "It's my party and I'll cry if I want to," this is a workshop for those who want to form their ideal political party, and those even more energetic individuals who want to re-make the entire American political landscape, and ultimately the world itself. Working in groups (but not factions), students articulate and think through their vision and criteria for desired change / destruction / revolution / obliteration. We then look to past and present examples in America and beyond of party systems, governance structures, political cultures, political undergrounds, radical and communitarian experiments, and those very tidy one-party states that don't need campaign finance reform. Term projects: build viable party within the existing American system, or draw up a comprehensive blueprint and timetable for a new and improved system of governance over some part of what is now USA. Only restriction: may not assume the pliability of human nature.

Prerequisites: None.

Credits: 4

Time: T, Th 6:30 - 8pm

DEM 2364.01

Constructing Wilderness: Environmental Thought in the U. S.

Bradford Verter

Combining perspectives from environmental history, environmental ethics, and American studies, this course examines the imaginative dimensions of the relationship between the Earth and its human inhabitants in what is now the United States. We will look at the ways cultural and theological assumptions have shaped peoples' treatment of the natural world. We will also look at the ways changes in the environment have influenced human social and cultural patterns. Further, we will critically assess some of the major ethical responses to ecological issues, reviewing such approaches as conservation, deep ecology, ecofeminism, monkeywrenching, and bioregionalism. Readings include works by Carolyn Merchant, William Cronon, Thomas Jefferson, Susan Cooper, Henry David Thoreau, John Muir, Aldo Leopold, Annie Dillard, and Michael Pollan. Weekly readings 150-200 pp; three short papers (5-7 pp.), final paper (10 pp.).

Prerequisites: None.

Credits: 4

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

Spring 2005 Curriculum

DEM 4172.01

U.S. of A.: Diversity and Multiculturalism

Miroslava Prazak

Is there an American culture? Do we have to go abroad to learn about cultures? Using ethnographic accounts we take an anthropological approach to investigate being mainstream and being different in American society. Our study of diversity will focus on essential issues, themes and topics including economic class, ethnicity, religion, gender, and sexual orientation. By exploring ethnographic evidence, we will examine the forces that shape personal choice, discover new dimensions of basic themes in American life, see how subcultures and mainstream interrelate, and learn how to apply anthropological techniques to understand our cultural milieu. Workload per week: Three hours in class, 10 - 12 hours of reading, writing, and preparation for class. Written work to include two critical summaries, a midterm essay, and a term-long research project culminating in a 12-page paper.

Prerequisites: Previous work in anthropology or permission of the instructor.

Credits: 4

Time: Th 2 - 5pm

DEM 4206.01

The Art of Politics

Jonathan Pitcher

Throughout the “Dirty War” years in Argentina, via a series of newspaper advertisements, posters, and ingeniously photographed events, the junta leaders presented themselves as wide-eyed, archetypal nation-builders, de-historicizing the past in favor of an immediate, superficial virility and a supposedly more authentic love of the motherland. The actual mother of their land, President María Estela Martínez de Perón, was ridiculed. In this art of self-promotion, any potentially subversive shade was prohibited. Staged order was synonymous with real order.

The proposal is to study such moments of post-colonial nation-building across the political spectrum in Latin America, from within and outside its borders, via both museum and street art, film, and some literary texts. Structured discussions and presentations will facilitate the development of oral fluency. Students will expand their descriptive, analytical and polemical vocabulary, solidify their familiarity with grammatical structures, and justify their own written projects. Conducted in Spanish. Intermediate level.

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

Credits: 4

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

Spring 2005 Curriculum

DEM 4213.01

Psychotherapy and Human Freedom

David Anderegg

Psychoanalytic and other non-directive therapies have been described, over the course of their hundred-year history, as both instruments of oppression and instruments of liberation. This course will examine these arguments in an historical fashion. The course will begin with a social and political history of the psychoanalytic movement in Vienna and continue with readings of theoreticians who promoted psychoanalysis as a force for political and social change. Students will read the work of classical-era analysts including Sigmund Freud, Wilhelm Reich, and others, as well as the work of contemporary historians and analysts, including Russell Jacoby and Jonathan Lear. The course will conclude with an attempt at a description of the “ideal” democratic citizen from a psychological point of view. Students will be expected to write two short papers and one longer final paper on course topics.

Prerequisites: One course in psychology.

Credits: 4

Time: M, W 8:30 - 10am

DEM 4215.01

Community Dispute Resolution (Small Claims Court)

Daniel Michaelson

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

Prerequisites: Training or introductory course in conflict resolution.

Credits: 4

Time: Th 1 - 4pm

Spring 2005 Curriculum

DEM 4219.01

Working with At-Risk Students: Classroom Mediation

Daniel Michaelson, Susan Sgorbati

Each student researches and studies the issues surrounding truant and at-risk students, participates in the in-class training, including role-plays, and becomes familiar with the Quantum Leap Program. Guest speakers currently work with students at risk or are students at risk. Texts read in the class may include *A Mind at a Time*, *A Training Guide for Mentors*, *Reviving Ophelia*, and *Raising Cain*. In addition to the final project, there are several small papers/self-reflections. The final project may take a variety of forms, including a proposal of a curriculum for this at-risk population. Emphasis is on creative problem solving for the complex issues involved.

Prerequisites: *The Art of Negotiation and Mediation* or *War or Peace*, or education course

Credits: 4

Time: Th 9 - 12noon

DEM 4233.01

Political Philosophy: John Rawls on Questions of Justice

Paul Voice

John Rawls (1921-2003) was the most important political philosopher of the twentieth century. His first major work, *A Theory of Justice* (1971) transformed the field of political philosophy and his ideas and arguments remain at the center of the philosophical debate on the question of justice. This course consists of a careful study of the main arguments in his early and late work as well as a consideration of some of the critical literature.

Prerequisites: By permission of the instructor (at least one course in philosophy is recommended).

Credits: 4

Time: W 6:30 - 9:30pm

Spring 2005 Curriculum

DEM 4237.01

Conformity and Dissent

Ronald Cohen

Human beings are social animals, and one of the aspects of their sociality is the relationship between their own, and others, beliefs, attitudes, emotions, and conduct. How do the beliefs (for example) of a person affect the beliefs of others, and how are the former affected by the latter? Under what conditions do people align their beliefs with those of others? And under what conditions do they dissent from those beliefs? What are the consequences of conformity and dissent for individuals, social groups, and societies? The class meets for two 80-minute periods each week. Students are expected to attend all classes and participate regularly in them, participate in occasional class-based research (both in- and outside of class), complete reading assignments for each class, and conduct systematic empirical research for their papers. Students will be evaluated on the basis of their participation in classroom discussions and their written work.

Prerequisites: At least one year of work in any social science discipline.

Credits: 4

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

DEM 4375.01

Democracy Projects

Elizabeth Coleman, Eileen Scully

Democratization is transforming world affairs, altering the shape of societies, and the meaning of lives. Urgent questions about what democracy is, does, and requires have inspired a new generation of thinkers and practitioners, some looking to American hegemony to establish universal models of global governance, others looking well beyond. Students in this course engage ongoing democracy projects around the world by immersing themselves in the work of scholars and practitioners, and by investigating case studies of democratization. Intensive reading, weekly papers, term project.

Prerequisites: Permission of the instructors; some previous work in democracy-related studies recommended.

Credits: 4

Time: W 2:30 - 5:30pm

DRAMA

DRA 2115.01

Drafting and Model Making for the Theater

Andrew Cancellieri

The ability to communicate ideas visually to directors, other designers and technicians is an important skill for theater designers. This course will look at the techniques used by designers to communicate ideas in both two and three dimensional media. We will focus on technical drawing and scale model making.

Students are evaluated on proficiency in drafting both in-class and homework assignments and presentation of model making projects to the class.

Prerequisites: None.

Credits: 2

Time: Th 2 - 3:45pm

DRA 2170.01

The Actor's Instrument

Dina Janis

In this course we explore firsthand the fundamentals of the working actor's craft. Relaxation techniques, basic sensory and imagination exercises, methods of improvisation, character analysis, the art of rehearsal, and beginning work with actual text in the form of scenes and monologues is the material covered during the term. We investigate the impulses and intuitions that make us unique as people and artists. We learn how to translate this exploration into the action and conflict that make for good, organic theatre. We nurture our own ability to believe truthfully in a given set of imaginary circumstances through exercise and sensory work developed by Ann Bogart, Lee Strasberg, Uta Hagen, Kim Stanley and Jerzy Grotowski, among others. Each student is encouraged to trust and develop his or her own voice and begin to follow its lead above all else, bringing this inner voice to life within the framework of basic dramatic structure. Learning how to work moment by moment, how to keep open to the urges that motivate, how in essence to keep the channel open is a journey on which both actors and non-actors alike are welcome.

Prerequisites: None.

Co requisites: Dance or Drama Lab assignment.

Credits: 4

Time: M, W 10:15 - 12noon

Spring 2005 Curriculum

DRA 2173.01

The Actor's Instrument: A Physical Approach

Jenny Rohn

In this class we will first focus on establishing a physical and vocal warm up using hatha yoga as a way of peeling away the layers of our “everyday identity,” and establishing relaxation, centeredness and breath awareness. We will then focus on exploring and strengthening our sensory awareness, concentration and imaginations through various exercises, always with an eye on how we can make our entire bodies fully expressive. Moving on to beginning work with text and eventually scene study, we will learn the basic skills of an actor including following an action, emotional preparation, basic character work and script analysis.

Prerequisites: None.

Co requisites: Dance or Drama Lab assignment.

Credits: 4

Time: M, W 10:15 - 12noon

DRA 2210.01

Introduction to Costume Design: Fig Leaves in the Theatrical Garden

Daniel Michaelson

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

Prerequisites: None.

Co requisites: Dance or Drama Lab assignment.

Credits: 4

Time: T, F 10:15 - 12noon

Spring 2005 Curriculum

DRA 2232.01

The Lighting Idea

Michael Giannitti

What does a lighting designer do, and how is a lighting design created? These questions will be addressed by this course intended as an entry into lighting design. Topics will include how a lighting designer deals with space, and how visual images are converted into designs. Students in the course experience the lighting design process directly by working through the initial phases of a lighting design. After completing exercises to increase their awareness of light and of its controllable attributes, students learn basic drafting techniques as well as play reading/conceptualization for lighting, and are then asked to apply all of the material covered to creating complete paperwork for a lighting design. Some hands on practical assignments are also included.

Prerequisites: None.

Co requisites: Lighting Lab required.

Credits: 4

Time: M 2 - 5:30pm

DRA 2241.01

Stage Management

Michael Giannitti

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

Prerequisites: None.

Co requisites: Stage Management Lab required.

Credits: 4

Time: T 8:30 - 11:30am

Spring 2005 Curriculum

DRA 2275.01

Beginning Playwriting

Gladden Schrock

A pragmatic approach to the writing of plays, this class focuses on structural and technical skills; objective approaches to imagination; constructive reading of dramatic texts; and exposure to key guideline works (Baker, Packard, Egri, et al.). The goal is to write effective original dramatic material, with selected Night of Scenes public readings a possibility, when appropriate. EVALUATION: measured by growth-line of student during term; class participation in discussion, giving evidence of structural knowledge; and quality and volume of the written work itself (30-60 pages). Attendance at the weekly Drama Forum strongly encouraged.

Prerequisite: Instructor interview and work submission required.

Co requisite: Dance or Drama Lab assignment.

Credits: 4

Time: W 9 - 12noon

DRA 2280.01

“On Art and Literature” - Politics and the Theatre in 20th Century China

Roberta Levitow, Shunzhu Wang

Can the theatre lend insight into the great evolutions of Chinese society during the 20th century?

This seven-week class will provide students with an understanding of how theatre and politics have become deeply intertwined in contemporary Hong Kong/China, by starting with the roots of traditional Chinese Opera, tracing its theoretical and artistic development during the Cultural Revolution, and finishing with the struggles of contemporary Chinese playwrights and directors to find free and open expression, both politically and aesthetically.

Professor of Chinese Language and Chinese Studies Shunzhu Wang shares his personal insights and experiences in the performance of Cultural Revolution plays. Drama Professor Roberta Levitow shares her personal observations from a recent Fulbright residency in Hong Kong. Class will include texts translated into English, videotapes of performances, and, hopefully, guest artists from China/Hong Kong.

Prerequisites: None.

Credits: 4

Time: W 2 - 6pm *Meets the first seven weeks of the term.*

Spring 2005 Curriculum

DRA 2377.01

Vocal Production/Making Yourself Heard Onstage

Thomas Bogdan

We know how to speak but often can't be heard. We have forgotten what was natural to us as babies - bellies that expanded when we inhaled and contracted when we exhaled, natural resonators that could be heard all the way across the house (and could keep our parents up for hours). There were many years in the theater, before the 1950's, when microphones were not used to amplify voices and people could be heard to the last row - not only when the actors spoke but when they sang over full orchestras in the pit. Projecting the voice was an integral part of the actor's craft.

The class will be about re-learning how to breath, how to use our breath to make sound, how to re-identify the natural resonators that amplify the sound and how to strengthen our abdominal muscles to do most of the work. Physical and vocal warm-ups will be part of every class. Pitched speaking and singing will be explored. Interactive speaking and reading exercises will be explored and everyone will memorize a monologue or lengthy poem.

Prerequisites: None

Credits: 1

Time: W 4:15 – 5:45pm

DRA 4125.01

Advanced Puppets and Animation

Sue Rees

The class is for students who have prior experience in puppets and animation and have a project in mind. The projects can involve any means of animating the inanimate: digital through to humans. A showing is required for the project either projected or performed. The class will also involve other projects and showings.

Prerequisites: DRA 2125 *Puppets and Animation* and permission of the instructor.

Credits: 4

Time: M 8 - 12noon

Spring 2005 Curriculum

DRA 4155.01

Finding a Voice: Actors Reading Writers

Dina Janis, Rebecca Godwin

When a writer first hears his words read aloud, he learns a host of things: that writing is collaborative and open to interpretation; that he must choose his words precisely, so that a reader will hear tone, nuance, and intent - the true voice. An actor, too, must learn to listen for the voice of the written word with her inner ear, to let meaning and rhythm find resonance. She must make choices about characterization and intent that respect, illuminate, and give life to the writing. This course will explore what can be learned in the interchange of written and spoken word. Each week actors and writers will work separately and then come together to read, write, and discuss works-in-progress. In addition to writing by students, we will read and discuss outside works and selections from NPR's "Selected Shorts" series. Presentations at Drama Forum and an end-of-term performance are likely.

Prerequisites: *For actors:* previous acting class and permission of instructor.
For writers: writing submission required 2 weeks prior to registration (brief fictional, first-person narrative)

Credits: 4

Time: F 9 - 12noon

DRA 4170.01

Acting: The Art of Human Relationships

Kirk Jackson

Taking as our premise that acting is the study of the art of human relationships (actor to actor as well as actor to audience) this course is a comprehensive overview of the theories behind the practice of various ways an actor works from a script to create a character to tell a story.

Using the textbook *Five Approaches to Acting* by David Kaplan as a study guide as well as supplemental reading from Stanislavski, Brecht and social anthropologist Ruth Benedict, we will read plays from Euripedes to Neil Simon and study performance on film from Lillian Gish to Robert De Niro.

Assignments will include both written responses and scene work.

Prerequisites: Completion of or concurrent enrollment in DRA 2170 *Actor's Instrument*.

Co requisites: Dance or Drama Lab assignment.

Credits: 4

Time: T, F 10 – 12noon

Spring 2005 Curriculum

DRA 4210.01

Costume Design Projects

Daniel Michaelson

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

Prerequisites: DRA 2210 *Introduction to Costume Design: Fig Leaves in the Theatrical Garden* or permission of the instructor.

Co requisites: Dance or Drama Lab assignment.

Credits: 4

Time: T 6:30 - 8:30pm, W 10:15 - 12noon

DRA 4215.01

Performance Production Class

Jean Randich

This course is for students cast in a faculty-directed drama production, representing the hours of study both in and out of rehearsal necessary for an actor to build a successful performance in production. Rehearsals, techs, and performances constitute the majority of the student's commitment. A written journal mapping the actor's discovery process is assembled, and together with her or his performance, critiqued by Drama faculty.

Prerequisites: Admission by audition and approval of the instructor.

Credits: 4

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

DRA 4215.02

Performance Production Class

Kirk Jackson

This course is for students cast in a faculty-directed drama production, representing the hours of study both in and out of rehearsal necessary for an actor to build a successful performance in production. Rehearsals, techs, and performances constitute the majority of the student's commitment. A written journal mapping the actor's discovery process is assembled, and together with her or his performance, critiqued by Drama faculty.

Prerequisites: Admission by audition and approval of the instructor.

Credits: 2

Time: M, T, W, Th 7 - 10pm, plus some weekends. *Meets the first seven weeks of the term.*

Spring 2005 Curriculum

DRA 4217.01

The Life and Plays of Tennessee Williams

Jenny Rohn

Tennessee Williams was one of the greatest playwrights in American history. He was 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 repellent, offensive to Christian standards of decency”. We will explore his life and work by reading, analyzing and performing scenes from five of his major plays, reading the biography *Thom: The Unknown Tennessee Williams*, as well as viewing various films of his plays.

Prerequisites: Previous acting class and permission of the instructor.

