

<b>CENTER FOR CREATIVE TEACHING</b>
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**EDU 4174.01**

**Children’s Literacies and Literature**

*Vanessa la Rae*

This seminar introduces students to the teaching of reading in literature rich classrooms. Students learn about various dimensions of the reading process (e.g., fluency, phonemic awareness and letter-sound decoding, word analysis, comprehension). Through an authentic literature-based approach, students also learn research-based instructional strategies for teaching of reading (e.g., book introductions, K-W-L, webs, think-alouds, questioning of text/author, summarizing, reader’s theatre, echo reading, choral reading, and frontloading). Students also spend considerable time exploring and analyzing a rich variety of texts across a broad range of genres including but not limited to realistic fiction, historical fiction, poetry, fantasy, science fiction, anime/manga, graphic novels, comics and cartoons, information texts, magazines and game manuals, guided reading and reading recovery texts, and many other oral, written, and electronic forms of media. The focus of children’s literature section of the course is on planning strategies for incorporating texts into various curricular areas. Topics include literacy events with texts for emergent readers, knowledge of book difficulty (leveling), and uses of literature in the classroom. Through readings, discussions, class activities, and assignments students will focus on a number of significant issues related to instructional strategies and the selection of literature for reading programs.

- Prerequisites:** Open to students officially enrolled in the BA/MAT programs in the Center for Creative Teaching (CCT) and to other students by permission of instructor.
- Credits:** 4
- Time:** W 9am – 12 noon

**EDU 4425.01**

**Reflective Practice II: Student Teaching Seminar**

*Michael Caraco*

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

- Prerequisites:** Open only to student teachers in the Center for Creative Teaching (CCT) program.
- Credits:** 4
- Time:** W 5pm - 8pm

*Spring 2006 Curriculum*  
*Revised 2/13/2006*

**EDU 4495.01**

**Senior Seminar**

*CCT Faculty*

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 2pm - 6pm

**EDU 5504.01**

**MAT Student Teaching Practicum**

*CCT Faculty*

The student teaching practicum with intensive supervision.

**Prerequisites:** Open only to MAT student teachers.  
**Credits:** 8  
**Time:** To be arranged

<b>DANCE</b>
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**DAN 2178.01**

**Making Dances**

*Susan Rethorst*

Open to all students who are interested and/or curious about the dance making process; the nuts and bolts of stepping into a studio and starting a work; continuing on via 'conversation' with that work, finding one's own and methods.

Attendance at Dance Workshop (Thursday 4:30pm - 6pm) is strongly recommended.

**Prerequisites:** None.  
**Credits:** 4  
**Time:** M, W 10:15am - 12 noon

**DAN 2210.01**

**Movement Practice: Contact Improvisation**

*Felice Wolfzahn*

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

**Prerequisites:** None.  
**Credits:** 1  
**Time:** M 2pm - 3:45pm

***Spring 2006 Curriculum***  
*Revised 2/13/2006*

**DAN 2212.01**

**Movement Practice: Moving Out (Beginning Dance Technique)**

*Terry Creach*

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

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

**Prerequisites:** None.  
**Credits:** 2  
**Time:** M, Th 8am - 10am

**DAN 2213.01**

**Movement Practice: Yoga, Gymnastics, and Dance**

*Terry Creach*

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

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

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

**DAN 2237.01**

**Sound Design for Dance/Drama/Performance Art**

*Scott Lehrer*

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

**Prerequisites:** Permission of the instructor.  
**Credits:** 2  
**Time:** F 9am - 12 noon  
Note: This course meets every other Friday, alternating with MSR 4364  
*Radioactive - Creating For Radio Broadcast.*

**DAN 4113.01**

**Movement Practice: Clear and Simple Ballet**

*Peggy Florin*

The study of ballet offers unique opportunities and challenges for the modern dancer. This 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.

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

**Prerequisites:** Beginning Ballet or permission of the instructor.

**Credits:** 2

**Time:** M, Th 2pm - 3:45pm

**DAN 4210.01**

**Movement Practice: Contact Improvisation Ensemble**

*Felice Wolfzahn*

This course is geared to people who have taken Contact Improvisation. We review basic skills and continue to build from this base. More advanced skills include jumping and catching, low flying, safe falling, deepening sensory awareness and listening skills, as well as moving in and out of contact. The class works on integrating skills with an investigation into forms for performance. We research and invent scores, and students are asked to keep a journal of their investigations. We also look at how warming up to different body systems affects our energy and imagination in our dancing. The class has the opportunity to perform several times during the term.

**Prerequisites:** DAN 2210 *Movement Practice: Contact Improvisation*.

**Credits:** 1

**Time:** M 10:15am - 12 noon

**DAN 4214.01**

**The Muscles: Anatomy for Movers**

*Peggy Florin*

For dancers, athletes, and those familiar with the anatomy of the skeleton. We will focus on the body's muscular system and work to understand the integration of muscles within other body systems. With the aid of anatomical texts, we will investigate the nature of muscle tissue, and learn the specifics of muscle placement and the mechanics of action. Touch, movement, muscle testing, drawing and observation will be tools in this experiential study. Further inquiry into the development of movement skills, core strength and muscle tone will give students the means to explore their own physicality.

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

**Credits:** 4

**Time:** M, Th 10:15am - 12 noon

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*Revised 2/13/2006*

**DAN 4286.01**

**Collaboration in Light, Movement, and Clothes**

*Michael Giannitti, Daniel Michaelson, Dana Reitz*

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

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

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

Attendance at Dance Workshop (Thursday 4:30pm - 6pm) is strongly recommended.

<b>Prerequisites:</b>	Intermediate/Advanced level work in at least one of the components and permission of the instructor.
<b>Co-requisites:</b>	Dance or Drama Lab assignment.
<b>Credits:</b>	4
<b>Time:</b>	T, F 10:15am - 12 noon

**DAN 4309.01**

**Movement Practice: Intermediate/Advanced Improvisation**

*Paul Matteson, MFA Student supervised by Terry Creach*

This class is designed for experienced improvisers interested in ensemble work. We will take guided steps toward imaginative, articulate improvising with a particular focus on partnering. Clear task-oriented problems will help us develop the trust and the responsibility that is essential when catching and being caught. We will practice weight sharing, ways of safely manipulating each other, and ways of harnessing forces of momentum to broaden our range of options when making choices in the moment. The performance of scores, some conceived and facilitated by class members, will be performed in periodic showings throughout the semester.

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

Attendance at Dance Workshop (Thursday 4:30pm - 6pm) is strongly recommended.

<b>Prerequisites:</b>	Prior dance improvisation experience and permission of the instructor.
<b>Credits:</b>	2
<b>Time:</b>	T, F 2pm – 3:45pm

**DAN 4314.01**

**Movement Practice: Intermediate Dance Technique**

*Paul Matteson, MFA Student supervised by Terry Creach*

This intermediate class investigates off-balanced yet precise multi-focused movement. The style is full-bodied with surprising timings and a sequential logic that often shifts directions. We start with playful improvisations as a way to bring awareness to the body and connect with others. We then ease into set exercises that increase in complexity, paying particular attention to technical issues that help us work efficiently and safely. A final challenging phrase incorporates ideas from the earlier exercises with the added factors of leap and loft.

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

**Prerequisites:** Prior dance experience and permission of instructor.

**Credits:** 2

**Time:** WF 8am - 10am

**DAN 4322.01**

**Phrasing: Dance**

*Dana Reitz*

For those who are interested in discovering and developing a sense of personal movement phrasing. Full attention is paid to detail, nuance, and finesse of any phrase material that is made. Students use phrasing as a way to explore both technical and performance issues and consider how aspects of dance technique and performance directly affect and inform phrasing.

Students are expected to learn phrases taught in class, develop and rehearse them outside of class, create and develop new phrase material of their own, and teach this work to others. Phrases are combined into larger dance scores that are performed in dance workshops or studio showings.

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

Attendance at Dance Workshop (Thursday 4:30pm - 6pm) is strongly recommended.

**Prerequisites:** Intermediate/Advanced level in Dance.

**Credits:** 2

**Time:** Th 2pm – 3:45pm

**DAN 4344.01 Movement Practice: Advanced Dance Technique**

*Jennifer Nugent*

In this class we are preparing for all-out passionate dancing. Classes begin by awakening the spine through use of the breath and simple spirals. Exercises that bring awareness to the sternum and pelvic floor allow the feeling of release in the limbs from those places of support. We will practice falling and suspending ourselves off of center. Technically demanding phrase material offers ways of moving lusciously with both detail and a sense of abandon.

This is a seven-week course that begins Tuesday, March 28.

Prerequisites:                   Permission of the instructor.  
Credits:                            1  
Time:                                Tuesday and Thursday, 8am – 9:45am

**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, resumés, c.v.s, grants and cover letters; will prepare budgets, will organize promotional portfolios/videotapes; will interview each other; and will give short lecture demonstrations.

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

**DAN 4427.01**

**Choreographic Mind**

*Susan Rethorst*

Looking in practice at what choreography is and does, where does it come from, what is it for; Looking at what it means to fuel one's work with one's questions; Looking at the nature of movement and its communication; Getting into the middle of making, with issues of continuance, the alchemic nature of time and sequence.

Students will be asked to show work frequently and to consider what the nature of the work demands, including modes of production/presentation.

Attendance at Dance Workshop (Thursday 4:30pm - 6pm) is strongly recommended.

- Prerequisites:** Advanced work in dance.  
**Co-requisites:** Dance or Drama Lab assignment.  
**Credits:** 2  
**Time:** M 2pm - 3:45pm, and additional times to be scheduled.

**DAN 4434.01**

**Movement Practice: Advanced Dance Technique**

*Jennifer Nugent*

In this class we are preparing for all out passionate dancing. Classes begin by awakening the spine through use of the breath and simple spirals. Exercises that bring awareness to the sternum and pelvic floor allow the feeling of release in the limbs from those places of support. We will practice falling and suspending ourselves off of center. Technically demanding phrase material offers ways of moving lusciously with both detail and a sense of abandon.

This is a seven-week course that begins Tuesday, March 28, 2006.

- Prerequisites:** Permission of the instructor.  
**Credits:** 1  
**Time:** T, Th 8:00am – 9:45am

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*Revised 2/13/2006*

**DAN 5695.01**

**Graduate Tutorial in Dance**

*Dana Reitz*

The MFA Dance Program is centered around the making of new work. Candidates are expected to initiate, develop, edit and oversee their own projects, discussing their plans with the faculty members who will act as mentors throughout each phase of the work's development. These projects will be presented to the public, either formally or informally, by the end of the term.

Candidates will use this class to show works-in-progress, try out ideas with their colleagues, and discuss issues involved in the development of their independent creative work. The weekly format is determined with the students.

**Prerequisites:** Enrollment in the Graduate Dance Program.

**Co-requisites:** Dance Workshop (Thursday 4:30pm - 6pm).

**Credits:** 4

**Time:** T 4pm - 6pm, Th 4:30 - 6pm

***RELATED COURSES***

**PHI 2253.01**

**Aesthetics**

*Karen Gover*

<b>DEMOCRACY PROJECT</b>
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**DEM 2123.01**

**Production, Consumption, Exchange**

*Miroslava Prazak*

How do people make a living? How important are those basic activities in shaping the texture of an individual's everyday life? Of social life? This course provides a framework for understanding a variety of adaptive strategies and economic systems within the context of societies that range from hunting and gathering bands to post-industrial nation states. We will investigate different patterns of production, ownership, distribution, exchange, and consumption in relationship to ecological, demographic, and cultural factors that influence economic choices, risk, and consumption preferences. How do precapitalist economies change as they are influenced by globalization and contact with the global market economy? Major debates and controversies within economic anthropology will also be examined.

**Prerequisites:** None.  
**Credits:** 4  
**Time:** T, F 10:15am - 11:45am

**DEM 2210.01**

**The Journey III: The 1860s**

*Eileen Scully*

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

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

**DEM 2293.01**

**Bennington Past and Present**

*Eileen Scully*

Wondering what those echoes are you sometimes hear, what there might be of the past in a shovel-full of soil? This local history workshop invites students to explore the many dimensions of Bennington history, both town and College. Visits to nearby museums, libraries, cemeteries, sites, are combined with micro-history theory and methods, in a project-based approach. Politics, culture, economy, and social dynamics provide broad areas of inquiry, and student term-long projects bring highly focused exploration.

**Prerequisites:** None.  
**Credits:** 4  
**Time:** T, Th 4pm - 5:30pm

**DEM 2294.01**

**Trade, Money and Empire**

*Geoffrey Pigman*

How have two large imperial powers, Britain in the 19<sup>th</sup> and early 20<sup>th</sup> century, and the United States since World War II, been able to dominate the global economy and society? How do the experiences of the British and American empires inform what we understand 'empire' to be? Can empire be sustained through economic policies alone? How, if at all, does empire differ from hegemony? Can empire be democratic? What strategies of resistance are open to those who are the objects of imperial rule? Beginning with contemporary texts on empire, such as Michael Hardt & Antonio Negri's *Empire and Multitude* and Niall Ferguson's *Empire: How Britain Made the Modern World* and *Colossus: The Price of America's Empire*, we shall then study the history of the British and American empires, focusing on trade and monetary instruments of global governance. We shall consider the social, cultural and political implications of the economic policies of hegemonic governments. Indicative readings include *Two Hegemonies*, O'Brien and Clesse, eds.; Cain & Hopkins, *British Imperialism; Innovation and Expansion 1688-1914*; Peter Hopkirk, *The Great Game*; David Calleo, *The Imperious Economy*; Jeffrey Garten, *The Big Ten*; Madeline Albright, *The Indispensable Nation*; Chalmers Johnson, *The Sorrows of Empire*.

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

**DEM 2347.01**

**Creating Change: The Art of Tactical Media**

*Robert Ransick*

Many artists and activists have turned to new technologies in an effort to create meaningful experiences that can lead towards a rethinking of dominant attitudes in society at large or effect social change. In this course we survey both direct tactical media strategies and more aesthetically based tactile strategies from Krzysztof Wodiczko to the Institute of Applied Autonomy to the Bureau of Inverse Technology and Blast Theory. Students identify critical topics for exploration from both an arts context and beyond. There are research, reading, and writing assignments during this course.

**Prerequisites:** None.  
**Credits:** 2  
**Time:** Th 10:15am - 12 noon

**DEM 2381.01**

**Europeans, Integration and the World**

*Geoffrey Pigman*

In the summer of 2005 voters in France and the Netherlands firmly rejected a proposed Constitutional Treaty for the European Union. Why does European integration seem so natural to some and so threatening to others? Why does the European Union seem so inevitable and yet so difficult? Who is European and who is not? What sort of polity is the EU, and what is its role in the world? The next global hegemonic power? Specialist in peacemaking and peacekeeping? This course investigates the controversial project of European integration, beginning with identity theory and theories of integration. We examine the history of Europe's integration and evolution of European political and economic institutions, including the European Union and other pan-European bodies such as the OSCE, Council of Europe and the European Courts. We explore the emerging foreign and security policies of the EU as Europe seeks to find and define a new role for itself as a new type of polity in the global political economy. Indicative readings include Ben Rosamond, *Theories of European Integration*, Desmond Dinan, *Ever Closer Union: Introduction to European Integration*, 2nd ed., and Alasdair Blair, *The European Union Since 1945*.

**Prerequisites:** None.  
**Credits:** 4  
**Time:** M, W 4pm - 5:30pm

**DEM 4108.01**

**Unhomely Thoughts from Abroad**

*Jonathan Pitcher*

From Simón Bolívar's recruitment of the exiled Francisco de Miranda in early nineteenth-century London, to the counter-revolutionary Guillermo Cabrera Infante's *Tres tristes tigres*, written in a Hampstead flat, much of Latin America's postcolonial identity has been forged outside its borders. Beyond defining home, exiles have defined their alternate environments. De Miranda's statue still stands in Fitzroy Square, and Cabrera Infante lived in London for the rest of his life. Exile, whether a political necessity or voluntary, is more than a discursive conceit in this context, and language an act of memory. The proposal is to study Latin America's exilic thought, one of its most formative traditions, from Independence to the present. Students will debate their own perspectives, both in conversation and in writing, thus developing analytical and linguistic skills, and will undertake a short research project. The usual array of media will be included. Conducted in Spanish. Intermediate level.

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

**Credits:** 4

**Time:** M, 4pm - 6pm  
Th 6pm – 8pm

**DEM 4115.01**

**The Philosophy of Democracy**

*Paul Voice*

The very idea of democracy is contested in both our understanding of what democracy is and the grounds on which it is thought to be politically and morally valuable. This course examines the philosophical roots of the concept, evaluates arguments for and against democracy and re-examines the democratic ideal in the light of the challenges of cultural difference, national aspiration and economic globalization.