Co requisite: Dance or Drama Lab assignment.

Credits: 4

Time: T, Th 8:30 - 10am

DRA 4226.01

Viewpoints-Exploring a Play and its Characters

Jenny Rohn

In this class we will work as an acting ensemble, training together in order to create a common language with which we can fully explore a play and the characters in it. Establishing an atmosphere of disciplined work and trust will be essential as we use Viewpoints as a structure for improvisational exploration. What is this world these characters inhabit? What is their relationship to every other character in the play? Where do these characters live in their bodies? What is their inner life and how do we chart their journey through the play? These are some of the questions we will be exploring.

Prerequisites: Previous acting class and permission of the instructor.

Co requisites: Dance or Drama Lab assignment.

Credits: 4

Time: T, Th 10:15 - 12noon

Spring 2005 Curriculum

DRA 4233.01

Lighting Design Studio

Michael Giannitti

Open to students who have completed at least once course in lighting design, this course may be taken more than once for credit. Design work on productions at the College, as well as nonproduced projects done on paper and other related assignments, are the substance of the course work. Nonproduced assignments are chosen to complement the produced work. Normally this course also includes the reading and the discussion of plays, and the exploration of solutions to more sophisticated design and production problems. The class meets weekly for group discussion of each student's current design work, as well as to address the other assignments given. Individual meetings supplement the group meetings. Students should expect that the hours required to complete the work will not be equally distributed throughout the term; during production periods of several weeks, much more intensive work is necessary. Students are encouraged to take this course for four credits, by may opt for two credits with a commensurate reduction in expected work.

Prerequisites: At least one lighting design course.

Co requisites: Lighting Lab required.

Credits: 2 or 4

Time: To be arranged

DRA 4240.01

Stagecraft: Projects

Andrew Cancellieri

Students will complete a significant project in a technical theater area. The project may be in support of a production or theoretical in nature. Students will show their progress every week and make a full design presentation at the end of the term.

Prerequisites: DRA 2240 *Stage Craft* and drafting or permission of the instructor.

Credits: 2

Time: T 2 - 3:45pm

Spring 2005 Curriculum

DRA 4242.01

Stage Management Projects

Michael Giannitti

Students who have completed the stage management course or have had significant stage management experience elsewhere will stage manage one or more productions at the College. A detailed production book and associated paperwork is required for each production. Participation in preproduction work, in organizing and managing many hours of rehearsal, and in calling performances should be expected. The material covered in weekly class meetings will enhance students' organizing, scheduling, communicating, and problem-solving abilities. Additional sessions for production meetings and guidance through the process of technical rehearsals will be scheduled. The course may be taken more than once.

Prerequisites: A stage management course or prior stage management experience.

Co requisite: Stage Management lab.

Credits: 4

Time: To be arranged

DRA 4316.01

Beat by Beat: Text Analysis for the Theatre

Roberta Levitow

Plays in written form are said to be blueprints for play production. How does someone learn to read those blueprints? Text analysis is the tool needed to decipher the blueprint of a play script. It reveals the playwright's intention along with the playable action and event. The fundamental understanding gained through text analysis makes possible all the succeeding choices in theatre production as well as pure appreciation of the playwright's craft.

During the 7-week intensive, students will be expected to read and analyze at least seven plays along with accompanying research and essays regarding dramatic theory so that the plays are contextualized.

The class is open actors, directors, playwrights and any student ready to apply rigorous intelligence to the passion of making or appreciating theatre.

Prerequisites: Advanced study in drama and permission of the instructor.

Credits: 4

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

Spring 2005 Curriculum

DRA 4317.01

Scene Study: Shepard, Mamet and More

Kirk Jackson

Two of America's most prolific and poetic contemporary playwrights, Sam Shepard and David Mamet will provide the focus for this advanced level scene study class. Shepard's mythic imagery and Mamet's unique rendering of the rhythms of modern speech pose almost contradictory challenges for an actor. Students will do extensive scene work on at least one play by each author and a third component of the term will allow students to select another contemporary playwright of their choice. Some suggestions might include Susan Lorie Parks, Lynne Nottage, Doug Wright or Mac Wellman.

Prerequisite: Permission of the instructor.

Co requisite: Dance or Drama Lab assignment.

Credits: 4

Time: F 2 - 6pm

DRA 4332.01

Directing I: The Director's Vision

Jean Randich

What is action? What is character? What are gesture, timing, rhythm, and stakes? How do actors, playwrights, and directors collaborate in the creation of a story that happens in time and space? This seminar offers theater artists the chance to examine their craft from the inside out. In the first half of this course, non-writers make up stories, non-actors act, and those who have never directed direct. We begin by exploring the energy in the body, focusing on stillness and release. We continue with physical exercises from both the eastern and western traditions leading into improvisation as a method for tapping the sources of true impulses. We train in the Viewpoints as a tool for creating kinetic compositions spontaneously in space. In the text analysis section, we study the expression of action and character through structure and dialogue. We hone our verbal skills through warm-ups, dropping in, and imaging exercises. By midterm, everyone directs a short scene from Chekhov. At the same time, students learn to express character/action through costume, spatial, and sound design. In the second half of the term, students choose a scene from a classic or a contemporary theater artist. Directors and actors work together to rehearse, design, stage, and present a public performance of a short scene.

Prerequisites: Introductory Acting; Dramatic Literature, or Playwriting and permission of the instructor.

Co-requisites: Dance or Drama Lab assignment.

Credits: 4

Time: T, Th 2 - 3:45pm

Spring 2005 Curriculum

DRA 4337.01

Politics of Performance: Action & Political Theater

Jean Randich

From Shaw to Anna Deveare Smith, from Brecht to Danny Hoch, artists have practiced political theater from the 20th to the 21st century. Each strives not only to depict society, but also to expose oppression, to recast the relationship of “illusion” and “real,” and to redefine the role of the audience, whether the genre be solo performance, epic theater, invisible theater, or community-created works. In this course we consider the nature of activism and political theater. We explore the theoretical, dramatic, and practical work of such artists as Brecht, Boal, and Fo. We examine solo performance texts and techniques. Everyone will both write and perform. Throughout the term we work with theater games and exercises. The final showing will comprise a group-created piece of political theater (class project) and individual solo pieces. The course is open to actors, directors, writers, and others interested in taking action.

Prerequisites: Introductory level course in Acting, Directing, Dramatic Literature or Playwriting, and permission of the instructor.

Co-requisites: Dance or Drama Lab assignment.

Credits: 4

Time: W 8:30 - 12noon

Spring 2005 Curriculum

DRA 4341.01

Directing Seminar

Kirk Jackson

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

Prerequisite: Approval of directing proposal for production.

Credits: 2

Time: To be arranged

DRA 4366.01

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 work in any art form.

Credits: 2

Time: M 4 - 5:45pm

Spring 2005 Curriculum

DRA 4375.01

Intermediate Playwriting

Gladden Schrock

For mid-level playwrights working towards completion of their first one-act or full-length plays. Special attention to structural sustainability, comprehensive dramatic action, 3-D character life, and thematic cohesion. Analytic discussion of both original work brought to class as well as selected existing plays assigned for reading, as may be technically pertinent to study. Evaluation: Based on disciplined initiative shown; class participation and evidence of analytic capacity; and quality of the written work itself. 40 - (90?) pages of work expected. Participation in Drama Forum and occasional Night of Scenes readings of original work strongly encouraged.

Prerequisites: DRA 4275 *Beginning Playwriting* (with rare exceptions). Upon instructor interview and sample writing submission.

Co requisites: Dance or Drama Lab assignment.

Credits: 4

Time: M 7 - 10pm

DRA 4419.01

Advanced Set Design Projects

Sue Rees

The class is designed for students who have specific projects in mind. These can include visual arts, collaborations, theatre and dance set design projects.

Prerequisites: Submission prior to registration of a description of the project, and permission of the instructor.

Credits: 4

Time: M 2 - 6pm

Spring 2005 Curriculum

DRA 4475.01

Advanced Playwriting

Gladden Schrock

For highly self-motivated students working at an advanced level, having shown capacity for writing quality, sustainable full-length work and an understanding of objective dramatic structure. Work is brought to class, discussed at length, and forms the basis of ongoing instructor/student dialogue. Periodic analytic reading of existing plays and critical works else, as becomes pertinent to do. Occasional video viewing. 60-90 pages of original work expected during term. Evaluation: Based on the work itself, class-room participation, and level of structural/analytic competence. Participation in Drama Forum and occasional Night of Scenes readings of original work strongly encouraged.

Prerequisites: Intermediate Playwriting, instructor interview, and submission of sample work.

Co requisites: Dance or Drama Lab assignment.

Credits: 4

Time: Su 3 - 6pm

FOREIGN LANGUAGES

CHINESE

CHI 2002.01

Chinese and Japanese Calligraphy II

Shunzhu Wang

Students have a chance to learn the beautiful and elegant “running style” (xingshu) of Chinese calligraphy, the style most favored by poets. While the focus of the class is to learn and practice the writing techniques of running style calligraphy, we also spend part of class time on the poems themselves. We introduce, explain, and discuss what we are writing, so that students can develop an understanding of the beauty of classical Chinese poetry as they learn the running style of calligraphy - in itself a very good source of aesthetic appreciation. Chinese Pin Yin is provided along with the literal meaning of each character so that students are able to read the poems in Chinese and learn to appreciate the auditory effects and the musicality of Chinese poetry.

Prerequisites: Permission of the instructor.

Credits: 2

Time: T 4 - 6pm

Spring 2005 Curriculum

CHI 2106.01

Experiencing Daily Life as a Chinese Citizen

Shunzhu Wang

This course is the continuation of the Introductory Chinese course. While it continues to center around the issue of identity, the focus will shift from family to community. We will learn to understand how the social environment in which a Chinese person lives, shapes his or her personal identity. We will look at and “experience” how he or she relates to the community, responds and speaks to the people around him or her, and acts and behaves in daily life. Students are expected to actively participate in situational dialogues and to “perform” daily routine activities in order not only to speak, think, and act like the Chinese in their daily lives, but also to better understand the Chinese culture. They will learn to understand the values and beliefs embedded or embodied in the ways that Chinese people speak, think, and act, the ways in which they live their daily lives. Introductory level.

Prerequisites: One term of Chinese or placement by the instructor.

Credits: 4

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

CHI 2280.01

“On Art and Literature” - Politics and the Theatre in 20th Century China

Roberta Levitow, Shunzhu Wang

Can the theatre lend insight into the great evolutions of Chinese society during the 20th century?

This seven-week class will provide students with an understanding of how theatre and politics have become deeply intertwined in contemporary Hong Kong/China, by starting with the roots of traditional Chinese Opera, tracing its theoretical and artistic development during the Cultural Revolution, and finishing with the struggles of contemporary Chinese playwrights and directors to find free and open expression, both politically and aesthetically.

Professor of Chinese Language and Chinese Studies Shunzhu Wang shares his personal insights and experiences in the performance of Cultural Revolution plays. Drama Professor Roberta Levitow shares her personal observations from a recent Fulbright residency in Hong Kong. Class will include texts translated into English, videotapes of performances, and, hopefully, guest artists from China/Hong Kong.

Prerequisites: None.

Credits: 4

Time: W 2 - 6pm *Meets the first seven weeks of the term.*

Spring 2005 Curriculum

CHI 4106.01

Monuments and Icons in China

Shunzhu Wang

This course is designed to help students learn Chinese language and understand Chinese culture through the study of monuments and icons from different historical periods. We will focus not only on an examination of the monuments and icons themselves, but also on an analysis of how a single political event can change the fate of a country, how an individual historical figure influences and is influenced by the society at large, and how his/her personal beliefs shape and are shaped by the national identity. There will be no traditional “texts” for this class. Students are required to do research either individually or collaboratively for each unit (monument or icon) and then summarize and report (narrate) their discoveries to the class, which will then be modified or “edited” into texts for further study and discussion. The linguistic goal is to help students develop both narrative and analytical skills. Intermediate-low level.

Prerequisites: Three terms of Chinese or placement by the instructor.

Credits: 4

Time: M, Th 2 - 3:30pm, and another class to be arranged.

CHI 4206.01

Great Cultural Revolution and Cultural Identity

Shunzhu Wang

The Great Cultural Revolution (1966-1976) in China was an unprecedented event that affected the entire country and the lives of every individual in a most profound way. It inflicted psychological as well as physical wounds upon millions and brought the country to the verge of total economic collapse. Through various materials, we will not only study what happened, but also try to understand why and how it happened. We will investigate how Mao made his people believe that the complete destruction of the old culture was urgent and necessary in order for the masses to establish their own, new cultural identity. We will try to get an insider’s perspective by exploring how he was able to popularize his theory of “(the necessity of) continuing revolution under the proletarian dictatorship”, and how he “contextualized” his political discourse, attaching cultural and historical “relevance” to The Great Cultural Revolution. Intermediate level.

Prerequisites: Minimum of four terms of Chinese or placement by the instructor.

Credits: 4

Time: M, Th 4 - 6pm

Spring 2005 Curriculum

CHI 4506.01

Issue of Gender in Chinese Literature

Shunzhu Wang

As with the course “*Issue of Gender in Chinese Films*”, the theme of this course will be that of gender. Source materials for the course will include selections from classical poetry, zhi guai and chuan qi stories (the recording of the peculiar stories, the earlier form of fiction), and modern and contemporary literature. Unlike the intermediate course, which focused on the stories proper, this course will focus more on the perspective from which the stories are narrated. We will compare male and female writers to see how they differ in their representations of the female experience. We will explore how male writers tend to objectify women in their writing, even when they clearly adopt a sympathetic stance to the female experience. We will discuss how women writers usually invest their female characters with a double-voicedness, which subverts patriarchal views, but at the same time affirms and perpetuates that which it subverts.

Prerequisites: Placement by the instructor.

Credits: 4

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

FOREIGN LANGUAGE EDUCATION

FLE 4521.01

Second Language and Culture Acquisition

Peter Jones

This course provides opportunities for in-depth investigation of the process of second language acquisition by adolescents and adults. In this course, students develop a personal approach to second language and culture acquisition, drawing on research in second language acquisition, with an emphasis on socio-linguistic, social psychological, and socio-cultural dimensions. Tutoring English as a Second Language, teaching a second language to children or adults, or an alternative cross-cultural project, will provide an applied focus for the elaboration of course content. The course is an excellent preparation for a term or field work term abroad, or as a way of reflecting afterwards on an experience abroad.

Prerequisites: Permission of the instructor.

Credits: 4

Time: M 6:30 - 9:30pm

Spring 2005 Curriculum

FRENCH

FRE 2102.01

Introduction to French and the Francophone World II

Sylvie Waskiewicz

In the continuation of this yearlong course, students will discover the language and the cultures that make up the French-speaking world. From the beginning, students will read, watch and listen to various media about a variety of subjects, such as families, leisure, education, and growing up and getting old in today's society. Media will include newspaper articles, poems, songs, Web sites and video clips. From the first day of class, students will speak and write the language, learning to express their feelings and ideas, and communicate effectively through role plays, short dialogues, spontaneous conversations and expository writing. Attention will be given equally to developing good pronunciation and enunciation, and using proper language structures and register, while learning how to write, talk about, and present a variety of topics in an effective and interesting way. Conducted in French. Introductory level.

Prerequisites: One term of French or placement by the instructor.

Credits: 4

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

FRE 4106.01

The Historical Film

Isabel Roche

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

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

Credits: 4

Time: T, F 2 - 3:30pm, and another class to be arranged.

Spring 2005 Curriculum

FRE 4204.01

Self and Society in French Theater

Isabel Roche

In this course, we will study the history and evolution of the theatrical genre in France from the golden age playwrights, to 18th-century sentiment, to the 19th-century theatrical revolution, to the 20th-century Theater of the Absurd, using the lens of the relationship between the individual and society. Prominent among the issues and conflicts to be explored will be the place of moral values, the nature of social and political imperatives, the role of metaphysical and intellectual ideas, and the expression of personal and emotional concerns. Regular dramatic readings will help students gain confidence and develop their pronunciation and intonation, while the oral and written analysis of characters, scenes, and themes will help them to develop their expression in French. Students will also undertake a project related to the topic of the course. Conducted in French. High intermediate level.

Prerequisites: A minimum of 4 terms of French or placement by the instructor.

Credits: 4

Time: T, F 4 – 5:20pm (*not T, F 10:15 – 11:45am*)

FRE 4704.01

The Rise of the 18th Century Epistolary Novel

This course has been cancelled.

FRE 4706.01

Representations of Paris Through the Ages

Sylvie Waskiewicz

As a locus of academic learning, of capitalistic enterprise, of pleasure, of insurrection, Paris has generated a rich continuum of representations in literature and the arts. It is also at the center of what we think of the "French" identity. This course will span the entire history of the city of Paris, from its real and mythical origins to the present; however, the course will emphasize key periods in the history of the city including the Middle Ages, the Enlightenment, the Second Empire, and the Occupation. Assignments will explore the Parisian landscape, both real and figurative, via explorations of street life and salons, architecture and monuments, political violence, literary and artistic representations, and musical culture. While maintaining a close focus on the representations of Paris in the works studied, this course will also explore the city as urban space as well as its role in French history. Students are responsible for weekly reading and writing assignments and oral presentations that help them to expand their analytical and expository skills in French. Work will culminate in a final project of the student's choice. Conducted in French. Advanced level.