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

**Credits:** 4

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

**DEM 4203.01**

**The Italian Resistance**

*Roberto de Lucca*

World War II was the most dramatic period in Italy's history, a time of "benevolence and betrayal" resulting in a civil war between those who agreed to collaborate with the puppet Nazi-Fascist government and those who chose to resist. The Italian Resistance gave birth to the modern Italian state and now enjoys mythical yet much debated status. Students will react with this past using direct testimony - diaries, letters, poems and songs of the time - as well as spoken testimony, photo archives and later literature and film. Throughout the semester, students will be asked to keep logs and stage games in which they will take on roles in and outside the Resistance, learning about Italian culture from 1939-1945. There will also be several writing assignments, both creative and analytical. Accent will be on descriptive and narrative forms towards the creation of structured discourse. High intermediate level.

**Prerequisites:** A minimum of three terms of Italian, or placement by the instructor.

**Credits:** 4

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

**DEM 4204.01**

**(In)Justice and Conflict Resolution**

*Ronald Cohen*

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

**Prerequisites:** One year of work in a social science discipline or permission of the instructor.

**Credits:** 4

**Time:** T, F 2pm - 3:30pm

**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 8:30am - 10am

**DEM 4217.01**

**Problems in the History of American Foreign Relations**

*Eileen Scully*

Even while responding to recent global and national events that seem unprecedented, the United States continues to confront the dilemmas running throughout its diplomatic history-national security versus individual liberties, unilateralism versus multilateralism, competing domestic constituencies, and conflicting visions of America’s role in the world. Newly declassified documents available from around the world provide us the opportunity to reassess conventional wisdom. In this intensive seminar, we work through primary sources across two centuries, examining the thinking, constraints, and goals of not only the formulators of foreign policy, but of those outside of official power.

**Prerequisites:** Interview with the instructor.

**Credits:** 4

**Time:** T 6:30pm - 9:30pm

**DEM 4219.01**

**Working with At-Risk Students: Classroom Mediation**

*Daniel Michaelson*

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 9am - 12 noon

**DEM 4244.01**

**Plato's Republic**

*Karen Gover*

This course is an intensive study of one of the most influential works of philosophy and political theory, Plato's *Republic*. We will give detailed attention to Plato's arguments concerning the nature of justice, community, education, family, and art, among others. A close reading of the primary text will be supplemented by other relevant primary and secondary sources. We will give particular attention to the historical backdrop of Athenian democracy against which the *Republic* is situated.

**Prerequisites:** Prior work in philosophy or permission of the instructor.

**Credits:** 4

**Time:** W 6:30pm - 9:30pm

**DEM 4266.01**

**From Nuremburg to the International Criminal Court**

*Mac Maharaj*

The face of the twentieth century is studded with gross violations of human rights and mass atrocities. How have these been dealt with within the societies in which they occurred and on a world scale? What has been done to curb and eliminate the problem?: The path from Nuremberg to the International Criminal Court is marked by many experiments including various Human Rights Commissions and the Truth and Reconciliation Commission in South Africa.

We compare and contrast some of these experiences (in particular, Nuremberg, Argentina, South Africa and the International Criminal Court) in order to understand the philosophy of justice that underlies these attempts. We also seek to evaluate prospects for the future.

**Prerequisites:** Interview with the instructor.

**Credits:** 2

**Time:** T, F 10:15am - 11:45am  
*This course meets the first seven weeks of the term.*

**DEM 4279.01**

**The Constitutional Court of South Africa**

*Mac Maharaj*

With the conclusion of the elections held on 27 April 1994, South Africa became a Constitutional State. This meant that the Interim Constitution of 1993, which was superseded by the final Constitution of 1996, became the supreme law of the country.

Why was it necessary to establish the Constitutional Court? Is it a necessary institution for democracy?

In its short existence the Constitutional Court has established itself as a pre-eminent institution to advance and defend the Constitution.

Why was it perceived to be such a crucial institution. We will look at some of its judgements to gain an understanding of its centrality and role.

**Prerequisites:** Interview with the instructor.

**Credits:** 4

**Time:** M, Th 4pm - 5:30pm  
*This course meets the first seven weeks of the term.*

**DEM 4282.01**

**Community Dispute Resolution (Small Claims Court)**

*Daniel Michaelson*

Students are asked to observe, research, and co-mediate with professional mediators in Small Claims Court Mediation Project in Superior Court in Bennington and Manchester, Vermont. We explore the nature of community dispute resolution and how landlord/tenant, small businesses, and neighborhood disputes are structured and resolved. How the adversarial process of court and the collaborative process of mediation are contrasted and juxtaposed are subjects of investigation in this course.

Students write a short paper on each mediation observed or co-mediated, analyzing why a particular dispute was resolved or not.

**Prerequisites:** Training or introductory course in conflict resolution.

**Credits:** 2

**Time:** Th 1pm - 4pm (Small Claims Court)

**DEM 4284.01**

**Projects in Community Dispute Resolution (Small Claims Court)**

*Daniel Michaelson*

Students are asked to observe, research, and co-mediate with professional mediators in Small Claims Court Mediation Project in Superior Court in Bennington and Manchester, Vermont. We explore the nature of community dispute resolution and how landlord/tenant, small businesses, and neighborhood disputes are structured and resolved. How the adversarial process of court and the collaborative process of mediation are contrasted and juxtaposed are subjects of investigation in this course.

Students write a short paper on each mediation observed or co-mediated, analyzing why a particular dispute was resolved or not.

In addition, students create/investigate/implement a community dispute project of their own 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 (Small Claims Court)

**DEM 4286.01**

**Advanced Projects in Community Dispute Resolution**

*Daniel Michaelson*

Students create/investigate/implement a large community project, such as “What’s GNU?” Global Network of Understanding” - the Quantum Leap website that promotes cultural understanding by connecting students around the world.

**Prerequisites:** Permission of the instructor.

**Credits:** 4

**Time:** To be arranged

**DEM 4708.01**

**Transition in Spain**

*Sonia Perez*

After forty years of General Franco’s stifling dictatorship (1937-1975), Spain’s democratic transition has generated among the Spanish people a variety of emotions and opinions. This course will explore how the Spanish people have given voice (and language) to their views on a democratic transition that has endured an attempted coup (1982), right and left wing governments, regional, religious and ethnic tensions and what some would call a revolution of social mores. Students will have the opportunity to participate with the instructor in research consisting of interviews and opinion analysis for a range of segments in Spanish society. Students will also analyse the 1978 Constitution, news journals, music, radio and TV programmes, cinema and literature. This class is for students of Spanish who will refine their use of language, pronunciation and intonation through discussion and debate and who may have an interest in conducting field research in Spain. Advanced level.

**Prerequisites:** A minimum of five terms of Spanish, or placement by the instructor.

**Credits:** 4

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

<b>DRAMA</b>
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**DRA 2108.01**

**Scenery for the Theater**

*Michael Giannitti*

Robert Edmond Jones wrote: "A good scene should be, not a picture, but an image. Scene-designing is not what most people imagine - a branch of interior decorating. There is no more reason for a room on stage to be a reproduction of an actual room than for an actor who plays Napoleon to be Napoleon." Beginning with analysis of a play and considerable research, a designer develops a space in which staging and text may reveal dramatic action. Simultaneously, a setting needs to reveal certain details regarding the world of a play and the style of production. Play analysis, design considerations, theatrical styles and types of theatre spaces will be topics for readings and discussions, and presentation techniques including drafting and model making will be the basis for initial assignments. Three projects will follow, in which students will develop and refine designs for the assigned plays, and present their work in class for discussion.

**Prerequisites:** None.  
**Co-requisites:** Set Design Lab assignment.  
**Credits:** 4  
**Time:** W 9am - 11:45am

**DRA 2131.01 Scene Painting**

*Michael Heil*

This introductory course is designed to introduce the student to a variety of painting techniques commonly used in the theatre. Techniques studied will include rag rolling, stippling, sponging, pattering, flogging, and other traditional methods of applying paint to scenery. We shall also look at color theory, basic color mixing, surface preparation and different rendering methods.

NOTE: This is a project-oriented class. While there will be a few lectures, one only learns how to paint by doing it and, as is always the case in project-driven classes, the primary method of learning is trial and error.

This is a seven-week course that meets April 21 - May 26.