Prerequisites: Placement by the instructor.

Credits: 4

Time: T, F 10:15 – 11:45am

Spring 2005 Curriculum

ITALIAN

ITA 2104.01

Song and Film from Italy

Roberto de Lucca

This course is a continuation of ITA 2103, *Introduction to Italian Languages and Culture*. Popular culture is a great way to study not only a language, but a culture. The two forms of popular culture we will concentrate on this term are songs and movies. What makes popular music in Italy different from that of America? Are there any similarities? Why do films from Italy seem so “local” and realistic compared to American movies? Are the subtitles always transmitting the nuances correctly? Students will also continue to develop their skills in performing in Italian by acting out scenes, learning to state their opinions, and using narrative. Video work will be an active component of the course. As a final project in the course, students will make their own Italian video film. Conducted primarily in Italian. Introductory level.

Prerequisites: One term of Italian or placement by the instructor.

Credits: 4

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

ITA 4106.01

Local Cultures in Italian Film

Roberto de Lucca

Movies are snapshots of manners, customs and cultural understandings. Nowhere is this truer than in Italy, where cinema deals with realistic localisms and dialects unheard outside specific regions. The contemporary films (2000-2004) we examine in the course are not distributed in the English-speaking world: not because they are not as high-quality as the masterpieces of the 1950's and 1960's, but because they show native attitudes and situations that, according to the distribution system, might not be “understood” by a larger public. At the same time, they deal with issues (love, family, childhood) that are universal. This course examines cultural differences and similarities through a comparison with students' experiences and the cultures they witness in films. Students will be asked to keep a journal where they record their experiences when studying these films, developing critical and analytical language and the ability to support and refute opinions. Conducted in Italian. Intermediate level.

Prerequisites: Three terms of Italian or placement by the instructor.

Credits: 4

Time: M, Th 10:15 - 11:45am, and another class to be arranged.

Spring 2005 Curriculum

ITA 4204.01

Analyzing Italian Regional Identity through Poetry

Roberto de Lucca

Campanilismo, or parochialism and regional pride, is a peculiarly Italian phenomenon still very much present in Italian song and poetry. This course allows students to learn about Italian culture, language and anthropology through a look at 20th century poets and songwriters. Why are Italians so strongly attached to their towns and traditions? What are differences in language, world-view and theme, which make a Florentine unlike a Roman, and a Neapolitan completely different from either? Students will continue to develop their skills in interacting in Italian by stating and supporting their opinions in discussions centering around songs, poems and brief essays by poets. Students will also complete two projects writing their own short poems and essays. Conducted in Italian. Intermediate level.

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

Credits: 4

Time: M, Th 2 - 3:30pm

ITA 4704.01

The Writing of Italian Visual Artists

Roberto de Lucca

Michelangelo was a great poet, Vasari a great prose writer, Pontormo a great diarist. The literary work of these painters and sculptors is not only original and fascinating, but pertains to the history and development of their visual art. We will look at the writings of great Italian artists from the Renaissance and Baroque eras, as well as some of the poetry and prose of their literary peers, especially when they deal with the visual arts. Students will develop fluency and nuance in Italian through reading, discussion and writing. There will be several writing assignments, ranging from investigative pieces to weblogs to research papers. Conducted in Italian. Advanced level.

Prerequisites: Placement by the instructor.

Credits: 4

Time: M, Th 4 - 5:30pm

Spring 2005 Curriculum

JAPANESE

JPN 2002.01

Japanese and Chinese Calligraphy II

Shunzhu Wang

Students have a chance to learn the beautiful and elegant “running style” (xingshu) of Chinese calligraphy, the style most favored by poets. While the focus of the class is to learn and practice the writing techniques of running style calligraphy, we also spend part of class time on the poems themselves. We introduce, explain, and discuss what we are writing, so that students can develop an understanding of the beauty of classical Chinese poetry as they learn the running style of calligraphy – in itself a very good source of aesthetic appreciation. Chinese Pin Yin is provided along with the literal meaning of each character so that students are able to read the poems in Chinese and learn to appreciate the auditory effects and the musicality of Chinese poetry.

Prerequisites: Permission of the instructor.

Credits: 2

Time: T 4 - 6pm

JPN 2104.01

Introductory Japanese Language and Culture

To Be Assigned

This is the continuation of the introductory level course, whose content will be determined by the instructor.

Prerequisites: One term of Japanese, or placement by the instructor.

Credits: 4

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

JPN 4106.01

Perspectives on Japanese Language and Culture

To Be Assigned

This is an intermediate-low level course, whose content will be determined by the instructor.

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

Credits: 4

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

Spring 2005 Curriculum

JPN 4204.01

Intermediate Japanese Language and Culture

To Be Assigned

This is an intermediate level course, whose content will be determined by the instructor.

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

Credits: 4

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

JPN 4504.01

Advanced Japanese Language and Culture

To Be Assigned

This is an advanced level class, whose content will be determined by the instructor.

Prerequisites: Placement by the instructor.

Credits: 4

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

SPANISH

SPA 2104.01

Spanish Language and Culture

Jonathan Pitcher

Students discover ways of expressing needs and ideas in Spanish as they learn to converse about daily activities, preferences, families, travel, feelings, and culture. An emphasis on clear pronunciation, dialogues, role-plays, and class conversations gives students the ability and confidence to speak Spanish. Films, videos, short magazine articles, and Web documents provide a basis for discovering cultural habits and values. Students write letters, poetry, short reaction papers and movie reviews. Conducted primarily in Spanish. Introductory level.

Prerequisites: One term of Spanish, or placement by the instructor.

Credits: 4

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

Spring 2005 Curriculum

SPA 4106.01

“Las Meninas” - Painting the Present with the Past

Sonia Perez

“Las Meninas” has been a focal point of artistic and cultural interpretation since its creation by Diego Velazquez in 1656. This painting, portraying the young princess, Margarita, and her attendants (“Las Meninas”) is full of luscious intrigue. Why is the artist self-portrayed wearing the red cross on his chest? Why is visual perspective purposely distorted? “Las Meninas” has become a canvas for Spanish culture, and its artistic and cultural elements have been interpreted by artists including Goya, Picasso, and Barreres. This course is an invitation to students to explore how cultural evolutions are reflected in “Las Meninas” over time. Through an immersion in Spanish culture, and using their own cultural experiences, students will start to transition from basic oral and written discourse to more complex ideas, debating the relationship between art and culture, and the role the past plays in the culture of the present. Conducted in Spanish. Intermediate level.

Prerequisites: Three terms of Spanish or placement by the instructor.

Credits: 4

Time: M, Th 2 - 3:30pm, and another class to be arranged.

SPA 4206.01

The Art of Politics

Jonathan Pitcher

Throughout the “Dirty War” years in Argentina, via a series of newspaper advertisements, posters, and ingeniously photographed events, the junta leaders presented themselves as wide-eyed, archetypal nation-builders, de-historicizing the past in favor of an immediate, superficial virility and a supposedly more authentic love of the motherland. The actual mother of their land, President María Estela Martínez de Perón, was ridiculed. In this art of self-promotion, any potentially subversive shade was prohibited. Staged order was synonymous with real order.

The proposal is to study such moments of post-colonial nation-building across the political spectrum in Latin America, from within and outside its borders, via both museum and street art, film, and some literary texts. Structured discussions and presentations will facilitate the development of oral fluency. Students will expand their descriptive, analytical and polemical vocabulary, solidify their familiarity with grammatical structures, and justify their own written projects. Conducted in Spanish. Intermediate level.

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

Credits: 4

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

Spring 2005 Curriculum

SPA 4706.01

How the “Boom” Went Bust

Jonathan Pitcher

In 1961, Jorge Luis Borges shared the Formentor prize with Samuel Beckett, thus internationalizing Latin American culture and supposedly initiating the “Boom.” Whether the swagger of the ensuing decades marked the apex of the continent’s artistic production, or was simply the result of a single Spanish publishing house’s hype, feeding a neo-imperialist world’s expectations of Latin America back to itself, is open to debate. The proposal is not merely to study the rather difficult literary work of the “Big Four” magical realists, but also to compare it to the pre- and post-Boom periods, to contextualize it as a social, even economic, phenomenon. The course will, therefore, include historical texts, art, film, and innumerable clouds of yellow butterflies. Students will forge, write, and debate opinions with evidence gleaned from research. Conducted in Spanish. Advanced level.

Prerequisites: Placement by the instructor.

Credits: 4

Time: T, F 2 - 3:30pm

LITERATURE

LIT 2101.01

English as a Second Language

Wayne Hoffmann-Ogier

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

Prerequisites: Permission of the instructor.

Credits: 2

Time: To be arranged

Spring 2005 Curriculum

LIT 2102.01

Writing Essays about Literature

Wayne Hoffmann-Ogier

Writing Essays is an introduction to writing clearly-constructed and logically-argued essays in response to reading, analyzing, and appreciating literary genre, including poetry, short stories, essays, plays, and novels. The course offers an analysis of the technical elements in literature: imagery, symbolism, metaphor, point of view, tone, structure, and prosody. The class reviews a variety of strategies for exploring both substance and style through close readings, for effectively incorporating quotations, scholarly research, and critical theories, and, finally, for writing with vividness, energy, and economy. The workshop setting emphasizes collaborative editing and substantial rewriting. Individual conferences are included.

Prerequisites: None.

Credits: 4

Time: M, W 2 - 3:30pm

LIT 2104.01

Style and Tone in Nonfiction Writing

Wayne Hoffmann-Ogier

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

Prerequisites: None.

Credits: 4

Time: Th 2 - 6pm

Spring 2005 Curriculum

LIT 2137.01

American Classic Novels, 1850's - 1950's

Edward Hoagland

American Classic novels, 1850's to 1950's: The tumultuous paradoxes of our democracy seem encapsulated in its fiction; and students will have a chance to read Melville, Hawthorne, Twain, Howells, James, Dreiser, Norris, Wharton, Crane, Anderson, Fitzgerald, Hemingway, Faulkner, Cather, Dos Passos, Welty, Ellison, Bellow. Not all of these authors at once, of course, but the intention is flexibility, so that for people who have already read *Moby Dick* and *Huckleberry Finn* intensively, the opportunity exists to explore beyond the canon and compare Nathaniel West with Flannery O'Connor, Dawn Powell with John O'Hara, John Steinbeck with William Saroyan, Erskine Caldwell with James T. Farrell.

Prerequisites: Should have read *Moby Dick* and *Huckleberry Finn*.

Credits: 4

Time: T, Th 2 - 3:45pm

LIT 2148.01

American Film History II

Steven Bach

American Film History II is a continuation of *American Film History I*, and is a reading, viewing, writing, thinking course about the evolution of movies in America since the end of the studio system in the 1950s and 1960s. We will look at films in and out of class. Readings (and writings) will focus on changes in American society and business practice that brought about the rise of independent filmmaking and altered the studios from all-powerful production entities to financing and distribution companies controlled by conglomerates. We will consider major films and filmmakers, including Arthur Penn, Elia Kazan, Billy Wilder, Robert Altman, Woody Allen, Bob Fosse, Francis Ford Coppola, Martin Scorsese (among others) and foreign influences on their works from such figures as Vittorio de Sica, Federico Fellini, Lucino Visconti, Ingmar Bergman, and Francois Truffaut and others of the French New Wave. Weekly evening screening required. No exceptions.

Prerequisites: None, but preference will be given to those who have successfully completed LIT 2147 *American Film History I*.

Credits: 4

Time: T, Th 4 - 6pm
W 7 - 10pm Screening

Spring 2005 Curriculum

LIT 2166.01

The Irish Novel

Annabel Davis-Goff

Nineteenth and twentieth century Irish literature. Reading to include: Maria Edgeworth, Somerville & Ross, James Joyce, Elizabeth Bowen, William Trevor, Seamus Deane.

Prerequisites: None.

Credits: 4

Time: M, W 2 - 3:30pm

LIT 2170.01

LIT 2170.02

A Quiet Voice

Annabel Davis-Goff

A quiet voice, but a clear one. We will read and discuss the work of five twentieth century writers: E. M. Forster, V.S. Pritchett, Barbara Pym and William Maxwell and Mavis Gallant whose literary style depends on understatement and a quiet authority. A portion of each class will be spent in reading aloud. Students will write essays on the books read or related subjects.

Prerequisites: None.

Credits: 2

Time: F 10:15 – 11:45am (section 1)

Time: F 2 – 3:30pm (section 2)

LIT 2176.01

World War I Literature (in English & Translation)

Steven Bach

World War I began with music and parades and ended four years later, a catastrophe that had taken millions of lives, redrawn the maps of Europe and Asia, resulted in new forms of government, altered man's views of himself, his moral nature, and those who governed him, effectively signaling the end of the 19th century and the beginning of the 20th. Readings will include poetry, fiction, and nonfiction and will be extensive and challenging.

Prerequisites: None.

Credits: 4

Time: T, Th 10:15 - 12noon

Spring 2005 Curriculum

LIT 2214.01

Shakespeare: The History Plays

Marguerite Feitlowitz, Bradford Verter

Drawing on his British dramas (*Henry IV Parts One and Two, Henry V, Henry VI Part Three; Richard II and III*), as well as his Roman plays (*Julius Caesar, Titus Andronicus, Antony & Cleopatra*), we shall examine Shakespeare's strategic representation of the Hundred Years War, The War of the Roses, and other episodes of Tudor history, and consider his cautionary re-reading of the rise and fall of the Roman empire in the context of British imperial expansion. Along the way we shall remark on Elizabethan constructions of gender, virtue, authority, tradition, and the self. We will also delve into Shakespeare's use of sources, consider the spectrum of critical responses over the centuries, and meditate on the meanings of history.

Prerequisites: None.

Credits: 4

Time: T, Th 2 - 3:30pm

LIT 2316.01

Children's Literature: English Pastoral Tradition

April Bernard

The works of Beatrix Potter, Kenneth Grahame, Frances Hodgson Burnett, A. A. Milne, C. S. Lewis remain central to any discussion of literature. To read these works through adult eyes involves bringing to bear the pressure of close reading – that is, analysis of sentence structure, plot, theme, and narrative itself. We will also ask: What is the Pastoral? What is Innocence? What is Pathos? What's with all the talking animals? Students will be expected to read widely, and critically, in primary and related works (by Ovid, Virgil, Milton, among others): to present research in contextual material to the class, to make some stabs at writing children's stories themselves; and to write critical papers. Open to all students prepared to check their expectations of cuteness and cuddliness at the door.

Prerequisites: None.

Credits: 4

Time: T, Th 8:30 - 10am

Spring 2005 Curriculum

LIT 2366.01

Twentieth Century Poetry and Poetics

Mark Wunderlich

This course will be an exploration of major works of 20th century poetry in English. Our reading list will include poems by Yeats, Stevens, Williams, Pound, Stein and Eliot, with later forays into the mid and latter parts of the century (Auden, Roethke, Berryman, Lowell and Bishop). We will end the course with a look at Sylvia Plath's masterwork, *Ariel*. Throughout the course, we will engage in close readings of poems and examine the major shifts in aesthetics, culture and literature these poets came to embody. Students will write critical and creative prose and make in-class presentations.

Prerequisites: None.

Credits: 4

Time: T, Th 2 - 3:30pm

LIT 4142.01

Readings in Chaucer

Rebecca Godwin

Chaucer's work may be considered through any number of lenses – historical, Marxist, feminist, Freudian. We'll engage it directly, in Middle English, reading his masterpieces, *The Canterbury Tales* and *Troilus and Criseyde*, honing our language skills and understanding of the 14th century as we go. As we focus on the works as literature, students will do plenty of reading aloud, discussing, and writing – at least two papers, in addition to shorter assignments

Prerequisites: Permission of the instructor.

Credits: 4

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

Spring 2005 Curriculum

LIT 4155.01

Finding a Voice: Actors Reading Writers

Rebecca Godwin, Dina Janis

When a writer first hears his words read aloud, he learns a host of things: that writing is collaborative and open to interpretation; that he must choose his words precisely, so that a reader will hear tone, nuance, and intent – the true voice. An actor, too, must learn to listen for the voice of the written word with her inner ear, to let meaning and rhythm find resonance. She must make choices about characterization and intent that respect, illuminate, and give life to the writing. This course will explore what can be learned in the interchange of written and spoken word. Each week, actors and writers will work separately and then come together to read, write, and discuss works-in-progress. In addition to writing by students, we will read and discuss outside works and selections from NPR’s “Selected Shorts” series. Presentations at Drama Forum and an end-of-term performance are likely.

Prerequisites: *For writers:* writing submission required 2 weeks prior to registration (brief fictional, first-person narrative).
For actors: Please see DRA 4155.01 (Dina Janis).

Credits: 4

Time: F 9 - 12noon

LIT 4231.01

Prose Writing

Edward Hoagland

Fiction or personal (not academic) essays may be written – and rewritten – in this course. Students are encouraged to invent their own path, choose important raw material, and perhaps go for broke. They can also work more methodically in testing themselves, and they can try memoir writing or journalism.

Prerequisites: Previous submission of a writing sample.

Credits: 4

Time: T, Th 4 - 5:45pm

Spring 2005 Curriculum

LIT 4244.01

Recent Innovative Fiction

Christopher Miller

“Be not the first by who the new are tried,” wrote Alexander Pope. “I must have the new, though there be none left in the world,” wrote La Fontaine. This course sides with La Fontaine. We will focus on American fiction published in the past fifteen years, though date of manufacture is less important than freshness: the books we’ll be reading are not just recent and different, but continue to suggest new things to do with fiction. They are fun to think about because no consensus has emerged yet as to what they mean, how they mean, how to read them, whether to read them, and often even what to call them. We’ll read works by Nicholson Baker, Lydia Davis, Ben Marcus, Joe Brainard, Christian Bok, Harry Mathews, Steven Millhauser, Gilbert Sorrentino, Diane Williams, and others. There will be frequent writing assignments, both creative and critical.

Prerequisites: Permission of the instructor.

Credits: 4

Time: M, W 8:15 - 9:45pm

LIT 4257.01

Creative Nonfiction

Christopher Miller

The focus of the reading/writing class will be essays whose originality of form and content make them truly worthy of the “creative nonfiction” label. Students will write three essays of 8-15 pages each and numerous brief exercises. Readings will include the *Autobiography of Alice B. Toklas*, *On Being Blue*, *The Size of Thoughts*, *The Man Who Mistook His Wife For a Hat*. Selections from Swift, Addison, DeQuincey, Thoreau, Ruskin, Wilde, Woolf and others.

Prerequisites: Writing sample and permission of the instructor.

Credits: 4

Time: Th 6:30 - 9:30pm

Spring 2005 Curriculum

LIT 4261.01

Walt Whitman and Emily Dickinson

Mark Wunderlich

In this course we will examine the work and worlds of these two canonical American poets. We will read the poems and letters of Dickinson and the poems and prose of Whitman, paying special attention to his lifelong masterwork, *Leaves of Grass*. We will also dip into the biographies of these authors and attempt to place them within the context of 19th century literature and culture. Students will also read, discuss and write critical prose, present research in class and complete creative assignments.

Prerequisites: Permission of the instructor.

Credits: 4

Time: M, W 2 - 3:30pm

LIT 4271.01

Dante's Inferno

Dan Hofstadter

In this course we read all of Dante's *Inferno* in a variety of English translations. As an introduction to this transcendently great work of the very early fourteenth century we also study a number of ancient poetic texts dealing with the "underworld passage" theme, beginning with Gilgamesh and proceeding through the stories of Theseus, Hercules, Orpheus, Ulysses, Aeneas, and the Jesus of the apocryphal Gospel of Nicodemus. Arriving at Dante's era, we shall look into some of Dante's other poetry, including other parts of *The Divine Comedy*, and its connections with courtly love and scholastic philosophy. Dante will be considered as a poet, a religious thinker, and an exiled politician enraged at the bad governance of his native Florence. Students will be encouraged to debate Dante's principal concerns -- moral neutrality, contrition, carnal weakness, suicidal depression, and so forth.

In this course some other Tuscan cultural achievements of this period, the Trecento, will also be scrutinized for their sheer beauty. Students who can read or speak Italian will be encouraged to read Dante in the original, and also to offer essays in Italian, if possible.

Prerequisites: Permission of the instructor.

Credits: 4

Time: T 2 – 5pm

Spring 2005 Curriculum

LIT 4313.01

Reading and Writing Poetry

Mark Wunderlich

In this course, which is part seminar and part workshop, students will be introduced to a wide range of poetic strategies and will develop the critical language with which to discuss their own work and the work of others. We will examine the line, the leap, sound, tone, texture, form - with emphasis on invention and the development of a personal style.

The first half of each class will be spent in the reading and discussion of several recent books of contemporary poetry, as well as various handouts provided by the instructor. The second half of the class time will be spent discussing student work. Students will give brief presentations, memorize poems and provide written critiques of their peers' work. The class will culminate with a final portfolio of revised work written during the term.

Prerequisites: Short writing sample and permission of the instructor.

Credits: 4

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

LIT 4318.01

The Devotional Poets

April Bernard

One of the genres that overlaps with poetry, in all cultures, is that of prayer. We will read from the great English tradition of prayerful poetry, focussing on Donne, Herbert, Milton, Hopkins, and Eliot – supporting our understanding with readings from the King James Bible and the Book of Common Prayer. Students will experiment with their own poems (not of course limited to any denominational affiliation) and will also write three critical papers.

Prerequisites: Permission of the instructor.

Credits: 4

Time: W 9 - 12noon

Spring 2005 Curriculum

LIT 4319.01

The Art of Literary Translation

Marguerite Feitlowitz

It may well be that the closest, most interpretative and creative reading of a text involves translating from one language to another. Question of place, culture, epoch, voice, gender, and rhythm take on new urgency, helping us deepen our skills and sensibilities in new ways. As Joseph Brodsky put it, “You must memorize poems, do translation, study foreign languages. The music of the poem carries you, you float upon the waves of sound, but, at the same time, you peer below the surface of the ocean, and there, in the depths, you notice the teeming life of sea creatures...” This workshop has a triple focus: comparing and contrasting existing translations of a single work; reading translators on the art and theory of translation; and the creation of your own translations. We will also consider translation as an act of bearing witness to cultural and political crisis, and as a means of encoding messages that would otherwise be censored. Students will have two options for a final project: an extended literary essay on the issues at play in this course; or a manuscript of original translations, accompanied by an introduction. You may work in any genre, from French, Spanish, Italian, or Portuguese.

Prerequisites: No previous experience in literary translation is needed; admission will be based on students' written statement of interest and pre-registration interview.

Credits: 4

Time: F 9 - 12noon

LIT 4475.01

Advanced Screenwriting

Steven Bach

Writing for the big screen, with emphasis on feature-length narrative film. Dealing with basic principles and form. Students will prepare a full-length screenplay of approximately 120 pages, with problem-solving and development to be explored in class in a seminar/workshop setting, with weekly preparation, rewriting and revision expected. Class sessions will focus on dramatic techniques and principles, character and thematic development, structuring story, outlining, “carding,” and other aspects of writing practice as they apply to the specific project and student. In addition to weekly writing and reading assignments, there will be required viewing assignments in a weekly evening screening.

Prerequisite: LIT 2307 *Script to Screen*. A playwriting equivalent may suffice, but only after conversation with the instructor.

Credits: 4

Time: M, W 4 - 5:30pm
M 7 - 9pm Screening

Spring 2005 Curriculum

LIT 4526.01

Honors Seminar on Virginia Woolf

Marguerite Feitlowitz

In this Honors Seminar, we will focus intensively on the fiction and nonfiction of Virginia Woolf (1882-1941) whose enormous output, experimental techniques, and intellectual reach revolutionized the form and subject matter of both the novel and the essay. As a thinker and social critic, Woolf is artful, radical, and full of complication—a foundation for modern feminism and pacifism, and a touchstone for a whole spectrum of literary, cultural, and political critics. We will study early and major novels (*Jacob's Room*, *Mrs. Dalloway*, *To the Lighthouse*, *Orlando*, *The Waves*), the literary and cultural essays from *The Common Reader*, as well as *A Room of One's Own* and *Three Guineas*. We will also read steadily from her Diaries, which provide one of the most intimate, sustained, and complex renderings of the day-to-day process of writing. Students will present their own work in a myriad of forms: individual and group presentations; brief essays; and an extended critical/research paper.

Prerequisites: Writing sample and pre-registration interview. Preference given to students with a Literature concentration.

Credits: 4

Time: W 2 - 5pm

LIT 4695.01

Tutorial

Edward Hoagland

These individual projects can be anything from a group of senior theses to comparing Herman Melville's ocean to Joseph Conrad's, or women as depicted by John Updike as compared to Philip Roth's, or anything in between.

Prerequisites: Consultation with the instructor.

Credits: 4

Time: To be arranged

LIT 4796.01

Literature: Special Projects

Edward Hoagland

These individual projects can be anything from a group of senior theses to comparing Herman Melville's ocean to Joseph Conrad's, or women as depicted by John Updike as compared to Philip Roth's, or anything in between. Or writing a novel. Or essays.

Prerequisites: Consultation with the instructor.

Credits: 4

Time: To be arranged

Spring 2005 Curriculum

LIT 4796.02

Literature: Special Projects

Annabel Davis-Goff

A writing and reading workshop for upper-level students working in fiction and nonfiction. Students will work throughout the term on a single large project - a novel or piece of nonfiction. There will set reading. There greater part of the class will be devoted to discussion of material read and of student work. Limited to twelve students.

Prerequisites: Permission of the instructor.

Credits: 4

Time: T, Th 2 – 3:30pm

MUSIC

MUSIC

MUS 2001.01

Music Workshop

Music Faculty

Music Workshop provides an informal weekly forum for students to perform prepared works and/or present their compositions, and receive feedback from the music faculty, instrumental teachers and students. In addition, lectures and performances will be presented by the music faculty and occasional visiting artists. Students taking performance classes are requested to show work during the term at Music Workshop, every Tuesday, 6:30 - 8:00 p.m. Students wishing to concentrate in Music are expected to show work regularly for commentary and feedback from the full music faculty. A term-end festival for qualified students culminates the workshop learning process.

Prerequisites: None.

Credits: 0

Time: T 6:30 - 8pm

FUNDAMENTALS

MFN 2115.01

Learning to Read Music

Composer Interns, Music Faculty

This course is essential for students with a music concentration who don't already have music reading competency. Learning to read music is very much like learning to read language. Students learn how to decipher graphic symbols for rhythm, pitch, dynamics, phrasing and more-elements present in all music. This powerful Western system of musical notation with its graphic documentation of aural artistic expression represents one of the most amazing achievements of human imagination.

Prerequisites: None.

Credits: 2

Time: Th 6:30 - 8pm

Spring 2005 Curriculum

MFN 2129.01 **Music Faculty, Composer Interns**
MFN 2129.02 **Music Faculty, Composer Interns**

Aural Skills

Rhythmic exercises, sight singing, and dictation are used to enhance aural perception. Classes will be divided into sections – from beginning to advanced – according to the level of student skills. This course is highly recommended to all involved in any aspect of music and to anyone wishing to improve the acuity of their aural perceptions.

Prerequisites: None.

Credits: 2

Time: M 6:30 - 8pm (section 1)
 T 4 - 5:30pm (section 2)

MFN 2137.01

The Language of Music

John Van Buskirk

Ideal for students with no previous musical knowledge or experience, this course offers an introductory exploration of communication in sound. Listening, reading, writing and discussion are centered around the mystery of why and how music charms and moves us. The primary emphasis is on Western classical music with tangential reference to other musics.

Prerequisites: None.

Credits: 4

Time: T, Th 4 - 5:30pm

MFN 4116.01

Computer Music Notation

Music Faculty

This course instructs students in the use of Finale software as a compositional environment and notational tool. Students learn the evolving conventions of musical notation and the use of computers and synthesizers as accurate modeling devices for acoustic instruments. Course work includes copying existing scores, using Finale to compose original scores and learning to create convincing musical performances with software. Assignments are given for every class meeting. All students involved in music are encouraged to take this course.

Prerequisites: Ability to read music.

Credits: 2

Time: W 10:15 - 12noon

Spring 2005 Curriculum

COMPOSITION

MCO 4118.01

Starting to Make Your Own Music

Kitty Brazelton

Composing, or songwriting, or improvising, should not be the province of a select few. We draw diagrams, make up sentences, and whistle tunes as part of daily life. Whistle your own tune. And when students start to participate in active musicmaking, the masterpieces of music will open up. Students learn more about the world around them by listening to the world within. In a workshop setting, this course will introduce the basics of writing music, improvising musical gestures, and give students skills to express themselves musically. Homework will include composition, performance, writing and listening assignments.

Prerequisites: MFN 2154 *Window for the Ear*, MFN 2137 *Language of Music*; or one term of instrumental study; choral experience.

Credits: 4

Time: W 9 - 12noon

MCO 4138.01

The Experimental Century

Nicholas Brooke

A compositional intensive focusing on new approaches to creating music. We'll look at a variety of experimental approaches that emerged in the last century, including futurism, Dadaism, minimalism, aleatoricism, new approaches to notation, free improvisation, instrument building, intonation theory, the new complexity, installations, soundscape composition, and new approaches to mixing words with music. Students will be asked to model a variety of styles of their choice trying on different musical hats from Anthony Braxton to electronica – in order to broaden their own compositional voice, technique, and aesthetic. Students will be expected to create several new compositions as well as perform their own and others' works.

Prerequisites: A previous composition or theory class, or permission of the instructor.

Credits: 4

Time: W 9 - 12noon

Spring 2005 Curriculum

MCO 4104.01

Electronic Music II

Randall Neal

The goal of this course is to provide students interested in composition, performance, multimedia, sound design, audio production, and/or other activities related to music composition and sound art in electronic media with the concepts, historical background, and skills necessary to do creative work. Lectures focus on the examination of chance and process oriented compositions in electronic music and offer diverse strategies for creating intriguing musical algorithms. Lab sessions provide students with instruction in specific studio techniques related to digital signal processing and process composition. Students are expected to complete short readings, to participate in class discussions, to create original algorithms, to present their creative work in class on a regular basis, and to perform or present their works in Music Workshop.

Prerequisites: MCO 2105 *Electronic Music I*, or permission of the instructor.

Credits: 4

Time: F 2 - 5:30pm

MCO 4105.01

Advanced Electronic Music

Joel Chadabe

The goal of this course is to provide students with the opportunity to do advanced work with state-of-the-art equipment in the electronic music studio. Classes focus on discussion and critiques of student-initiated projects in composition, performance, multimedia, sound design, audio production, and/or other activities related to music composition and sound art in electronic media. Listening and reading relating to student work will be recommended. Students are expected to complete several projects, to present their work in class, and to perform or present their works in Music Workshop.

Prerequisites: MCO 4105 *Electronic Music II*, or permission of the instructor.

Credits: 4

Time: F 9 - 12noon

Spring 2005 Curriculum

MCO 4395.01

Advanced Projects in MusicMaking

Kitty Brazelton

This is a seminar for advanced music students to workshop individual artistic projects in a small group setting, while learning to apply analytical tools to the practice of music-making. Projects must be predominantly musical, inclusive of live performance, open to change through feedback and criticism, and presented live in draft form by midterm; in final form by end-of-term (2 performances minimum). Projects may be composed or improvised, inclusive of non-music media, instrumental, vocal, or electronic/partially pre-recorded provided live performance component is integral. In addition to the live performance expectation described above, students will be expected to complete short-term group-assigned compositional, improvisational, research, writing or recording projects designed to help seminar participants reflect on and further develop their long-term projects. All students are required to attend and show work regularly at Music Workshop.

Prerequisites: See above. Prior work with Brazelton or faculty reference

Credits: 4

Time: W 2 - 5pm

MCO 4695.01

Music Composition Intensive

Kitty Brazelton, Nicholas Brooke, Allen Shawn

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

Prerequisites: Permission of the instructor.

Credits: 4

Time: To be arranged

Spring 2005 Curriculum

MCO 4802.01

Music Composition Project

Allen Shawn

This is a course for music composition students. Each student will produce a sizable piece for a single small ensemble (to be determined in Fall 2004). There will be regular reading sessions of the pieces in progress and the class will culminate in a presentation and taping of the completed works. The class time will be used in three ways: for analysis and study of works composed for our chosen medium; for the reading sessions; and for examination of the students' works-in-progress. Students will prepare work to show during the term at Music Workshop.

Prerequisites: Permission of the instructor. Good notational skills and experience as a composer.

Credits: 4

Time: M, Th 2 - 3:30pm

MCO 4985.01

Special Topics

Music Faculty

Eligible students may request group or individual tutorials in harmony, counterpoint, composition, orchestration, advanced analysis, contrapuntal forms, contemporary compositional techniques, specific genres of music, music of specific composers, or other topics involved with an in-depth study of music. Students are requested to show work during the term at Music Workshop.

Times to be arranged individually with the instructor.

Prerequisites: Permission of the instructor.

Credits: 4

Time: To be arranged

Spring 2005 Curriculum

HEALING

MHE 2101.01

Music Healing I

Milford Graves

Course material includes: Pythagorean arithmetic and scale construction; Yoruba Bata drumming of Nigeria, Africa; Dundun speech drumming system of Nigeria; Ashanti/Ewe drumming system of Ghana, Africa; Haitian Rada and Petro drumming; Cuban Bata and Rumba drumming; Ragas and Tabla drumming of India; Trap drumming, Jazz and Blues music; astrological music and Kundalini yoga; and the physiological and psychological effects of sound. The class also studies herbology, nutrition, and acupuncture, among other topics, and how they relate to the musician and to the listener. The primary objective and learning experience of this course is to expose each student to a holistic overview of various philosophies and experiences of other people, and how they relate to the musician and to the listener.

Prerequisites: None.

Credits: 4

Time: W 9 - 12noon

MHE 4228.01

Music Healing II: Computer Technology

Milford Graves

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

Prerequisites: MUS 4227 *Influence of Music/Holistic Healing*.

Credits: 2

Time: T 4 - 5:30pm

Spring 2005 Curriculum

HISTORY

MHI 2176.01

Mozart

Allen Shawn

This course will take a chronological look at Mozart's life and work beginning with piano pieces he composed at the age of six and culminating with his last three symphonies, the opera *Die Zauberflöte* (*The Magic Flute*), and the requiem he composed during his thirty-fifth year. Biographical readings will include selections from Mozart's letters to his family, and *Mozart's Last Year* by H. C. Robbins Landon. The course will include viewings of videos made of several operas, including *Don Giovanni*, *The Marriage of Figaro* and *The Magic Flute*. Homework will include extensive listening assignments, several short papers and in-class presentations, and one in-depth study. Music students will be expected to contribute as performers and music scholars. Those without music reading ability may contribute to the study of Mozart from a literary, historical, philosophical or scientific perspective.