Prerequisites: None  
Credits: 2  
Time: Friday 2 – 6pm

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**DRA 2170.01**

**The Actor's Instrument**

*Dina Janis*

The craft of acting will be the main focus of this class. Through physical and vocal warm-up exercises, sensory exploration, improvisation, scene work and extensive reading students will be asked to develop an awareness of their own unique instrument as actors and learn to trust their inner impulses where this is concerned. Extensive out of class preparation of specific exercises as well as rehearsal with scene partners will constitute the bulk of expected work. Students can expect this to amount to 6 hours of required rehearsal time per week. In addition students will read several plays throughout the term, as well as weekly theory handouts. The writings, exercises and work of such theatre artists as Anne Bogart, Constantin Stanislavski, Sanford Meisner, Uta Hagen, Jerzy Grotowski among others will be researched and discussed in class. Some showing of class exploration in Drama Forum throughout the term is likely.

**Prerequisites:** None.  
**Co-requisites:** Dance or Drama Lab assignment.  
**Credits:** 4  
**Time:** M, W 10:15am - 12 noon

**DRA 2170.02**

**The Actor's Instrument**

*Jenny Rohn*

The craft of acting will be the main focus of this class. Through physical and vocal warm-up exercises, sensory exploration, improvisation, scene work and extensive reading students will be asked to develop an awareness of their own unique instrument as actors and learn to trust their inner impulses where this is concerned. Extensive out of class preparation of specific exercises as well as rehearsal with scene partners will constitute the bulk of expected work. Students can expect this to amount to 6 hours of required rehearsal time per week. In addition students will read several plays throughout the term, as well as weekly theory handouts. The writings, exercises and work of such theatre artists as Anne Bogart, Constantin Stanislavski, Sanford Meisner, Uta Hagen, Jerzy Grotowski among others will be researched and discussed in class. Some showing of class exploration in Drama Forum throughout the term is likely.

**Prerequisites:** None.  
**Co-requisites:** Dance or Drama Lab assignment.  
**Credits:** 4  
**Time:** M, W 10:15am - 12 noon

**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 Bennington College productions, which are then discussed in class. Students may have the opportunity to design an actual small-scale production. Anticipated is at least one field trip to an outside performance and/or a museum.

**Prerequisites:** None.  
**Co-requisites:** Costume Lab assignment.  
**Credits:** 4  
**Time:** T, F 2pm - 4pm

**DRA 2237.01**

**Sound Design for Dance/Drama/Performance Art**

*Scott Lehrer*

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

**Prerequisites:** Permission of the instructor.  
**Credits:** 2  
**Time:** F 9am - 12 noon  
Note: This course meets every other Friday, alternating with MSR 4364  
*Radioactive - Creating For Radio Broadcast.*

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*Revised 2/13/2006*

**DRA 2275.01**

**Beginning Playwriting**

*Caridad Svich*

This course is laboratory environment devoted to exploring the fundamentals of writing for performance with emphasis on practical tasks, in-class writing, and reading of classic and contemporary plays.

Additional individual meetings will be scheduled weekly.

**Prerequisites:** None.  
**Credits:** 4  
**Time:** Th 8:30am – 12 noon

**DRA 4127.01**

**An Actor's Technique - Nuts and Bolts**

*Dina Janis, Jenny Rohn*

How does an actor bridge the gap between themselves and the role they are playing? How does one rehearse with fellow actors in exploring the world of the play? This non-performance based class is designed to illuminate the weaknesses in one's technique and facilitate the discovery of an organic, thorough rehearsal process.

**Prerequisites:** DRA 2170 *The Actor's Instrument*.  
**Co-requisites:** Dance or Drama Lab assignment.  
**Credits:** 4  
**Time:** T, Th 8:30am - 10am

**DRA 4162.01**

**Embodying Text: Shakespeare and Beyond**

*Kirk Jackson*

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

**Prerequisites:** DRA 2170 *Actor's Instrument* and permission of the instructor.

**Co-requisites:** Dance or Drama Lab assignment.

**Credits:** 4

**Time:** T, F 10:15am - 12 noon

**DRA 4174.01**

**Scenes from Dramatic Literature: Ibsen, Shaw, O'Neill**

*Dina Janis*

In this advanced scene study class students will immerse themselves in the life and plays of Henrik Ibsen, Bernard Shaw, and Eugene O'Neill. Students will read selected plays in addition to biographies, period research materials and critical reviews of various work and productions of their plays. Several film versions of material will also be viewed and discussed during the term. The bulk of expected class work will be in the form of extensive out of class rehearsal with scene partners. Students can expect this to amount to 6 hours of out of class rehearsal time per week. Performance presentations of class exploration can be expected at Drama Forum during the term.

**Prerequisites:** DRA 2170 *The Actor's Instrument*.

**Co-requisites:** Suggested that students take LIT 2174 *Dramatic Literature-Ibsen, Shaw, and O'Neill* with Steven Bach in conjunction with this class.  
Dance or Drama Lab assignment.

**Credits:** 4

**Time:** F 8:30 - 12 noon

**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:** Costume Lab assignment.

**Credits:** 4

**Time:** T 6:30 - 8:30pm , W 9am - 12 noon

**DRA 4215A.01** (2 credits)

**DRA 4215B.01** (4 credits)

**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:** By audition only. Students should prepare a two-minute memorized monologue to be scheduled during the Drama auditions held during the first week of the term.

**Credits:** 2 or 4

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

**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:** DRA 2170 *Actor's Instrument* and permission of the instructor.

**Co-requisites:** Dance or Drama Lab assignment.

**Credits:** 4

**Time:** T, Th 10:15am - 12 noon

**DRA 4231A.01** (2 credits)

**DRA 4231B.01** (4 credits)

**Lighting and Set Design Studio**

*Michael Giannitti*

Open to students who have completed at least one course in set or 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 discussions 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, but may opt for two credits with a commensurate reduction in expected work.

**Prerequisites:** None.

**Co-requisites:** Lighting or Set Design Lab assignment.

**Credits:** 2 or 4

**Time:** M 2pm – 3:45pm (DRA 4231A.01 2 credits)  
M 2pm – 3:45pm (DRA 4231B.01 4 credits)

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**DRA 4242A.01** (2 credits)  
**DRA 4242B.01** (4 credits)

**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:** DRA 2241 *Stage Management* or permission of the instructor.

**Co-requisites:** Stage Management Lab assignment.

**Credits:** 2 or 4

**Time:** W 4:30pm – 6pm (DRA 4242A.01 2 credits)  
W 4:30pm – 6pm (DRA 4242B.01 4 credits)

**DRA 4261.01**

**Creative Collaboration in Writing and Performance**

*Kirk Jackson*

This class is about surviving the crucible of creative collaboration to satisfy the instant gratification of a hungry audience. Students write, produce and perform serialized stories. The class will divide into story line teams; each team writes and performs three scenes of a developing narrative every week. Each episode will necessitate meeting at least four times per week with your group: 1) to write a first draft 2) to rewrite a performance draft 3) to rehearse/tech the performance and 4) to perform for the campus community (Thursdays at 10pm) the combined alternating scenes from all story lines. The first half of the term will be devoted to collaborative writing exercises and assignments used to develop formulas for quick generation and collaborative processing of material, to establish teams and each story's genre. Performances constitute the second half of the term.

**Prerequisites:** Permission of instructor upon receipt of writing sample by Nov. 21 and subsequent interview.

**Credits:** 4

**Time:** T, Th 4pm - 6pm, Th 10pm - 11pm

**DRA 4283.01**

**Directing and Performance**

*Jean Randich*

We will work chronologically through the late 19<sup>th</sup> and 20<sup>th</sup> centuries, examining how the “director” emerged as the seminal force to be reckoned with in the experimental theater. We will read historical texts, and examine visual research as well as dramatic texts and the critical response to the work. In each case we will consider the relationship of the director to the “text,” to actor training, to the ensemble and collaboration, to the audience, and to design and technology. Students will deliver oral presentations and formally lead discussions examining a selected director’s theory and practice. In addition, we will conduct in-class experiential exercises exploring approaches to actor training, directing, theater making, and conceptual design. Focus will be on Stanislavski, Meyerhold, Brecht, Grotowski, Artaud, and the American experimental theater. Students create an original final performance project.