Prerequisites: None.

Credits: 4

Time: M, Th 10:15 - 12noon

MHI 2204.01

Musics of Asia

Nicholas Brooke

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

Prerequisites: None.

Credits: 4

Time: M, Th 2 - 3:30pm

Spring 2005 Curriculum

MHI 4135.01

Traditional Music of North America II

John Kirk

This course is a continuation of *Traditional Music of North America I*. We will continue to explore and experience music from early native music through contemporary singer-songwriters. A more in-depth approach to a few of the forms specifically: Native American, Appalachian, Irish and Scottish, British Isle ballad traditions. An end of term presentation will be prepared drawing on inspiration from traditional forms. 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. Students will be expected to perform at Music Workshop.

Prerequisites: MHI 2135 *Traditional Music of North America I*

Credits: 2

Time: T 10:15 - 12noon

MHI 4229.01

1000 Years in Western Music History

Kitty Brazelton

This is a single-term intensive historical overview through the rise of the Western European musical empire from church chant to classical symphony to the empire's subsequent fall via romantic music drama into new world, modernism & soundtrack. Participants will discover sonata form by ear, detect a hidden cantus firmus, contrast English and Italian madrigalism, witness the rise of syncretic American culture and leave this course with a scholarly understanding of what is called "classical" music in American culture and why. While the course may raise more questions than it answers, student artists of all musical backgrounds will be better prepared for choices in future creative work and study. Students must commit to a substantial workload of written homework, research papers, midterm exam and local concert attendance.

Prerequisites: Fundamentals or music faculty reference.

Credits: 4

Time: T, Th 2 - 3:30pm

Spring 2005 Curriculum

INSTRUMENTAL STUDY

The following lessons and group classes are available in instrumental study. Students can register for no more than two courses in instrumental study each term. Students interested in studying instruments not listed should contact Suzanne Jones, Music Program Coordinator.

MIN 2215.01

Banjo

John Kirk

Beginning, intermediate or advanced group/individual lessons on the 5-string banjo in either claw-hammer / frailing or 3 finger style. Student will learn to play using simple song sheets with chords, tablature, and standard notation. Using chord theory and scale work, life long personal music making skills will be enhanced. Awareness of traditional styles of playing the instrument will be furthered through a listening component and ensemble playing with other instrumentalists. Student will be expected to perform at Music Workshop, or as part of a concert, in ensemble and/or solo. Students must have their own instrument. Depending on scheduling, these will be individual or group lessons.

Prerequisites: None.

Credits: 2

Time: To be arranged

MIN 2229.01

Mandolin

John Kirk

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

Prerequisites: None.

Credits: 2

Time: To be arranged

Spring 2005 Curriculum

MIN 2233.01 **John Van Buskirk**
MIN 2233.02 **Piano Interns**
MIN 2233.03 **Piano Interns**

Beginning Piano

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 10:15 - 11:45am (section 1) John Van Buskirk
Time: Th 10:15 - 11:45am (section 2) Piano Interns
Time: F 10:15 - 11:45am (section 3) Piano Interns

MIN 2237.01

Saxophone

Bruce Williamson

Study of saxophone technique and standard repertoire (jazz or classical), with an emphasis on tone production, dexterity, reading skills and improvisation. Students will be requested to show work during the term at Music Workshop.

Prerequisites: Audition on Tuesday, November 30, 2004, 1 – 2pm in Jennings 136, or permission of the instructor.

Credits: 2

Time: To be arranged

MIN 2241.01

Beginning Violin and Viola

Ann Roggen

The basics of the violin and viola. In a small group, students will learn how to play the instrument of their choice, with an emphasis on a group performance at the term's conclusion.

Prerequisites: None. Students must arrange for the use of their chosen instrument for the duration of the course.

Credits: 2

Time: To be arranged

Spring 2005 Curriculum

MIN 2247.01

Beginning Guitar

Frederic Hand

Introduces the fundamentals of acoustic guitar playing, including hand positions, tuning, reading music, major and pentatonic scales, major, minor and seventh chords, chord progressions, blues progression and simple arrangements of songs. Some previous musical experience is required. Students will be expected to show work at Music Workshop, as the term progresses.

Prerequisites: Audition on Friday, November 19, 2004, 3 – 4pm in Jennings 335C, or permission of the instructor.

Credits: 2

Time: F 10:15 - 11:45am

MIN 2354.01

Beginning Cello

To Be Assigned

The basics of the cello. In a small group, students will learn how to play the cello with an emphasis on a group performance at the term's conclusion. Instrument is not provided.

Prerequisites: None.

Credits: 2

Time: To be arranged

MIN 4217.01

Bass and Electric Bass

Mike Del Prete

Beginning to advanced lessons in bass technique and appropriate theory. Students are expected to perform at Music Workshop.

Prerequisites: Permission of the instructor.

Credits: 2

Time: To be arranged

Spring 2005 Curriculum

MIN 4219.01

Brass Ensemble

Ronald Anderson

This is an exploration of brass ensemble literature for trio, quartet and quintet. Students will prepare work to show at Music Workshop and at least one performance at Music Workshop will be required, but other appearances might well happen, as students learn more works and wish to perform.

Prerequisites: Permission of the instructor.

Credits: 2

Time: To be arranged

MIN 4221.01

Brass/Trumpet

Ronald Anderson

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

Prerequisites: Permission of the instructor.

Credits: 2

Time: To be arranged

MIN 4223.01

Clarinet

Bruce Williamson

Study of clarinet technique and repertoire with an emphasis on tone production, dexterity, reading skills and improvisation. Students will be requested to show work during the term at Music Workshop.

Prerequisites: Audition on Tuesday, November 30, 2004, 1 – 2pm in Jennings 136, or permission of the instructor.

Credits: 2

Time: To be arranged

Spring 2005 Curriculum

MIN 4225.01

Classical Guitar

Frederic Hand

Individual training is available in classical guitar technique and repertoire, song accompaniment (Finger style), improvisation, and arranging and composing for the guitar. Course material is tailored to the interests and level of the individual student. Students will be expected to show work at Music Workshop as the term progresses.

Prerequisites: By audition and permission of the instructor.

Credits: 2

Time: To be arranged

MIN 4327.01

Fiddle

John Kirk

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

Prerequisites: 2+ years of playing

Credits: 2

Time: To be arranged

MIN 4333.01

Marianne Finckel

MIN 4333.02

John Van Buskirk

Piano

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

Prerequisites: Permission of the instructor.

Credits: 2

Time: To be arranged (section 1) Marianne Finckel

Time: To be arranged (section 2) John Van Buskirk

Spring 2005 Curriculum

MIN 4335.01

Jazz Piano Lab

Bruce Williamson

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

Prerequisites: Basic piano skills and reading skills required.

Credits: 4

Time: W 9 - 12noon

MIN 4343.01

Traditional Folk Guitar

John Kirk

A one-term group course/tutorial for experienced (two plus years of playing) guitarists who want to explore traditional American folk styles. Both finger picking and flat picking the guitar will be taught as well as some of the standard traditional music repertoire. Simple song sheets with chords, tablature and standard notation, chord theory, and scale work will all be used to further skills. Student(s) must have their own instrument and will be expected to perform at Music Workshop or as part of a concert, in ensemble and/or solo.

Prerequisites: 2+ years of playing

Credits: 2

Time: T 4 - 5pm

MIN 4345.01

Violin/Viola

Ann Roggen

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

Prerequisites: At least 2 years of former instruction and experience on violin or viola. Student should arrange for the use of an instrument for the term.

Credits: 2

Time: To be arranged

Spring 2005 Curriculum

MIN 4355.01

Cello

To Be Assigned

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

Prerequisites: At least two year of former instruction and experience on cello.

Credits: 2

Time: To be arranged

PERFORMANCE

MPF 2144.01

Women's Chamber Choir

Thomas Bogdan, Mary Montgomery

This vocal ensemble will perform without accompaniment - and as such will be entirely performance-oriented, geared toward the student who loves singing and musical collaboration. We will tackle an interesting and challenging repertory, including madrigals, motets, and contemporary choral pieces. The class will meet together twice a week but the difficulty of some pieces will require outside individual practice as well as occasional sectional rehearsals. The ultimate goal of the course will be a full concert program, to be presented at the end of the term.

Prerequisites: Students must be able to match pitch.

Credits: 2

Time: M, W 8 - 9:30pm

MPF 4100.01

Sage City Symphony

Music Faculty

Sage City Symphony is a community orchestra that invites student participation. The Symphony is noted for their policy of commissioning new works by major composers (in some instances student composers) as well as playing the classics. There are always openings in the string sections and occasionally by audition for solo winds and percussion. There will be two concerts each term. If interested, please contact Marianne Finckel, our campus representative, at Ext. 4523.

Prerequisites: Proven instrumental proficiency and by audition.

Credits: 1

Time: Su 6:30 - 10pm

Spring 2005 Curriculum

MPF 4220.01

Ensemble Piano

Marianne Finckel, John Van Buskirk

This course, open to students enrolled in piano study, will offer a straight-forward approach to keyboard-related musical practices. Included will be ensemble playing, practice in performing and critiquing, sight-reading technique and general technical matters. Students are expected to show work at Music Workshop during the term.

Prerequisites: Permission of the instructor

Co-requisite: Instrumental study on the piano.

Credits: 2

Time: M 6:30 - 8pm

MPF 4230.01

Advanced Chamber Music

Music Faculty

An intensive, performance oriented exploration of the chamber music literature. Students enrolled in this course are expected to perform during the term at Music Workshop.

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

Credits: 2

Time: To be arranged

MPF 4233.01

Improvisation Ensemble for Musicians and Dancers

Bruce Williamson, Susan Sgorbati

This course focuses on work in the performance of improvisation. For dancers, special attention is given to the development of individual movement vocabularies, the exploration of forms and emergent structures. For musicians, special attention is given to creating rhythms and sonorities which can then be manipulated and developed while interacting with dancers in the moment. Dancers are expected to have experience with improvisation in performance and are asked to provide a structure for the group. Musicians should have basic skills on their instrument and be able create and convey a sense of form to other musicians in an efficient way. At least two performances per term required (one at Dance Workshop and the other at Music Workshop).

Prerequisites: Some experience and training in either dance or music required.

Credits: 4

Time: T, Th 2 - 4pm

Spring 2005 Curriculum

MPF 4240.01

Experimental Band

Kitty Brazelton

Student instrumentalists will meet twice a week to read, rehearse, and record music by student composers. They will also improvise as an ensemble and create their own repertoire of arrangements of pieces that they feel could be adapted to their instrumentation. Students who are enrolled in this course are expected to perform during the term at Music Workshop.

Prerequisites: Permission of the instructor.

Credits: 2

Time: T, Th 8:15 - 9:45pm

MPF 4250.01

Jazz Ensemble

Bruce Williamson

This ensemble will play a wide range of jazz music (which is constantly evolving) rooted in improvisation. Playing together, students will learn how blues, swing, Latin & rock elements have all fueled this music called jazz. Students will also learn how artists such as Ellington, Monk, Mingus, Wayne Shorter, Ornette Coleman and others have approached jazz composition. As a group we will explore different approaches to playing over chord changes and ways to make improvised solos more interesting, both harmonically and rhythmically. Whether playing a jazz standard, student composition or “free” music, emphasis will be on listening and interacting with each other, finding ways to create blend, groove, dynamic contrast, tension and release. Students will also be encouraged to bring in arrangements, transcriptions and compositions, to be read and developed by the ensemble. Students will be requested to show work during the term at Music Workshop.

Prerequisites: Audition on Tuesday, November 30, 2004, 1 – 2pm in Jennings 136, or permission of the instructor.

Credits: 4

Time: W 7 - 10pm

Spring 2005 Curriculum

SOUND DESIGN AND RECORDING

MSR 2152.01

Beginning Workshop in Recording

Julie Last, Scott Lehrer

Each class will have a discussion of a particular aspect of the music-recording process and a hands-on working session illustrating the focus of that class. Classes will include an introduction to Pro Tools computer audio recording, basic recording acoustics, microphone theory and technique, audio signal path, tonal and dynamic control, and creating spatial ambience. Assignments will be geared toward gaining hands-on familiarity with the areas covered while approaching recording as a creative process. Members of the class will be expected to show work at Music Workshop.

Prerequisites: None.

Credits: 4

Time: Th 6:30 - 9:30pm

MSR 2206.01

Sound Design for Media and Performance

Julie Last, Scott Lehrer

How do music, voices and natural sounds create a sonic world for live performance and visual media? Work will include how to work with and manipulate these elements to create sound art. Students will be asked to collaborate with directors, choreographers and film-makers in the creation of new work. Classes will include the use of Pro Tools as a computer audio production tool for film and theatre. Students are encouraged to take *Beginning Workshop in Recording* as a corollary to this course. Students are expected to show work during the term at Music Workshop.

Prerequisites: None.

Credits: 4

Time: T 7 – 9pm **AND** F 9 - 12noon

Spring 2005 Curriculum

MSR 4152.01

Advanced Workshop in Recording

Julie Last, Scott Lehrer

Blending together ideas about sound and audio technique into the art of recording. We will have workshops in acoustic recording techniques for vocal and instrumental music as well as classes in recording and mixing multitrack sessions. Students will develop their own recording projects and 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. Students are also expected to show work through the term at Music Workshop.

Prerequisites: Permission of the instructor.

Credits: 4

Time: Th 2 - 5pm

THEORY

MTH 2282.01

Beginning Percussion Theory and Improvisation

Milford Graves

The purpose of this workshop is to introduce and provide each student with the necessary theory and practical methods to properly perform African, Asian, and Afro-American/America's percussion music. The primary focus in this workshop is on rhythmic counting and proper hand coordination that is required for playing the following instruments: conga drum, bongo drums, dumbek/darabukkah drum, bata drum, dundun drum, jimbe drum, trap drum kit, timbales drum, rattles, cowbell, clave sticks, and mallet instruments. Occasional performances will be expected in Music Workshop.

Prerequisites: None.

Credits: 2

Time: T 2 - 3:30pm

Spring 2005 Curriculum

MTH 4282.01

Advanced Percussion Theory and Improvisation

Milford Graves

The primary concern of this ensemble is to teach the student how to prehear sound, and not to only perform music constructed on preconceived mechanical procedures (finger habits). All tonal constructs used in this ensemble are based on their stimulating potential-i.e., to enhance and to evoke the students' improvising ability. Resource material that will be used in this ensemble consists of original and traditional compositions, and various melodies and solo excerpts from the literature of the African diaspora, especially that which has had a profound effect on the more influential musicians of this music.

The objective of the percussion segment of this ensemble is to develop each student's individual-creative expressionistic capability-and to increase their intuitiveness-and adaptogenic qualities to participate in spontaneous and improvised music/activities.

Regular appearances by this ensemble will be expected in Music Workshop.

Prerequisites: MTH 2282 *Beginning Percussion Theory and Improvisation* or permission of the instructor.

Credits: 4

Time: T 6:30 - 9:30pm

MTH 4419.01

The Key to Songs

Nicholas Brooke

A seminar on advanced harmony, based on in-class analyses of a broad range of classical, pop, and jazz song. Students will learn about chromaticism, pivot chords, modulation, and extended triadic harmonies, while composing songs in a variety of styles. Songwriters studied will include Mozart, Schubert, Mahler, Strauss, Weill, The Beatles, Dylan, Gershwin, Monk, Mingus, Radiohead, and John Cage, among many others. Students must have a good knowledge of notation and harmony, be willing to tackle in-depth harmonic analyses and aural transcriptions, and be eager to compose and perform new songs.

Prerequisites: Harmony course, or permission of the instructor.

Credits: 4

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

Spring 2005 Curriculum

VOICE

MVO 4301.01	<i>Thomas Bogdan</i>
MVO 4301.02	<i>Thomas Bogdan</i>
MVO 4301.03	<i>Rachel Rosales</i>
MVO 4301.04	<i>Rachel Rosales</i>

Intermediate Voice

This class is 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 to strengthen and facilitate technical growth before moving on to other contemporary styles. They will prepare and perform songs and arias in several languages and become familiar with the Early Italian songs and arias of the 17th and 18th centuries. Students will have ½ hour repertory sessions every other week with an accompanist. All voice students are requested to show work during the term, in Music Workshop.

Prerequisites: Previous voice experience and/or study, some music literacy. Admittance into the class by audition on Tuesday, November 30, 2004, 12:45 – 2pm in Jennings 249A.

Credits: 2

Time:	T 10:15 - 12noon	(section 1)	Thomas Bogdan
Time:	Th 10:15 - 12noon	(section 2)	Thomas Bogdan
Time:	W 2 - 3:30pm	(section 3)	Rachel Rosales
Time:	T 10:15 - 12noon	(section 4)	Rachel Rosales

MVO 4401.01	<i>Thomas Bogdan</i>
MVO 4401.02	<i>Rachel Rosales</i>

Advanced Voice

This class is for advanced vocal study of technique and interpretation of the vocal repertoire. It is designed for advanced students who have Music/Voice as a plan concentration and to assist graduating seniors with preparation for senior recitals. Students are required to study and perform a varied spectrum of vocal repertory for recitals and as preparation for further study or graduate school.

A class maximum of 5 voice students will meet for one 2-hour session per week. In addition, students will have a ½ -hour individual session/coaching with the instructor each week. Students will also have an individual ½-hour session with a pianist each week to work on repertory. (The times for these sessions will be individually arranged.)

All voice students taking music courses are required to participate in a minimum of 7 sessions of the music lab, Music Workshop.

Prerequisites: Previous voice study, music literacy, and admittance into the class by audition on Tuesday, November 30, 2004, 12:45 – 2pm in Jennings 249A.

Credits: 4

Time:	M, Th 2 - 3:30pm	(section 1)	Thomas Bogdan
Time:	T 2 - 5pm	(section 2)	Rachel Rosales

SCIENCE AND MATHEMATICS

BIOLOGY

BIO 2102.01

Biology I: Homeostasis: How Do Animals Work?

Elizabeth Sherman

How do animals work? Why do different animals work in different ways? The blue whale in the Pacific, the tapeworm lodged in the gut of a fox, and the flour beetle in your cupboard all must eat and grow and reproduce yet they differ enormously in size, longevity and environment. The particular ways in which each of these animals has solved these problems are different yet there are also underlying similarities in the mechanics of their solutions. Evolutionary theory makes the diversity understandable and cell physiology reveals the unity of function. In this course, evolutionary theory and cell physiology converge as we examine whole animal form and function. We will have the happy opportunity to study the remarkable diversity of animals on this planet. We will examine the array of strategies (adaptations) which animals possess that enables them to survive and reproduce in an often unpredictable world. The central question that we will consider is how do animals maintain their organization in the face of environmental perturbations?

Prerequisites: None.

Credits: 4

Time: T, F 10:15 - 11:45am
W 8:30 - 11:30am Lab

BIO 2221.01

Local Landscape: Natural History of the Bennington Region

Kerry Woods

Mt. Anthony and the Taconic Mountains spring from a continental collision near the equator 450 million years ago; Bennington sits atop this ancient accident scene. Forests developed over 14,000 years since the last glacial retreat, were virtually eliminated by 1850 (when Thoreau wrote of a wounded landscape lacking its grandest native animals), but now cover over 80% of Vermont (and many of those animals have returned), despite many-fold increase in human population. Our landscapes are a palimpsest of multiple over-written stories of interacting biological, geological, climatological, and human histories. A grasp of this deep historical complexity is essential to understanding our place on the land and its potential futures. We will read naturalists and scientists, learn to read the land itself through direct observation, and get acquainted with the tools of naturalist and scientist. We will visit local ecosystems on selected Thursdays and on one or two weekend field trips.

Prerequisites: None.

Credits: 4

Time: M 2 - 3:30pm, Th 2 - 6pm

Spring 2005 Curriculum

BIO 4307.01

Animal Social Behavior

Elizabeth Sherman

E. O. Wilson has said that “the organism is simply DNA’s way of making more DNA”. Are the elaborate, bizarre, (at times flamboyant), energy requiring social systems of animals simply adaptations which permit those animals to reproduce? Why is there so much diversity among animal social systems? Why are most mammals polygynous and most birds monogamous? Can we make predictions about successful social strategies and test them in the field? Can we gain insight into human evolution by studying the social systems of non-human primates?

In this course we will consider the evolution and adaptedness of different social systems with particular attention to current models of the evolution of altruistic behavior. We will read and discuss current research from a variety of journals (topics include: cooperative breeding, parent-offspring conflict, siblicide, mate choice and sexual selection, sex ratios, hymenoptera social organization, evolution of primate mating systems, the significance of infanticide and maternal rank). Students will undertake their own research projects.

Prerequisites: Prior work in biology, especially ecology & evolution.

Credits: 4

Time: T, F 8:30 - 10am

BIO 4317.01

Biogeography, Paleoecology, and Human Origins

Kerry Woods

An exploration of ecological and evolutionary patterns in broad spatial and temporal perspective. Questions concern the ranges and distributions of organisms, spatial patterns in diversity and other ecosystem characteristics, response of biological systems to grand climatic (glaciation, greenhouse effect) and geological change (plate tectonics, meteorites), and the great trends and patterns in evolutionary development. We will examine hypotheses explaining repeated episodes of mass extinction followed by adaptive radiation; special properties of islands; techniques for reconstructing evolutionary relationships among organisms; and how all this relates to conservation policy and management. Finally, we'll focus particularly on how all this bears on the emergence and history of our own lineage. We will act as both theorists and explorers, assessing the potential for rigorous, hypothesis-testing address of biogeographical questions, while becoming acquainted with the grand history and vast richness of the biological world.

Prerequisites: Prior work in biology, especially ecology or evolution, or permission of the instructor.

Credits: 4

Time: M, Th 8:30 - 10am

Spring 2005 Curriculum

CHEMISTRY

CHE 4102.01

General Chemistry II

John Bullock

This class is a continuation of *General Chemistry I*. Topics covered include thermodynamics, chemical equilibria and kinetics. We will concentrate on the conceptual basis of these phenomena while at the same time develop quantitative problem-solving skills. There will be weekly review assignments, in class exams, reading assignments and a final project and presentation. There is one lab meeting per week.

Prerequisites: Strong algebra skills, CHE 4101 *General Chemistry I*, or permission of the instructor.

Credits: 4

Time: T, F 10:15 - 11:45am
W 8:30 - 11:30am Lab

CHE 4104.01

Organic Chemistry II: More Chemistry of Carbon

Janet Foley

An intermediate chemistry course for those who have had a year of general chemistry. During this term we will explore reactions of functional groups, and more advanced syntheses. Problem sets and take-home assignments will be used to monitor students' progress. Recent literature will be reviewed, presented and discussed by the students. The lab will initially focus on basic organic lab techniques such as separations, distillations, column chromatography, extractions, and synthesis. The primary project will be an experimental research project of the student's choosing which will be presented at the end of the term. NMR and IR spectroscopy will be used as part of the project.

Prerequisites: CHE 4103 *Organic Chemistry I*

Credits: 6

Time: M, Th 2 - 3:30pm
T 2 - 6pm Lab

Spring 2005 Curriculum

CHE 4335.01

The Molecular Basis of Life

John Bullock

Biochemistry is an intermediate chemistry course in which students apply principles from general and organic chemistry, as well as general biology, to understand the molecular processes that characterize life. Biochemistry is a broad discipline that is growing rapidly in its scope - new developments and discoveries are being made daily. The goal of this class will be to give students a solid background with which they can appreciate the latest developments and research reports. We will begin with fundamental principles, but quickly move into a detailed look at metabolism - the specific means by which organisms use chemical energy to drive cell functions and how they convert simple molecules to complex biological molecules. This approach will provide a context to illustrate many of the core ideas we will cover. Students will also have the opportunity for independent work which will allow them to apply these ideas to topics of their own specific interests. Students will have weekly review assignments and at least two independent projects, including an oral presentation of a final project.

Prerequisites: *General Chemistry, Organic Chemistry I, General Biology* or permission of the instructor.

Credits: 4

Time: M, Th 8:15 - 10am

MATHEMATICS

MAT 2219.01

Mathematics and Democracy

Glen van Brummelen

Surprising as it sounds, the mathematics community has played a key role in the rise of democracy. In formative times in ancient Greece and in revolutionary France, mathematics stood as a symbol and source of reason. The loss of the monarchy and its authority by divine right necessitated a search for a new absolute from which authority could be granted. As world leaders in mathematics and its application to the natural world, the French mathematical community were important participants in the establishment of democracy based on rational principles; one effect was the formation of the metric system. More recently, mathematicians have been able to shed light on the difficulties of achieving the democratic ideal of social choice; for instance, in this century, Arrow's impossibility theorem proved that no voting system can realize this dream perfectly. We shall explore both the history and the mathematics of these intertwined issues.

Prerequisites: None.

Credits: 2

Time: M, Th 8:30 - 10am *Meets the final seven weeks of the term.*

Spring 2005 Curriculum

MAT 4117.01

Abstract Algebra

Glen van Brummelen

The solutions of the cubic and quartic equations in the 16th century enabled European mathematicians to reach unprecedented heights. However, the cost of their progress was the admittance of strange collections of objects such as negative and complex numbers, and eventually quaternions and others, into mathematics. These generalizations of our customary numbers behave differently in certain fundamental ways. The structures and properties of these objects, categorized as groups, rings, and fields, will be analyzed, and applications to symmetries, crystal structures, calendars, etc., will be studied. Finally, we will apply Galois theory to studying why the quintic equation and the three classical Greek geometrical construction problems (squaring the circle, trisecting the angle, and doubling the cube) are unsolvable.

Prerequisites: Some experience of mathematics beyond first-year level; linear algebra preferred.

Credits: 4

Time: M, Th 2 - 3:30pm

MAT 4121.01

Mathematics and Music

Glen van Brummelen

It is often said that mathematics and music are allied disciplines, but connections made between them have not been made as prominently or forcefully as they could. This short course shall explore topics that bridge the gap between mathematics and music. These include the beginnings with the ancient Pythagoreans (the “music of the spheres”), Leibniz, Kepler’s musical cosmology, the science of musical sound, the influence of logic on composition, and the use of mathematical structures in music (Bach, bell changes, modern developments including digital models and composition with fractals). Specific topic choices will be driven primarily by student interest and available expertise.

Prerequisites: Some college-level mathematics experience; some musical experience preferred.

Credits: 2

Time: M, Th 8:30 - 10am *Meets the first seven weeks of the term.*

Spring 2005 Curriculum

MAT 4202.01

Calculus II

Jason Zimba

In this course, we will learn how to use integration to solve a variety of problems in the sciences and mathematics. We will also study differential equations – the language in which the fundamental laws of nature are given to us. We will also spend some time learning about the historical origins of calculus. The course will end with an introduction to multivariable calculus.

Prerequisites: MAT 4201 *Calculus I*, or permission of the instructor.

Credits: 4

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

MAT 4203.01

Multivariable Calculus

Gabriel Katz

The course builds on the concepts of *Calculus I & II*. As the title suggests, it is a calculus of many variables. The main action takes place in spaces of several dimensions. The main actors are no longer functions of a single variable, but rather systems of functions, depending on many variables. We will study differentiation and integration in this brave new world. In the process, we will learn to appreciate a beautiful interplay between geometry and analysis, between the local and the global in Mathematics. Esthetically and intellectually, multivariable calculus is the most pleasing and demanding among the standard sequence of calculus courses. It also has fundamental applications to physics, chemistry, biology, computer science, engineering, robotics, etc.

Prerequisites: MAT 4115 *Linear Algebra*, MAT 4201 *Calculus I*, and MAT 4202 *Calculus II*

Credits: 4

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

Spring 2005 Curriculum

MAT 4317.01

Differential Geometry

Gabriel Katz

This is a basic course in geometry and topology of multidimensional spaces called differentiable manifolds. We will examine how local geometry (such as curvature) interacts with global topological properties of manifolds. Differential Geometry not only is an important and beautiful mathematical theory, but also has glorious applications to Cosmology, General Relativity, Particle Physics and Classical Mechanics.

Topics include the concepts of differentiable and Riemannian manifolds, vector bundles, differential forms, connections, curvature tensors, Lie groups, and elements of Morse Theory. We will start with classical theories of curves and surfaces in 3D before moving towards more general multidimensional spaces.

Prerequisites: MAT 4115 *Linear Algebra*, MAT 4203 *Multivariable Calculus*, or permission of the instructor.

Credits: 4

Time: T, Th 4 - 5:30pm

MAT 4332.01

Differential Equations and Dynamical Systems

Gabriel Katz

Ordinary Differential Equations (ODE for short) is an important branch of Mathematics extraordinary in its applications to physical and social sciences. Historically, it grew directly from classical mechanics. Presently, its development is stimulated by the universal interest in the study of complexity and dynamical systems. ODE's deal with the way local laws of interactions determine the evolution of a system. An ODE tries to resolve a fundamental question: "To what extent the present state of a system determines its past and future?" We will analyze which systems have a predictable, stable future and which are intrinsically chaotic. Computer based investigations form an integral part of the course.

Prerequisites: MAT 4115 *Linear Algebra*, MAT 4203 *Multivariable Calculus* (could be taken in parallel with Differential Equations).

Credits: 4

Time: M, W 6:30 - 8pm

Spring 2005 Curriculum

PHYSICS

PHY 2119.01

Earth, Sun, and Moon

Norman Derby

Why is the day 24 hours long? What caused the ice ages? What is the interior of the earth made of? Why is magnetic north different from true north? Why are there such similar ostrich-like birds in Africa, South America and Australia? What was the temperature of the Atlantic Ocean 100 million years ago? Why does the automobile industry owe much of its success to pre-Cambrian algae? Why are Earth and Venus so similar in size and location but so different in their surface environments? How does the Sun control the weather? Is this planet a self regulating entity (Gaia)? Answers to such questions involve an intimate mix of data from astrophysics, biology and geology. This course will explore some of these ideas about the earth and its environment.

Prerequisites: None.

Credits: 4

Time: M, Th 2 - 3:30pm

PHY 2211.01

Spacetime: Relativity and Light

Norman Derby

The enormous success of Stephen Hawking's bestseller *A Brief History of Time* indicates that non-scientists have a deep desire to understand modern physics. The concepts of relativity are simple but they are subtle and have vast implications. To understand such concepts you really need to talk about them a lot so that you can see what they imply in various situations. This course will give students a chance to investigate different approaches to relativity theory and to work out some example problems that will reveal its inner logic. Research projects will be encouraged. Examples include constructing/computing drawings of what objects moving at high velocity would actually look like, developing a multimedia lesson in relativity for other students, or historical research on controversies among relativists.

Prerequisites: None.

Credits: 4

Time: M, Th 4 - 5:50pm

Spring 2005 Curriculum

PHY 4325.01

Physics II: Fields

Jason Zimba

How does influence travel from one thing to another? In Newton's mechanics of particles and forces, influences travel instantaneously across arbitrarily far distances. Newton himself felt this to be incorrect, but he did not suggest a solution to this problem, we need a richer ontology: The world is made not only of particles, but also of fields. As in-depth examples of the field concept, we study the theory and applications of the electric field and the magnetic field, including Maxwell's explanation of light as an electromagnetic wave.

Prerequisites: *Matter and Motion* (or equivalent)

Credits: 4

Time: M, Th 10:15 - 11:45am
W 2 - 3:45pm Lab

PHY 4895.01

Topics in Advanced Physics

Norman Derby

This year, depending upon student needs, this course will deal with one of the following advanced physics topics: Methods of Theoretical Physics, Computational Physics, Relativity: Special and General.

Prerequisites: Permission of the instructor

Credits: 4

Time: To be arranged

SOCIAL SCIENCES

ANTHROPOLOGY

ANT 2184.01

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

ANT 4129.01

Other People's Worlds

Miroslava Prazak

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

Prerequisites: Prior work in anthropology or another social science.

Credits: 4

Time: T, F 2 - 3:30pm

Spring 2005 Curriculum

ANT 4172.01

U.S. of A.: Diversity and Multiculturalism

Miroslava Prazak

Is there an American culture? Do we have to go abroad to learn about cultures? Using ethnographic accounts we take an anthropological approach to investigate being mainstream and being different in American society. Our study of diversity will focus on essential issues, themes and topics including economic class, ethnicity, religion, gender, and sexual orientation. By exploring ethnographic evidence, we will examine the forces that shape personal choice, discover new dimensions of basic themes in American life, see how subcultures and mainstream interrelate, and learn how to apply anthropological techniques to understand our cultural milieu. Workload per week: Three hours in class, 10 - 12 hours of reading, writing, and preparation for class. Written work to include two critical summaries, a midterm essay, and a term-long research project culminating in a 12-page paper.

Prerequisites: Previous work in anthropology or permission of the instructor.

Credits: 4

Time: Th 2 - 5pm

CHILDHOOD STUDIES

CHS 2219.01

Media and Children

Peter Haratonik

Children are living messages we send to a time we will not see - Neil Postman

While the media are presumed to have a social responsibility in terms of the products that they produce, they also exist within the framework of a highly competitive commercial marketplace. In this quest for market share, children have become our most important audience, readership, and users. This course examines media, as both forms and institutions, and their impact on the lives of children. We begin by surveying the current state of media in the lives of children and also review the history of media effects research and educational policy regarding new technology. We review current research in media and child development and carefully probe media products especially produced for a younger audience. We also study the role that adult media have in the lives of children and consider the role that media education or media "literacy" should play in education. Individual case studies examine particular media in-depth. Particular emphasis is placed on the Internet and its emergent social and education role.

Prerequisites: None

Credits: 4

Time: M, TH – 8:30-10am

Spring 2005 Curriculum

HISTORY

HIS 2135.01

The U.S. Constitution and Individual Rights

Alan Hirsch

This course explores constraints imposed on the federal and state governments by a system of civil rights. Areas explored will include privacy, equal protection, due process, and freedom of speech. We will address many of the specific controversies that arise within such broad doctrines, including abortion, affirmative action, flag-burning, and the death penalty. Though most of the reading will consist of Supreme Court cases, we will pay close attention to the social, political, and historical contexts surrounding these cases. A recurring question will be the relevance of the undemocratic nature of courts.