<b>Prerequisites:</b>	Permission of the instructor.
<b>Co-requisites:</b>	Dance or Drama Lab assignment.
<b>Credits:</b>	4
<b>Time:</b>	W 8:30am - 12 noon

**DRA 4286.01**

**Collaboration in Light, Movement, and Clothes**

*Michael Giannitti, Daniel Michaelson, Dana Reitz*

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

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

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

<b>Prerequisites:</b>	Intermediate/Advanced level work in at least one of the components and permission of the instructor.
<b>Co-requisites:</b>	Dance or Drama Lab assignment.
<b>Credits:</b>	4
<b>Time:</b>	T, F 10:15am - 12 noon

**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-up, 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:** Permission of the instructor.  
**Co-requisites:** Dance or Drama Lab assignment.  
**Credits:** 4  
**Time:** T, Th 2pm - 3:45pm

**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.

**Prerequisites:** Approval of directing proposal for production.  
**Credits:** 2  
**Time:** To be arranged

**DRA 4475.01**

**Advanced Playwriting**

*Caridad Svich*

This will be a workshop environment focused on the writing and reading of full-length plays. A variety of different writing strategies will be explored including adaptation, online collaboration, translation, and music-theatre.

**Prerequisites:** One-page writing sample via e-mail to csvich21@aol.com by November 8, 2005, for perusal/approval. Sample must be in Word, and be only one page of fiction, poetry, or dramatic writing.

**Credits:** 4

**Time:** W 3pm - 6pm

***RELATED COURSES***

**DAN 4366.01**

**Artist's Portfolio**

*Dana Reitz*

**LIT 2174.01**

**Dramatic Literature: Reading Ibsen, Shaw, O'Neill**

*Steven Bach*

**LIT 2215.01**

**Shakespeare: Comedies and Romances**

*April Bernard, Mark Wunderlich*

**MSR 2237.01**

**Sound Design for Dance/Drama/Performance Art**

*Scott Lehrer*

**PHI 2253.01**

**Aesthetics**

*Karen Gover*

<b>FOREIGN LANGUAGES</b>
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**CHINESE**

**CHI 2002.01**

**Chinese and Japanese Calligraphy II**

*Shunzhu Wang*

The beautiful and elegant “running style” (xingshu) of Chinese calligraphy is 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 will also spend part of class time on the poems themselves. We will introduce, explain, and discuss what we will be 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 source of aesthetic appreciation. Chinese Pin Yin will be provided along with the literal meaning of each character, so that students will be 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 4pm - 6pm

**CHI 2108.01**

**Festivals: Past and Present; East and West**

*Shunzhu Wang*

A comparative approach to exploring Chinese festivals will provide students with a chance to navigate differences as well as similarities between Chinese and American cultures. This course utilizes video clips, stories/legends, riddles, and songs to guide students in their exploration of Chinese festivals. Supplemented by a textbook to ensure the gradual progression of language skills, the course will cover the vocabulary and sentence patterns necessary not only for introducing origins of festivals and describing the activities related to them, but also for performing situational dialogues: placing orders in a restaurant, discussing the daily schedule, expressing likes and dislikes, making arrangements for a trip, commenting on one’s dress, celebrating birthdays, and the ins and outs of college life. Introductory level, second term.

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

**Credits:** 4

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

**CHI 4106.01**

**Monuments and Icons in China**

*Shunzhu Wang*

Monuments such as the Great Wall, the Summer Palace, and the Qing Terracotta, and icons such as Confucius, Lao Zi, Sun Zhongshan, Mao Zedong, and Deng Xiaoping, will provide students with a chance to gain an intimate knowledge of China through important historical events and figures that shaped and changed the Chinese culture. This is a multilevel class, and a continuation of “Cities and Population”. As is the case with “Tour China”, we will compose a text for each unit (monument or icon) collectively, through research and discussion. The 3rd term students will be required to contribute to the text in the form of questions and answers, while the 5th term students will contribute at a discourse level, writing the actual narrative. Intermediate level.

**Prerequisites:** A minimum of two terms of Chinese, or placement by the instructor.

**Credits:** 4

**Time:** M, Th 2pm - 3:30pm, W 6:30pm - 8pm

**CHI 4508.01**

**Tracing Cultural Roots II**

*Shunzhu Wang*

Hong Lou Meng (Dream of Red Chamber) is a phenomenal novel that has created such enormous literary and critical interest all over the world that a special term, “redology”, has been created for the study of the book. Students in this course will complete their reading of the Four Great Classics, which includes this novel, as well as Xi You Ji (The Journey to the West). As in “Tracing Cultural Roots”, students will study the movie version of the stories along with the texts for the purposes of comparison and discussion of the issues and representations. Newspaper articles will be the “side-dish” that supplements the “main course” in this class. By reading articles from different newspapers, students will have a chance to develop newspaper reading skills while learning about various issues concerning contemporary China and issues that interest them personally. Pre-advanced level.

**Prerequisites:** Placement by the instructor.

**Credits:** 4

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

**FOREIGN LANGUAGE EDUCATION**

**FLE 4521.01**

**Second Language and Culture Acquisition**

*Peter Jones*

This course provides opportunities for investigating in-depth processes and products of second language acquisition at all ages. Students develop a personal approach to second language and culture acquisition, with emphasis on sociolinguistic, social psychological, and sociocultural dimensions. Tutoring English as a Second Language, or teaching a second language to children or adults or an alternative cross-cultural project, provides an applied focus for the elaboration of course content. The course is an excellent preparation for a semester 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 6:30pm - 9:30pm

**FRENCH**

**FRE 2102.01**

**Introduction to French & the Francophone World II**

*Jean-Frederic Hennuy*

In the continuation of this year-long 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 8:30am - 10am

**FRE 4108.01**

**Love and Friendship in Contemporary French Cinema**

*Isabel Roche*

The concepts of love and friendship are central to many cultures, but their defining parameters and the degree to which there are understood as interrelated can vary widely from culture to culture. In this course, we explore the ways in which relationships of love and friendship are represented in contemporary French cinema. In looking at the ways in which elements of the romantic and platonic connections depicted maintain or contradict stereotypes about the French, we will seek to develop a clearer understanding of the universal and culturally specific aspects of these concepts. We will also study the ways in which the screen lends itself to reconstructing human relationships. Throughout the semester, student will complete a variety of written and oral exercises, with emphasis placed on the cognitive goal of recognizing underlying cultural principles as well as on the further development of narrative, descriptive, analytical, and research skills. Films include: *Un Coeur en hiver*, *Chacun cherche son chat*, *Marius et Jeanette*, *Le diner de cons*, and *Le Fabuleux Destin d'Amelie Poulain*. Students also undertake a research project on a topic related to the course. Conducted in French. Intermediate level.

**Prerequisites:** A minimum of three terms of French, or placement by the instructor.

**Credits:** 4

**Time:** T, F 2pm - 3:30pm, W 4pm - 5:30pm

**FRE 4208.01**

**Pushing the Boundaries: Examining Paraliterature**

*Jean-Frederic Hennuy*

What is a "paraliterature"? Is it a second-class literature? Should we consider science fiction, crime, erotic novels, and comic books marginal literature? In this course, students will develop an appreciation of the genre, while developing a better understanding of French and Francophone popular culture as seen through the lenses of various texts. Students will read the different genres within paraliterature, discuss and produce written assignments about their histories, the social context from which they come, and their impact on society. Emphasis will be placed on oral and written skills. In addition to readings, students will be responsible for regular writing assignments and presentations. They will also undertake a research project on a topic related to the course. Taught in French. High-intermediate level.

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

**Credits:** 4

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

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**FRE 4708.01**

**Representing Identity: Development of Autofiction**

*Jean-Frederic Hennuy*

Many contemporary French and Francophone novels are characterized as “autofiction”. What does this term mean? Why not simply talk about autobiography or fiction? What does such a term entail? What are the consequences as far as the reading and interpretation of these texts? Questions about identity and how it is created and represented are at the core of this genre. Through various readings of writers such as M. Duras, S. Lilar, P. Modiano, A. Memmi, JP. Sartre and others, students will discuss how relations between autobiography and fiction are explored and represented by these writers in order to develop and express certain aspects of their identities. Students will be responsible for approximately 50 pages of reading per week, as well as regular writing assignments and presentations. In this course, students will refine their oral and written skills, and develop their analytical abilities when reading a text. Taught in French. Advanced level.

**Prerequisites:** A minimum of five terms of French, or placement by the instructor.

**Credits:** 4

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

**ITALIAN**

**ITA 2104.01**

**Song and Film from Italy**

*Roberto de Lucca*

Popular culture is a great way to study not only a language but a culture. In this continuation of “Performing Real World Italian”, we will concentrate on 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 create their own Italian video narrative. Introductory level, second term.