Should the judicial branch see itself as a tribune of the powerless which must restrain the political branches or, alternatively, should it generally defer to the people's elected representatives? A closely related question is the extent to which courts should confine the rights they protect to those specifically named in the Constitution. Also, to what extent do and should judges consult their moral or even political views as opposed to undertaking a more objective, apolitical, or distinctly judicial analysis?

Prerequisites: None

Credits: 4

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

HIS 2184.01

Sexual Orientation Law

Alan Hirsch

Through most of American history, gay men and lesbians have been regarded as deviants, and their intimacy deemed criminal. Despite major gains in recent decades, gays find themselves in legal limbo - sometimes afforded judicial protection and equal rights, other times rudely reminded that they remain second-class citizens. As we assess this situation, several questions will permeate our inquiries. When, if ever, is discrimination on the basis of sexual orientation justified? Do gays warrant as much constitutional protection as blacks and other historically disfavored groups? Does it matter that significant segments of our society still consider homosexuality sick or sinful? Specific issues to be addressed include sodomy laws, same-sex marriage and adoption, gays in the military, and other areas where gay claims to equal treatment have proven controversial, e.g., the boy scouts, St. Patrick's Day parades, and high school proms. Although the course focuses on the legal system, we will also address issues beyond the scope of the law, such as the outing of closeted gays. Our reading of court cases will be supplemented by materials from assorted disciplines, as well as interviews with litigants and others - a reminder that the law, while often dealing in abstraction, profoundly affects human beings.

Prerequisites: None

Credits: 4

Time: M, W 8:30-10am

Spring 2005 Curriculum

HIS 2214.01

Shakespeare: The History Plays

Marguerite Feitlowitz, Bradford Verter

Drawing on his British dramas (*Henry IV Parts One and Two, Henry V, Henry VI Part Three; Richard II and III*), as well as his Roman plays (*Julius Caesar, Titus Andronicus, Antony & Cleopatra*), we shall examine Shakespeare's strategic representation of the Hundred Years War, The War of the Roses, and other episodes of Tudor history, and consider his cautionary re-reading of the rise and fall of the Roman empire in the context of British imperial expansion. Along the way we shall remark on Elizabethan constructions of gender, virtue, authority, tradition, and the self. We will also delve into Shakespeare's use of sources, consider the spectrum of critical responses over the centuries, and meditate on the meanings of history.

Prerequisites: None.

Credits: 4

Time: T, Th 2 - 3:30pm

HIS 2231.01

Internationalizing America II

Eileen Scully

Come re-imagine and reshape the world along more equitable and effective lines. The decline of the traditional nation state has opened up new possibilities for a world society configured around new transnational identities. *Internationalizing America I* examined the birth and evolution of the nation state system, and the second term of this year-long course examines ideas out there for a new world order (NWO) – from utopian visions to some very practical scenarios. Students are asked to actively engage the possibilities, designing their own NWO individually or in collaboration. Enrollment preference to students who took *Internationalizing America I*.

Prerequisite: None.

Credits: 4

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

Spring 2005 Curriculum

HIS 2315.01

Parties, Partisans, and Participation

Eileen Scully

Subtitled, "It's my party and I'll cry if I want to," this is a workshop for those who want to form their ideal political party, and those even more energetic individuals who want to re-make the entire American political landscape, and ultimately the world itself. Working in groups (but not factions), students articulate and think through their vision and criteria for desired change / destruction / revolution / obliteration. We then look to past and present examples in America and beyond of party systems, governance structures, political cultures, political undergrounds, radical and communitarian experiments, and those very tidy one-party states that don't need campaign finance reform. Term projects: build viable party within the existing American system, or draw up a comprehensive blueprint and timetable for a new and improved system of governance over some part of what is now USA. Only restriction: may not assume the pliability of human nature.

Prerequisites: None.

Credits: 4

Time: T, Th 6:30 - 8pm

HIS 2364.01

Constructing Wilderness: Environmental Thought in the U. S.

Bradford Verter

Combining perspectives from environmental history, environmental ethics, and American studies, this course examines the imaginative dimensions of the relationship between the Earth and its human inhabitants in what is now the United States. We will look at the ways cultural and theological assumptions have shaped peoples' treatment of the natural world. We will also look at the ways changes in the environment have influenced human social and cultural patterns. Further, we will critically assess some of the major ethical responses to ecological issues, reviewing such approaches as conservation, deep ecology, ecofeminism, monkeywrenching, and bioregionalism. Readings include works by Carolyn Merchant, William Cronon, Thomas Jefferson, Susan Cooper, Henry David Thoreau, John Muir, Aldo Leopold, Annie Dillard, and Michael Pollan. Weekly readings 150-200 pp; three short papers (5-7 pp.), final paper (10 pp.).

Prerequisites: None.

Credits: 4

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

Spring 2005 Curriculum

HIS 4207.01

History of Sexuality

Bradford Verter

Focusing particularly on the United States, this course surveys changes in the ways people have thought about sex, and imagined themselves as sexual beings. Our focus throughout will be the political and epistemological dimensions of the ever-shifting boundary between “normal” and “abnormal” desire. After reading some foundational texts in gender theory and queer theory, we will examine such topics as the regulation of sex in colonial America, the dimensions of Victorian sexual ideology, the organization of urban prostitution, the evolution of the science of sexology, the categorization of erotic deviance, the discovery of adolescent sexuality, the development of erotic subcultures, the progress of the sexual liberation movements of the 1960s and 1970s, the politics of cinematic and Internet pornography, and the formation of contemporary radical sex cultures.

Weekly readings 175 - 250 pages; regular reading responses; three short (3-5 page) papers, final paper (10-12 pages).

Prerequisites: None.

Credits: 4

Time: M, W 2 - 3:30pm

Spring 2005 Curriculum

PHILOSOPHY

PHI 2123.01

Philosophy of Love and Friendship

Paul Voice

Arthur C. Danto remarks, "How incorrigibly stiff philosophy is when it undertakes to lay its icy fingers on the frilled and beating wings of the butterfly of love." There is something both true and false in this remark. The philosopher cannot, as the poet can, convey the particularities of a love lived, suffered and enjoyed, but romantic love and friendship are an aspect of our practical moral lives and in this respect a proper object of philosophical concern. This course brings together some of the most lively and passionate writings by philosophers on the topic of romantic love and friendship. Students will consider various definitions and descriptions of love and friendship from Plato to Freud. Students will examine the connection between morality and love and between love and the political, reading the writings of philosophers such as Kierkegaard, Nietzsche, Kant, Marcuse and De Beauvoir.

Prerequisites: None.

Credits: 4

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

PHI 4126.01

Existentialism

Paul Voice

Existentialism offers a philosophy of "authentic being". The aim of this course is to trace the idea of authenticity from Kierkegaard, through Nietzsche to the twentieth century existentialists including Karl Jaspers and Jean-Paul Sartre. Students will be expected to make close readings of primary texts and construct a critical position of their own. Weekly readings of over one hundred pages, three papers.

Prerequisites: Permission of the instructor.

Credits: 4

Time: T, F 4 - 5:30pm

Spring 2005 Curriculum

PHI 4233.01

Political Philosophy: John Rawls on Questions of Justice

Paul Voice

John Rawls (1921-2003) was the most important political philosopher of the twentieth century. His first major work, *A Theory of Justice* (1971) transformed the field of political philosophy and his ideas and arguments remain at the center of the philosophical debate on the question of justice. This course consists of a careful study of the main arguments in his early and late work as well as a consideration of some of the critical literature.

Prerequisites: By permission of the instructor (at least one course in philosophy is recommended).

Credits: 4

Time: W 6:30 - 9:30pm

PSYCHOLOGY

PSY 2207.01

Developmental Psychology After the Grand Theories

David Anderegg

Comprehensive theories in developmental psychology posited relatively abrupt structural changes in children's thinking in the course of childhood. These theories have been supplanted, in large part, by basic research (largely from brain imaging techniques), documenting gradual changes in children's development. In this course the grand theories (Piaget, Freud, and Vygotsky, as well as attachment theory and evolutionary psychology) will be reviewed along with current findings which challenge their scope and reach. Topics will include cognitive, emotional and social development from infancy through adolescence.

Prerequisites: None.

Credits: 4

Time: M, W 2 - 3:30pm

Spring 2005 Curriculum

PSY 4108.01

Theories of Psychotherapy

David Andereg

This course addresses the history of the “talking cure” with a systematic look at the links between psychological theory and therapeutic technique. The practice of psychoanalysis and analytic therapy is investigated through a reading of some of Freud’s papers on technique. The historical development of psychotherapy, including later developments in analysis, behavior therapy, cognitive-behavior therapy and hypnosis, is also investigated. The course concludes with a look at other forms of behavior change, including 12-step programs and meditation, with an emphasis on the theories of behavior change invoked by practitioners of therapeutic arts and explanations invoked by practitioners of the social sciences. Students will complete a short mid-term paper and an oral presentation of a psychotherapy case from the published literature and an extensive final paper on course topics.

Prerequisites: One course in psychology, preferably *Normality & Abnormality*

Credits: 4

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

PSY 4213.01

Psychotherapy and Human Freedom

David Andereg

Psychoanalytic and other non-directive therapies have been described, over the course of their hundred-year history, as both instruments of oppression and instruments of liberation. This course will examine these arguments in an historical fashion. The course will begin with a social and political history of the psychoanalytic movement in Vienna and continue with readings of theoreticians who promoted psychoanalysis as a force for political and social change. Students will read the work of classical-era analysts including Sigmund Freud, Wilhelm Reich, and others, as well as the work of contemporary historians and analysts, including Russell Jacoby and Jonathan Lear. The course will conclude with an attempt at a description of the “ideal” democratic citizen from a psychological point of view. Students will be expected to write two short papers and one longer final paper on course topics.

Prerequisites: One course in psychology.

Credits: 4

Time: M, W 8:30 - 10am

Spring 2005 Curriculum

PSY 4223.01

Capital Punishment

Ronald Cohen

Capital punishment is the state-sanctioned killing of a person convicted of committing a crime. Its existence as public policy requires the approval or acquiescence of individual citizens and social groups, and its implementation requires the approval, acquiescence, and participation of a wide range of individuals and institutions. Attitudes toward capital punishment – as public policy and as applied to a particular situation – are often strongly held and deeply felt. Debates on the morality and the effects of capital punishment – again, as public policy and as applied to a particular case – are often contentious and divisive. This course examines people's beliefs and attitudes about capital punishment, seeking to understand how they develop as they do. In addition, the course focuses on those involved in the implementation of capital punishment – particularly the condemned, jurors, attorneys, judges, prison officials, and family members – in hopes of learning how they understand their participation.

Prerequisites: At least one year of work in any social science discipline.

Credits: 4

Time: M, Th 2 - 3:30pm

PSY 4237.01

Conformity and Dissent

Ronald Cohen

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

Prerequisites: At least one year of work in any social science discipline.

Credits: 4

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

Spring 2005 Curriculum

PSY 4377.01

Experimental and Survey Methods in Social Research

Ronald Cohen

This course will examine the research process as it is practiced in several of the social sciences. We will focus on the logic of experimental, quasi-experimental, and correlational methods as they are currently practiced in various areas of psychology and sociology, though these methods are also employed frequently in politics, economics, sociology, and anthropology. Methodological, statistical, and ethical issues will be examined through the lens provided by both classical and contemporary pieces of research. Students will be expected to attend all classes, participate in occasional class-based research (both in- and outside of class), complete reading assignments of varying length for each class, conduct a term-long original research project, and write occasional responses to questions developed in class.

Prerequisites: At least one year of work in any social science discipline, and a course in statistical methods.

Credits: 4

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

VISUAL ARTS

ARCHITECTURE

ARC 2163.01

100 Drawings

Donald Sherefkin

Using a fixed format of 12" x 12" rag paper, we will do a drawing each day of the term in a process which will parallel Georges Perec's *Life: A User's Manual*. Each drawing will have a set of constraints from which the student must extrapolate an image. A narrative will gradually be built through the accumulation of evidence. A variety of media, techniques and strategies will be explored.

Prerequisites: Submission of an image and a text to explain your interest.

Credits: 4

Time: W 10:15 - 11:45am, W 2 - 3:30pm

ARC 4152.01

Windows: Transparency; Translucency, and Opacity

Sue Rees, Donald Sherefkin

This class explores the nature of the window as an aperture which enfolds a broad range of interpretations, from the 'lucinda' employed by Albrecht Durer, to Magritte's conflated window/painting in *The Human Condition*. In architecture, Auguste Perret argued for the vertical window, connecting street garden and sky, while Corbusier favored the horizontal, 'ribbon' window, referencing cinema.

Beginning with a work of art which incorporates the image or idea of a window, each student will construct a series of interpretive drawings to investigate the nature of its operation within the painting. Once they have completed the analysis, a three-dimensional, full-scale operational framing device will be built. The process of translation into three dimensions requires the investigation of a variety of materials and methods of joinery.

Prerequisites: Submission of an image and a text to explain your interest.

Credits: 4

Time: T 10:15 - 12noon, T 2 - 3:30pm

Spring 2005 Curriculum

CERAMICS

CER 2221.01

The Hollow Form

Barry Bartlett

This objective of this class is to help students learn the breadth of handbuilding techniques in the ceramic arts that have given rise to a vast history of ideas observed using hollow forms.

Unlike traditional sculptural techniques used in wood, stone and metal, ceramic forms have depended on the interior space, the void, to define both symbolic meaning and formal structure. This class will help students gain confidence in their capacity to build what they see in their mind's eye. Projects will be conceptually geared around issues surrounding vessels, figures and abstract sculpture and will require personal investigation and resolution. Students will be involved in the development of presentations covering these issues from various historical perspectives. Students will be expected to participate in all aspects of the ceramic process that include, but are not limited to mixing their own clay, slip and glaze preparation, and the loading and firing of kilns. Some books will be required to be purchased as text for this course.

Prerequisites: None

Credits: 4

Time: M 6:30 - 8pm, W 8 - 12noon

CER 4164.01

Contemporary Pottery... Contradictory Terms?

Andrew Brayman

This course is designed to take a close look at the field of studio pottery today. How has the ancient art changed with the larger culture? What are the main movements that are active? What are the historical forces that drive these movements? As a studio based course, we will actively make pots throughout the term. All construction techniques will be welcome, but there will be an emphasis on using the potter's wheel.

Prerequisites: Prior wheel-throwing experience required.

Credits: 4

Time: W 6:30 - 8:00pm, F 2 - 3:45pm

Spring 2005 Curriculum

CER 4168.01

Mold Making and Slip Casting

Andrew Brayman

Plaster is arguably the best all-around mold material that exists today. Capable of incredible detail, strong and absorbent: plaster makes casting with clay possible. As a process, slip casting is used in the smallest of studios and in the most technologically advanced factories.

As a class, we will learn the fundamentals of this pervasive process. Initially we will focus on the casting of pottery forms, but later projects will allow alternative ends. Technical aspects of the course will also cover: making slip, using glazes and firing kilns.

Prerequisites: Some previous experience with ceramics is required.

Credits: 4

Time: W 2 – 3:45pm, F 8 - 10am

CER 4375.01

Studio Projects and Practices in Ceramics

Barry Bartlett

The process of making art work will be the major focus of the class. This studio class is designed to support the development of the creative process in ceramics with an understanding lending itself to all forms of art making. Projects will be conceptually based, requiring investigation on an individual level. Issues to be raised in this class will include functional and sculptural forms relating to the history of ceramic objects. Each student will be required to give an historical presentation on issues of interest in the arts and its relationship to their own work in development during this class. There will be emphasis on glazing and the firing process. All students are responsible for the firing of their own work. There will be required text purchases for this course.

Prerequisites: Sophomores and juniors with a minimum of two terms of ceramics.

Credits: 4

Time: T 2 - 6pm

Spring 2005 Curriculum

CER 4996.01

Advanced Senior Seminar in Ceramics

Andrew Brayman

The intent of this course is to focus on the development of a body of work by each participant. One-to-one dialogue will be a weekly occurrence, in addition to several group critiques over the course of the term. Pragmatic issues such as documentation of work and writing an artist statement will also be explored. Relevant literature/articles will also be exchanged and discussed.

Prerequisites: Senior status.

Credits: 4

Time: Th 2 - 6pm

DIGITAL ARTS

DA 2101.01

Introduction to Digital Arts

Robert Ransick

This course is an introduction to creative practices within digital technologies. A broad survey of the history of digital arts is examined in tandem with a survey of software including Adobe Photoshop, Macromedia Flash, and Macromedia Dreamweaver. In addition, the course covers scanning, image optimization, and the foundations of HTML. Students apply knowledge and skills to creative projects throughout the term. There are lectures, reading assignments, studio projects and critiques during the course designed to aid the student in developing visual literacy and critical thinking skills in relation to the digital arts.

Prerequisites: None.

Credits: 4

Time: W 6:30 - 10pm

Spring 2005 Curriculum

DA 4261.01

Introduction to Physical Computing

Robert Ransick

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

Prerequisites: Permission of the instructor.

Credits: 4

Time: Th 2 - 6pm

DA 4795.01

Advanced Projects

Robert Ransick

In this course students are encouraged to conceptualize and realize individually designed creative projects using digital technologies. The course is structured as a research studio and students are expected to do extensive independent work documenting their progress from conceptualization to prototype to the larger artistic context of their projects. Readings and the viewing of current artistic practices in the digital arts complement critiques. Students are required to maintain websites for their project in this course and should possess the skills necessary to do this.

Prerequisites: Permission of the instructor.

Credits: 4

Time: F 8:30 - 12noon

Spring 2005 Curriculum

DRAWING

DRW 2101.01

Introduction to Drawing

Kristen Hassenfeld

This course focuses on representational drawing, the fundamental building block of all artistic practices. Using black and white media, students gain expertise in translating the three-dimensional world onto the page, using line, volume, value and perspective. An introduction to the history of mark-making, and the development of the modern “way of seeing” is paired with consistent in-class exercises, and long-term projects to increase range of expertise. Still life, landscape and the figure serve as springboards for exploring the descriptive and expressive possibilities of drawing. A foundation in composition and two-dimensional design principles is established, with the understanding that there are no hard and fast rules in the creative process. Students with little or no drawing experience are welcome, as are students who would like to hone their skills.

Prerequisites: None

Credits: 4

Times: Th 8 – 12 noon

DRW 2102.01

Life Drawing Lab

Kirsten Hassenfeld

This course gives students the opportunity to draw every week in a workshop environment. Subjects will include still life, the figure and portraiture. This course emphasizes the process of drawing, observation and spontaneity, over highly finished drawings. Students will be encouraged to focus on strategies that address their particular areas of interest and meet the needs of their skill level. Group critiques and individual meetings, as well as historical examples, supplement the main activity of drawing in the class.

Prerequisites: None

Credits: 2

Time: W 6:30 – 9:00pm

Spring 2005 Curriculum

DRW 4201.01

Drawing Workshop

David Brody

A class in black and white intended for serious student artists. A critic writes that “every original artist redefines skill.” What is skill? What is originality? Using a variety of mediums, but with an emphasis on paper, students will learn to scrutinize their studio practice and to focus it on particular inquiries of their own invention, possibly working toward larger projects. Participation in critiques and discussions will be expected of each student, and occasional writing assignments and presentations will be assigned. Immersion in studio work between classes is absolutely essential.

Prerequisites: Two previous drawing courses and/or permission of the instructor.

Credits: 4

Time: W 8 - 12noon

DRW 4202.01

Intermediate Drawing

Kirsten Hassenfeld

Intermediate Drawing offers students an opportunity to expand their representational drawing practice to include other modes of expression. Strategies are presented for connecting form and meaning, enabling students to convey personal, political or theoretical content through the drawn image. We continue to look at objects, places and people to populate our drawings, but also embrace the abstract, the absurd and the layered. Through a series of projects, students are asked to stretch their definition of drawing to include the visible world and beyond. The frieze, narrative, zines, broadsides, popular print media, fantasy, the mark as record, the visual list, time-lapse, and text are all potential sources of inspiration. This course is perfect for students with basic drawing skills wishing to delve more deeply into the possibilities of drawing.

Prerequisites: One drawing course or one painting course.

Credits: 4

Time: W 2 – 5pm

Spring 2005 Curriculum

DRW 4201.01

Drawing Workshop

David Brody

A class in black and white intended for serious student artists. A critic writes that “every original artist redefines skill.” What is skill? What is originality? Using a variety of mediums, but with an emphasis on paper, students will learn to scrutinize their studio practice and to focus it on particular inquiries of their own invention, possibly working toward larger projects. Participation in critiques and discussions will be expected of each student, and occasional writing assignments and presentations will be assigned. Immersion in studio work between classes is absolutely essential.

Prerequisites: Two previous drawing courses and/or permission of the instructor.

Credits: 4

Time: W 8 - 12noon

Spring 2005 Curriculum

FILM AND VIDEO

FV 2101.01

Introduction to Video

Kate Purdie

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

Prerequisites: None.

Credits: 4

Time: T, F 2 - 3:45pm

FV 4313.01

Documentary Production: Personal & Political

Kate Purdie

This course explores documentary possibilities through screenings and video projects. Screenings and readings will focus on films that have had a social or political impact using styles from portraiture to polemicism. With group projects and individual work, we will take a hands-on approach to documentary production: interview techniques and verité shooting to story development and collage editing.

Prerequisites: FV 2101 *Introduction to Video* or equivalent, and one Social Science course.

Credits: 4

Time: T, F 10:15 - 12noon

FV 4796.01

Special Projects

Kate Purdie

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

Prerequisites: Permission of the instructor and submission of a proposal for a project.

Credits: 4

Time: W 10:15 - 12noon, W 2 - 3:45pm

Spring 2005 Curriculum

PAINTING

PAI 2101.01

Painting I

David Brody

An introduction to the techniques and strategies of painting. Students will work from life, from ideas, and from the disclosures of the materials. We will look at a cross-section of examples from art history, up to the present moment, and inquire into the unique potential of painting as a medium of thought and expression. Readings will include criticism, history, and interviews with significant artists.

Prerequisites: None.

Credits: 4

Time: T 2 - 6pm

PAI 4201.01

Painting Workshop

David Brody

This course is for experienced student artists with a firm commitment to serious work in painting. Students will work toward developing a studio practice of their own. Most class time will be spent in group and individual critiques, student presentations of research into artists' work and discussions centered around key issues in contemporary art. Regular studio exploration will be required between classes. There will also be occasional writing assignments related to readings, viewings, and discussions.

Prerequisites: Two previous painting courses and/or permission of the instructor.

Credits: 4

Time: M 2 - 6pm

Spring 2005 Curriculum

PAI 4202.01

Subject and Meaning in Painting

Andrew Spence

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

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

Prerequisites: One term of PAI 2100 *Fundamentals in Painting* plus another studio art class or permission of the instructor.

Credits: 4

Time: Th 9 - 12noon

PAI 4797.01

Independent Projects in Painting

Andrew Spence

This course is designed to offer students feedback on their work as it develops. Through self-criticism and visual thinking, artists become more confident in their art making.

Student work will be addressed within the context of individual development and contemporary issues in painting. Noteworthy exhibitions and other relevant news and developments in art will be topics for further discussion. Individual critiques, group critiques, slide presentations, and written assignments will be the format for this class.

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

Prerequisites: Permission of the instructor.

Credits: 4

Time: T 2 - 5pm

Spring 2005 Curriculum

PHOTOGRAPHY

PHO 2302.01

Photography Foundation

Maxine Henryson

This course is a study of light and its visual and conceptual expression utilizing primarily black & white materials. Assignments explore form, composition and the construction of image. Students learn camera operation, principles of exposure, and printing in black & white.

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

Prerequisites: None.

Credits: 4

Time: Th 8 - 12noon

PHO 4238.01

Light and Lighting: Vocabulary and Tools

Stephen Barker

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

Prerequisites: One Bennington College photography course.

Credits: 4

Time: W 8 - 12noon

Spring 2005 Curriculum

PHO 4259.01

The Camera and Performance

Diane Meyer

This course will examine the collaboration of the camera and the artist, as performative acts are transferred to the still image. The notion of the photograph as a remnant of an act or character study will be considered. Areas of inquiry will include autobiography, confession, fantasy, persona and character studies, body as object, narrative and the reinvention of self. Students will work in different areas of performance considering the historical precedents of performance art. While the main focus of the course will be on contemporary art and artists, the silent films of D. W. Griffith and the early body studies of Thomas Edison, as well experimental dance and theater of the early 20th century will be used as a starting point.

Artists explored will be Marina Abramovic, Vito Acconci, Laurie Anderson, Eleanor Antin, Sadie Bening, Joseph Bueys, Chris Burden, Sophie Calle, Tseng Kwong Chi, Allan Kaprow, Mike Kelley and Paul McCarthy, Yayoi Kusama, Nikke Lee, Ana Mendieta, Adrian Piper, William Pope L, Charles Ray, Martha Rosler, William Wegman, The Yes Men, and many others.

Course will consist of lectures, discussions about assigned readings, and critiques of visual projects.

Prerequisites: Foundations/Photography

Credits: 4

Time: Th 8 - 12noon

PHO 4313.01

Street Photography

Maxine Henryson

Street photography is one of America's great contributions to the history of twentieth-century photography. Urban streets are the stage and its people, the performers and dancers. The class will make frequent trips to New York City to photograph. There are slide lectures, student presentations, assignments, technical exercises and essays. The final project will be to create a photographer's book.

Prerequisites: Two Bennington College photography courses.

Credits: 4

Time: T 2 - 6pm

Spring 2005 Curriculum

PHO 4398.01

Photography: Projects

Maxine Henryson

Open to sixth, seventh and eighth-term students only, in this course we explore the various ways photographers and artists have created photographic projects. Each student is expected to create an independent project that has conceptual, formal, and aesthetic integrity. Students simultaneously form their own methods for project development while evaluating the project strategies of photographers and artists who use photographic materials. For example, documentation has been one strategy and synthesizing realities has been another. We approach these strategies, as well as others in all of their dimensions: in particular, personal, social, and the cultural dimensions. We attempt to understand how a visual identity is formed. Student may work in black and white, color, and digital imaging.

Prerequisites: Permission of the instructor.

Credits: 4

Time: W 2 - 6pm

PRINTMAKING

PRI 2101.01

Monoprint Workshop

Catherine Mosley

This course in monoprinting processes has a balanced emphasis on form, content and concept. Students learn black and white, as well as color monoprinting, stenciling, layering, chine colle and plate matrix printing. For the first several weeks the class works from a model, using brushes and ink. There will be two joint group projects, also a midterm and final four-hour class critique. There will be outside studio work assigned every week, incorporating each new technique as it is presented. Students compile a portfolio of finished works for final evaluation.

Prerequisites: None.

Credits: 4

Time: W 9 - 12noon

Spring 2005 Curriculum

PRI 4202.01

Introduction to the Artist's Book

Catherine Mosley

Introduction to the Artist's Book is a course in making books, using traditional hand-printing techniques such as etching, relief printing, silkscreen, and lithography. Students spend the first half of the term creating and proofing image plates, and the second half printing and constructing editions of their books. Texts can be original or collaborative. Students' progress is reviewed in weekly presentations and critiques. We look at slides covering the last century of artists' books, and take a field trip to the Book Fair in New York City to see contemporary work. Techniques are demonstrated and practiced throughout the course. One copy of each student's book will be exhibited in the Crossett Library in the spring.

Prerequisites: One or more printmaking workshops.

Credits: 4

Time: M 2 - 5pm

PRI 4597.01

Independent Projects in Printmaking

Catherine Mosley

This course is an advanced printmaking workshop with an emphasis on critique, discussion and print history, as well as studio practice. Students will be expected to design a project in one or more mediums of print technique; etching, relief printing or lithography, and execute a series of prints over the course of the term. Students need a well-developed skill level to participate in this class.

Prerequisites: Two or more printmaking workshops

Credits: 4

Time: To be arranged

Spring 2005 Curriculum

SCULPTURE

SCU 2103.01

Introduction to Sculpture: From the Body

Jon Isherwood

How do we make a sculpture that evokes the expression of the human body but doesn't necessarily recreate the outward appearance: We will investigate through a series of projects sculptural responses to this problem. The emphasis will be on experimentation through the traditional materials of wood, steel and clay. Regular slide presentations will complement individual and group critiques.

Prerequisites: None.

Credits: 4

Time: W 8 - 12noon

SCU 2698.01

Plaster Practicum

John Umphlett

Screening, FGR95, glass laminating, polymer mix, spraying gypsum, forton forming, blowing, pulp and hydrocal laying, hemp building, flat plane fabricating, gypsum coloring, FGRC layup, continuous strand roving, mud sponging (milk, whipping cream, butter, peanut butter and soap), do we really know how to work with plaster? What can it do?

Prerequisites: None.

Credits: 2

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

SCU 4214.01

Kinetic Sculpture: Autopsybotics

John Umphlett

When building sculpture one deals with problems of gravity, balance and mechanical workings. This class will enhance skills and understanding of everyday applied mechanical compilations such as four-bar systems, cams, gears, toggles, chain and belt mechanisms. The student is also introduced to numerous toy autopsies, building structures and factory mechanisms. Knowledge of what is already conceived is an excellent starting point.

Prerequisites: One introductory course in studio art.

Credits: 2

Time: T 8 - 12noon *Meets the second seven weeks of the term*

Spring 2005 Curriculum

SCU 4797.01

Projects in Sculpture: Making It Personal

Jon Isherwood

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

Prerequisites: Two sculpture workshops and a tech class.

Credits: 4

Time: M 2 - 6pm

VISUAL ART

VA 2999

Visual Arts Lecture Series

Students attend the Visual Arts Lecture Series on Tuesday evenings. A journal is required, with observations on artwork, notes taken at the lecture, and subsequent thoughts on the topic of the lecture. The journal is evaluated by the most appropriate faculty member in the Visual Arts with whom students are taking a course, or by the advisor. Any student may attend the lectures on an occasional basis; those who would like credit must register for the series, attend regularly, and write a journal. Any Visual Arts faculty member may register a student for this series.

Credits: 1

Time: T 7:30 - 9pm

VA 2999.01	Stephen Barker
VA 2999.02	Barry Bartlett
VA 2999.03	Andrew Brayman
VA 2999.04	David Brody
VA 2999.05	Maxine Henryson
VA 2999.06	Laura Heon
VA 2999.07	Jon Isherwood
VA 2999.08	Diane Meyer
VA 2999.09	Catherine Mosley
VA 2999.10	Kate Purdie
VA 2999.11	Robert Ransick
VA 2999.12	Sue Rees
VA 2999.13	Donald Sherefkin
VA 2999.14	Andrew Spence

GRADUATE PROGRAMS

CENTER FOR CREATIVE TEACHING

EDU 4101.01

Literacy and the Love of Words

Jennifer Hyatt

A book must be the axe for the frozen sea inside us.
--Franz Kafka

Like the Center for Creative Teaching (CCT) program more generally, this course springs from the belief that those teachers who hope to get their students to love reading or writing (or physics or history or painting) need to love it themselves. Consequently, this course is shaped by two ambitions: to deepen its students' literary passion, and to strengthen their ability to engage others in the same kind of excitement.

Much of the coursework consists of experiments in creative writing and reading that help us discover ways to teach our students not only how to read, but why they should want to. We also study the autobiographies and other philosophical writings that document different teachers' attempts to answer questions such as: What kind of reader and writer do we dream of our students becoming? What role might we play in such a transformation? Throughout the course, we aim to cultivate the power to find our own answers to these kinds of questions.

Outside of class, students teach literacy in the community by tutoring students in local schools. In class, we discuss how our practical experiences help shape our ideas about what it means to teach literacy.

Prerequisites: Required for CCT students and open to others with permission of the instructor.

The course will be offered in two sections: one for those students interested in working in the areas of elementary or early childhood, and one for students interested in teaching adolescents.

Credits: 4

Time: Th 6 - 10pm

Spring 2005 Curriculum

EDU 4425.01

Reflective Practice II: Student Teaching Seminar

Elizabeth Burris

This seminar, which runs concurrently with the student-teaching practicum, serves as a forum in which students discuss their experiences in the classroom and theoretical issues raised thereby. A wide range of practical and philosophical topics are explored-through readings, class discussions, and projects-as they emerge from students' teaching work.

The course aims to deepen students' abilities to discover solutions to the problems they confront as teachers by reflecting on their own experience, by talking to their peers, and by reading the work of educational philosophers. In doing so, it aims to provide soon-to-be teachers with a first-hand experience of the power of participating in a community of colleagues. They are also intended to extend the work begun in Senior Seminar on backward design.

The culminating project is the Professional Portfolio required for licensure in the state of Vermont.

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

Credits: 4

Time: W 5 - 8pm

EDU 4495.01

Senior Seminar

Jennifer Hyatt

Without understanding, instruction is founded on superstition. -Frank Smith

In this course, we look at how different theories can structure teaching practice. By carefully reading and unpacking the assumptions that underlie the theory, and by observing teachers at work in their classrooms, we become more thoughtful about the methods we choose. We consider how our ideas (or assumptions about the role of the teacher or the process of learning or the nature of knowledge) lead us toward (or away from) certain kinds of teaching.

Employing the concept of backward design, we also concentrate on creating purposeful lesson plans and teach them in local classrooms, thus grounding our theory in practice.

The culminating project is the creation of a Qualifying Portfolio required for proceeding into the student teaching year.

Prerequisites: Open only to MAT students and seniors in the CCT program.

Credits: 4

Time: T 2 - 6pm

Spring 2005 Curriculum

MFA IN MUSIC

MUS 5301.01

Graduate Assistantship in Music

Music Faculty

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

Prerequisites: Enrollment in the Music MFA program.

Credits: 4

Time: To be arranged

MUS 5994.01

Graduate Seminar in Music

Music Faculty

The graduate students in music meet as a group each week with members of the music faculty for discussion, demonstrations, or musicmaking. The weekly sessions are divided into units hosted by different members of the music faculty. In addition, meeting topics generated by the graduate students are encouraged. Topics can be related to music or to the practical issues involved in making a life in the music field. All graduate students are requested to show work during the term at Music Workshop culminating in a substantive performance or presentation every term for faculty review.

Prerequisites: Enrollment in Music MFA Program

Credits: 4

Time: To be arranged

Spring 2005 Curriculum

MFA IN WRITING

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