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

**Credits:** 4

**Time:** T, F 8:30am - 10am, M, Th 4pm - 5:30pm

**ITA 4105.01**

**Italian Opera**

*Roberto de Lucca*

Before the advent of movies and television, opera was the popular entertainment of the day. Comic and serious opera - in excerpt and complete - are explored in this course as we build students' confidence and intermediate proficiency in Italian. Students will look at several operatic hits (*La Bohème, Le nozze di Figaro, etc.*), analyzing plot and character, becoming critics, dramatists, and actors themselves (no musical background or singing required). The aim of this intermediate-level course is twofold. First, students will develop their understanding of Italian culture and pursue research. Second, students will gain practical competence in spoken and written Italian, developing paragraph level discourse. Class activities include music and video appreciation, independent study, filmmaking, brief written assignments and presentations. Intermediate level.

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

**Credits:** 4

**Time:** M, Th 10:15am - 11:45am, T 2pm - 3:30pm

**ITA 4203.01**

**The Italian Resistance**

*Roberto de Lucca*

World War II was the most dramatic period in Italy's history, a time of "benevolence and betrayal" resulting in a civil war between those who agreed to collaborate with the puppet Nazi-Fascist government and those who chose to resist. The Italian Resistance gave birth to the modern Italian state and now enjoys mythical yet much debated status. Students will react with this past using direct testimony - diaries, letters, poems and songs of the time - as well as spoken testimony, photo archives and later literature and film. Throughout the semester, students will be asked to keep logs and stage games in which they will take on roles in and outside the Resistance, learning about Italian culture from 1939-1945. There will also be several writing assignments, both creative and analytical. Accent will be on descriptive and narrative forms towards the creation of structured discourse. High intermediate level.

**Prerequisites:** A minimum of three terms of Italian, or placement by the instructor.

**Credits:** 4

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

**ITA 4708.01**

**“Subjective” Narrative**

*Roberto de Lucca*

This course will look at two of the most important Italian narrative prose writers of the early 20<sup>th</sup> century, Italo Svevo and Federigo Tozzi. We will study how both writers, from very different worlds (Svevo from cosmopolitan Trieste and Tozzi from provincial Tuscany), developed narrative structures that incorporated avant-garde ideals of self and society, psychoanalysis and subjectivity. Students will learn to analyze narrative structure and language use in prose fiction and to create outlines towards work on different types of essays (personal and research based) and begin a study of scholarly articles pertaining to subjects suggested by the two writers. Advanced level.

**Prerequisites:** A minimum of five terms of Italian, or placement by the instructor.

**Credits:** 4

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

**JAPANESE**

**JPN 2002.01**

**Japanese and Chinese Calligraphy II**

*Shunzhu Wang*

The beautiful and elegant “running style” (xingshu) of Chinese calligraphy is 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 will also spend part of class time on the poems themselves. We will introduce, explain, and discuss what we will be 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 source of aesthetic appreciation. Chinese Pin Yin will be provided along with the literal meaning of each character, so that students will be 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 4pm - 6pm

**JPN 2102.01**

**Acting in Japanese II**

*Ikuko Yoshida*

In the second half of this introductory course, students will continue to expand the knowledge needed to live in Japan as exchange students attending a Japanese university. Students will further develop their cultural awareness by comparing Japanese university students' lives with their own here in the United States. They will work on engaging in conversations and expressing ideas, learning to correctly interpret the implication of the language. Note-taking and presentation skills are also taught in this course. Students will also continue to develop their knowledge in Kanji and in the Japanese writing systems. Introductory level.

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

**Credits:** 4

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

**JPN 4108.01**

**What Do the Facts Tell You About Japan?**

*Ikuko Yoshida*

Did you know that Japan is comprised of more than 6,800 islands? Did you know that although it is about the same size as the state of California, Japan's population was ranked 9th highest in the world in 2003? Did you know that Tokyo has more foreign language schools than any other city in the world? What do these facts tell you about Japan? In this course, students will study various facts and figures - historical, geographical, and sociological - which will lead to a deeper understanding of the country and its culture. Low intermediate level.

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

**Credits:** 4

**Time:** M, T 2pm - 3:30pm  
Th 10:15 - 1:45am

**JPN 4208.01**

**Speech and Gender in Japanese Society**

*Ikuko Yoshida*

Jiro Akagawa is one of Japan's most well-known mystery authors. Students will read short stories by this popular author, analyzing the development of male and female characters, and how male speech differs from female speech. In addition to gender analysis, students will closely analyze texts in order to solve mysteries. Through reading mysteries, students continue to develop their linguistic skills in Japanese and become more familiar with male and female speech. They will also examine male and female roles in modern Japanese society as depicted in the short story. As a final project, students will perform their own short story, and write an analysis of gender roles in Japanese society. Intermediate level.

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

**Credits:** 4

**Time:** M, W 10:15 – 11:45am

**JPN 4508.01**

**Speech and Gender in Modern Japanese Literature**

*Ikuko Yoshida*

Jiro Akagawa is one of Japan's most well-known mystery authors. Students will read short stories by this popular author, analyzing the development of male and female characters, and how male speech differs from female speech. In addition to gender analysis, students will closely analyze texts in order to solve mysteries. Through reading mysteries, students continue to develop their linguistic skills in Japanese and become more familiar with male and female speech. In addition to speech analysis, students will 1) examine male and female roles in modern Japanese society as depicted in the short story, and 2) closely analyze texts in order to solve mysteries and develop the analytical skills needed to hypothesize what happens next, based on appropriate clues. As a final project, students will write analyses of gender roles in Japanese society, and of the short story form. Pre-advanced level.

**Prerequisite:** A minimum of five terms of Japanese, or placement by the instructor.

**Credits:** 4

**Time:** M, W 10:15 – 11:45am

**SPANISH**

**SPA 2108.01**

**The Art of Spanish II: Language Through Film**

*Sonia Perez*

Students will be challenged to examine the cultural, historical and artistic flavours that influence films from Spain and Latin America in the second half of this full-year introduction to the Spanish-speaking world. Directors to be explored include Buñuel, del Toro, and Almodóvar, among others. The level of difficulty will increase as students enter the world of moving pictures, keeping up with the Spanish tongue. Students will develop familiarity with limited complex structures and strategies for interpersonal discourse. Students will keep a journal where they will show their cultural and linguistic development in the form of sentence-level discourse. Find your words and create your own voice in art, paint, character and moving image - with a Spanish touch. Introductory level, second term.

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

**Credits:** 4

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

**SPA 4108.01**

**Unhomely Thoughts from Abroad**

*Jonathan Pitcher*

From Simón Bolívar's recruitment of the exiled Francisco de Miranda in early nineteenth-century London, to the counter-revolutionary Guillermo Cabrera Infante's *Tres tristes tigres*, written in a Hampstead flat, much of Latin America's postcolonial identity has been forged outside its borders. Beyond defining home, exiles have defined their alternate environments. De Miranda's statue still stands in Fitzroy Square, and Cabrera Infante lived in London for the rest of his life. Exile, whether a political necessity or voluntary, is more than a discursive conceit in this context, and language an act of memory. The proposal is to study Latin America's exilic thought, one of its most formative traditions, from Independence to the present. Students will debate their own perspectives, both in conversation and in writing, thus developing analytical and linguistic skills, and will undertake a short research project. The usual array of media will be included. Conducted in Spanish. Intermediate level.

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

**Credits:** 4

**Time:** M 4pm - 6pm  
Th 6pm - 8pm

**SPA 4208.01**

**Seeing Spanish: Portraits in Words and Pictures**

*Sonia Perez*

Does the general reside in the particular? In this course, students will have the opportunity to discuss this question through the art of portraits in the shape of poetry, prose, theatre and painting. They will witness key moments of the Spanish civil war through the particular eye of artists and writers such as Picasso and Miguel Hernández, among others. Students will be asked to write critical essays on a weekly basis where they will relate individual portraits to a more general view of the world. They will develop narrative and descriptive styles in the shape of paragraphs where they will show an expansion of strategies for interpersonal discourse. Research skills will be developed for the presentation of a final project. High intermediate level.

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

**Credits:** 4

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

**SPA 4708.01**

**Transition in Spain**

*Sonia Perez*

After forty years of General Franco's stifling dictatorship (1937-1975), Spain's democratic transition has generated among the Spanish people a variety of emotions and opinions. This course will explore how the Spanish people have given voice (and language) to their views on a democratic transition that has endured an attempted coup (1982), right and left wing governments, regional, religious and ethnic tensions and what some would call a revolution of social mores. Students will have the opportunity to participate with the instructor in research consisting of interviews and opinion analysis for a range of segments in Spanish society. Students will also analyse the 1978 Constitution, news journals, music, radio and TV programmes, cinema and literature. This class is for students of Spanish who will refine their use of language, pronunciation and intonation through discussion and debate and who may have an interest in conducting field research in Spain. Advanced level.

**Prerequisites:** A minimum of five terms of Spanish, or placement by the instructor.

**Credits:** 4

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

<b>LITERATURE</b>
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**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

**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 2pm - 3:30pm

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**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 2pm - 6pm

**LIT 2129.01**

**The Long Story, The Novella**

*Marguerite Feitlowitz*

These are most difficult forms, and yet literary history is full of treasures. We will read Kleist, Poe, Melville, Mann, James, Wilde, Tanizaki, Sarraute, Camus, Roth, Duras, Ozick, Penelope Fitzgerald, Munro, and Claire Messud, among others. Students will have creative, as well as critical, writing assignments.

**Prerequisites:** None.  
**Credits:** 4  
**Time:** T, Th 4pm - 6pm

**LIT 2174.01**

**Dramatic Literature: Reading Ibsen, Shaw, O'Neill**

*Steven Bach*

Dramatic Literature focuses on three great playwrights whose influence is everywhere still felt in world literature, drama, and film: Henrik Ibsen, George Bernard Shaw, and Eugene O'Neill.

Students will read and discuss plays as literature, aware that they were created for the theater and the special needs of dramatic presentation. Close reading will include such titles as: Ibsen's *A Doll's House*, *Hedda Gabler*, *Ghosts*, *The Wild Duck*, *An Enemy of the People*, and *The Master Builder*; Shaw's *Mrs. Warren's Profession*, *Pygmalion*, *Caesar and Cleopatra*, *Saint Joan*, *Major Barbara*, and possibly *Man and Superman*; and O'Neill's *Beyond the Horizon*, *The Emperor Jones*, *Long Voyage Home*, *The Iceman Cometh*, *Ah, Wilderness!*, and *Long Day's Journey into Night*. Critical papers will be required.

**Prerequisites:** None.  
**Credits:** 4  
**Time:** M, W 10:15am - 12 noon

**LIT 2188.01**

**Austen and the Brontes: From Sense to Sensibility**

*April Bernard*

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

**Prerequisites:** None.  
**Credits:** 4  
**Time:** W, F 2pm – 3:30pm

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**LIT 2215.01**

**Shakespeare: Comedies and Romances**

*April Bernard, Mark Wunderlich*

In his comedies (*Much Ado About Nothing, As You Like It, A Midsummer Night's Dream, Twelfth Night*, etc.) and in his late so-called "romances" (*Cymbeline, A Winter's Tale, Pericles, and The Tempest*), Shakespeare presents us with a vision of the stage as a place of transformation and delight, of cognition and recognition. In forests, islands, glades, and gardens, the characters lose and find their lives and loves--and the magic of play-acting, of stage-craft itself, is the medium of discovery. Students will read, discuss, and write three short critical papers about these plays--along the way pondering such questions as: What is Comedy? What is Farce? Why prose, and why poetry?

**Prerequisites:** None.  
**Credits:** 4  
**Time:** T, Th 2pm - 3:30pm

**LIT 2237.01**

**Welty, Woolf, O'Connor: Inside the Writing Life**

*Rebecca Godwin*

What compels writers to lives of invention? What influences them in their personal and reading experiences? How do bits of life translate themselves into fiction? To consider such questions, we read Virginia Woolf's *A Writer's Diary*, Eudora Welty's *One Writer's Beginnings*, and Flannery O'Connor's *A Habit of Being*, along with novels and short fiction by these three prolific writers, including *To the Lighthouse, The Optimist's Daughter, The Complete Stories of O'Connor*, and others. In addition to critical papers, students keep their own writing journals and may make brief forays into fiction.

**Prerequisites:** None.  
**Credits:** 4  
**Time:** T, Th 10:15am - 12 noon

**LIT 2342.01**

**Chroniclers of War**

*Annabel Davis-Goff*

We will read novels, non-fiction, and diaries about the First and Second World Wars. Most, but not all, of the writers will be English, and much of the material we will read will be based on the writer's own wartime experience. Reading will include Siegfried Sassoon, Primo Levi, Anthony Powell, Jocelyn Brooke. Students will write two essays.

**Prerequisites:** None.  
**Credits:** 4  
**Time:** M, W 2pm - 3:30pm

**LIT 2361.01**

**Literary Spy Novels**

*Annabel Davis-Goff*

The thriller and spy novel reflects the fears, values and concerns of its time. We will start with Kipling and trace the development of British spy fiction through the first and second World Wars, to *The Untouchable*, John Banville's novel about the last of the Cambridge spies. Readings will include Conrad, Maugham, and Greene. Students will write two essays.

**Prerequisites:** None.  
**Credits:** 4  
**Time:** T, Th 2pm - 3:30pm

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*Revised 2/13/2006*

**LIT 2377.01**

**Kafka and His Legacy**

*Christopher Miller*

Arguably the most influential writer of the 20<sup>th</sup> century, Kafka is the key to understanding many of the best writers of our time. Our survey of the Kafkaesque will begin in the mid-19<sup>th</sup> century and end in the 21<sup>st</sup>. Readings will include most or all of the following:

Kafka – *Stories, The Trial, The Castle, Letter to His Father, Letters to Felice*  
Pavel – *The Nightmare of Reason*  
Beckett – *Molloy, Endgame*  
Borges – *Labyrinths*  
Abe – *The Woman in the Dunes*  
Coetzee – *Life and Times of Michael K.*  
Ishiguro – *The Unconsoled*

Assignments will include written responses (both critical and creative), a presentation, and a term paper.

**Prerequisites:** None.  
**Credits:** 4  
**Time:** T, Th 8:15pm - 9:45pm

**LIT 4132.01**

**The Bible as Literature**

*Steven Bach*

This course will deal with the Bible as a literary work, not as a “sacred text” per se. Of particular interest will be the translation(s) of an oral tradition from diverse sources into literature set down by many hands in different eras. We will study the King James version of the Bible and its evolution, its influence on (among others) Shakespeare, Milton, and later writers. Readings will also include a wide-ranging variety of other relevant texts.

**Prerequisites:** Critical writing sample of 3 to 10 pages due in Barn 247 by the first day of pre-registration. Students with a Plan passed in Literature will be given precedence.  
**Credits:** 4  
**Time:** T, Th 10:15am - 12 noon

**LIT 4153.01**

**Reading and Writing the Family Memoir**

*Annabel Davis-Goff*

We will read family and childhood memoirs and autobiographical fiction, paying attention to the similarities between these genres, and the differences in shape and structure. Students will write a childhood or family memoir.

Readings will include the work of William Maxwell, Frank O'Connor, William Trevor, Michael Ondaatje, Dylan Thomas, and Seamus Deane.

**Prerequisites:** Permission of the instructor. Critical writing sample of 3 to 10 pages due in Barn 247 by the first day of pre-registration.

**Credits:** 4

**Time:** F 2pm - 5pm

**LIT 4173.01**

**The Invention of the 19<sup>th</sup> Century: Honore de Balzac**

*Marguerite Feitlowitz*

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

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

**Prerequisites:** Critical writing sample of 3 to 10 pages due in Barn 247 by the first day of pre-registration; permission of the instructor.

**Credits:** 4

**Time:** W 2pm - 5pm

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**LIT 4211.01**

**Reading and Writing Short Stories**

*Rebecca Godwin*

We'll read a lot of stories in this class – mostly contemporary, though we may throw in a few glorious others – and look for what makes them, well, stories. That's part one. Part two is writing: first bits and pieces, scenes and dialogue and narrative explorations, and then a couple of polished stories to discuss in workshop and revise. Intensive involvement in reading, writing, and talking is an absolute requirement. Likely texts: *The Scribner Anthology of Contemporary Short Fiction*, *The Best American Short Stories of the Century*, and *The Art of the Story: An International Anthology of Contemporary Short Stories*.

**Prerequisites:** Creative writing sample of 3 to 10 pages due in Barn 247 by the first day of pre-registration, and pre-registration interview.

**Credits:** 4

**Time:** W 9am - 12 noon

**LIT 4246.01**

**Innovative Fiction**

*Christopher Miller*

This course takes a long view of innovative fiction, ranging over more than two hundred years of genre-bending hijinx, but only such as still suggest new things to do with fiction: no matter how long ago the books were published, they're still new. Likely readings include Sterne's *Tristram Shandy*, Swift's *Tale of a Tub*, Carlyle's *Sartor Resartus*, Stein's *Ida* and *The World is Round*, Barnes's *Nightwood*, Beckett's *Watt*, Nabokov's *Pale Fire*, Baker's *The Mezzanine*, Brainard's *I Remember*, and Davis's *Break it Down*.

**Prerequisites:** Critical writing or creative writing sample of 3 to 10 pages due in Barn 247 by the first day of pre-registration, and permission of the instructor.

**Credits:** 4

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

**LIT 4277.01**

**English Prose Style**

*Christopher Miller*

This reading/writing course involves intensive study, discussion, and emulation of various exemplary prose stylists including Lyly, Bacon, Burton, Browne, Swift, Addison, Johnson, Hazlitt, Lamb, DeQuincey, Carlyle, Emerson, Ruskin, Stein, Woolf, Orwell, Beckett, Hemingway, and Nabokov. The main objective of the course is to raise your consciousness of English prose - its variety, its possibilities, its pitfalls - both as a reader and as a writer.

**Prerequisites:** Critical writing or creative writing sample of 3 to 10 pages due in Barn 247 by the first day of pre-registration, and permission of the instructor.

**Credits:** 4

**Time:** F 2pm - 5pm

**LIT 4313.01**

**Reading and Writing Poetry**

*April Bernard*

Students will read a range of poetry and will write imitations, exercises, and free poems during the term. A packet of essential poems from English, American, and world literatures will be provided; other reading will be assigned as the needs and inclinations of the class emerge. Students will write numerous short critical papers, and a final portfolio of revised poems will be required at the conclusion of the term.

**Prerequisites:** Poetry (or other creative writing) sample of 3 to 10 pages due in Barn 247 by the first day of pre-registration.

**Credits:** 4

**Time:** M 9am - 12 noon

**LIT 4319.01**

**The Art of Literary Translation**

*Marguerite Feitlowitz*

It may be that the closest, most interpretative and creative reading of a text involves translating from one language to another. Questions of place, culture, epoch, voice, gender, and rhythm take on new urgency, helping us deepen our skills and sensibilities in new ways. The seminar has a triple focus: comparing and contrasting existing translations of a single work; reading translators on the 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.

You will have two options for a final project: a manuscript of original translations, accompanied by an introduction; or an extended literary essay on the issues at play in this course. You may work in any genre, from French, Spanish, Italian or Portuguese.

**Prerequisites:** Pre-registration statement of interest; creative writing sample of 3 to 10 pages due in Barn 247 by the first day of pre-registration; permission of the instructor.

**Credits:** 4

**Time:** F 9am - 12 noon

**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.

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

**Credits:** 4

**Time:** M, W 4pm - 6pm, M 7pm - 9pm

**LIT 4798.01**

**Special Projects in Literature**

*Mark Wunderlich*

This course is designed to offer students working in either poetry or prose the opportunity to finish an extended creative project. In this course, we will read and discuss several books, though most of our class time will be devoted to the discussion of student work.

**Prerequisites:** Creative writing sample of 3 to 10 pages due in Barn 247 by the first day of pre-registration, and permission of the instructor.

**Credits:** 4

**Time:** W 9am - 12 noon

***RELATED COURSES***

**DRA 4162.01**

**Embodying Text: Shakespeare and Beyond**

*Kirk Jackson*

**DRA 4174.01**

**Scenes from Dramatic Literature: Ibsen, Shaw, O'Neil**

*Dina Janis*

**MHI 2176.01**

**Mozart**

*Allen Shawn*

<b>MUSIC</b>
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**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.

**Co-requisites:** Enrollment in a music course.

**Credits:** 0

**Time:** T 6:30pm - 8pm

**MUS 5994.01**

**Graduate Seminar in Music**

*Music Faculty*

The graduate students in music meet informally as a group each week for ten weeks with a member of the music faculty for discussion, demonstration, or music making. Each weekly session is hosted by a different member of the music faculty, and may be preceded by assignments consisting of readings or listenings. 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. Students are requested to show work during the term at Music Workshop.

**Prerequisites:** Enrollment in Music MFA program.

**Credits:** 4

**Time:** To be arranged

**FUNDAMENTALS**

**MFN 2115.01**

**Learning to Read Music**

*Music Faculty*

Important for all students who wish to be musicians and don't already have these skills, imperative for students with a music concentration, learning to read music is 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 4pm - 5:30pm

**MFN 2129.01**  
**MFN 2129L.01**

**Aural Skills**

*Music Faculty*

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 aural perception.

**Prerequisites:** None.  
**Credits:** 2  
**Time:** M 4pm - 5:30pm  
T 4pm - 5:30pm (Lab)  
*(Note: Students must register for both sections.)*

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**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 types of music.

**Prerequisites:** None.

**Credits:** 4

**Time:** T, Th 4pm - 5:30pm

**COMPOSITION**

**MCO 2109.01**  
**MCO 2109L.01 Lab**

**Electronic Music: Creativity and Sound**

*Randall Neal*

How do you compose when any sound can be used in music? This course provides a wide-ranging exploration into strategies for sound-based composition and the digital transformation of sound. Students will create original sounds and compositions in the electronic music studio. Students are expected to complete short readings, participate in discussions, and present their creative work on a regular basis in class sessions.

**Prerequisites:** None, but a knowledge of ProTools is desirable.

**Credits:** 4

**Time:** M 10:15am - 12 noon  
M 2pm - 3:30pm Lab  
*Note: Students must register for both sections.*

**MCO 2112.01**

**Composing Music with Electronics**

*Joel Chadabe*

This hands-on course explores the creative possibilities in composing and performing music with computers. The course will include the use of music software, basic principles of sound design, models for performance with electronics, basic acoustics, and critiques and discussion of student work. Students will be expected to compose at least one work during the term. This course is appropriate for students with a professional interest in music composition, sound design, studio recording, media art, or sound art.

**Prerequisites:** None.

**Credits:** 4

**Time:** F 9am - 12 noon

**MCO 2118.01**

**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 compositions, performance, writing and listening assignments.

**Prerequisites:** None.  
**Credits:** 4  
**Time:** W 9am - 12 noon

**MCO 4377.01**

**Projects in E-Music: The Acousmatic Experience**

*Randall Neal*

The term acousmatic describes a musical performance in which both performer and instrument are absent. The audience has no visual cues, all mental imagery results from the sounds alone, and access to the composer's work is mediated solely through loudspeakers controlled by a sound projectionist. Close examination of this listening environment reveals that it provides a composer with unique opportunities for exploring the listener's musical perception. Students will create original sounds and compositions in the electronic music studio. Students are expected to complete short readings, participate in discussions, and present their creative work on a regular basis in class sessions. An intermediate to advanced level tutorial.

**Prerequisites:** Permission of the instructor.  
**Credits:** 2  
**Time:** M 4pm - 5:30pm

**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 2pm - 5pm

**MCO 4695.01**            *Allen Shawn*  
**MCO 4695.02**            *Kitty Brazelton*  
**MCO 4695.03**            *Nicholas Brooke*

**Music Composition Intensive**

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 (section 1)

**Time:** To be arranged (section 2)

**Time:** To be arranged (section 3)

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**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. 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 2pm - 3:30pm, W 10:15am - 12 noon

**MCO 4803.01**

**Composition Studio: Form**

*Nicholas Brooke*

In focusing on harmony and rhythm, composers often lose the forest for the trees, sacrificing form for detail. This compositional intensive will focus on different approaches to creating large-scale form in music, based on students' own advanced projects. Part of the class will be dedicated to aural analyses of music from across a broad spectrum of genres, and students will be expected to engage critically with the question of how to effectively structure their own work. Students will be expected to create a new composition of at least ten minutes in length, as well as several miniatures.

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

**Credits:** 4

**Time:** W 9am - 12 noon

**MCO 4985.01**

**Special Topics in Music**

*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.

**Prerequisites:** Permission of the instructor.

**Credits:** 4

**Time:** To be arranged

**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 9am - 12 noon

**MHE 4228.01**

**Music Healing, Computers & LabVIEW**

*Milford Graves*

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

**Prerequisites:** MHE 2101 *Music Healing I*.  
**Credits:** 2  
**Time:** T 4pm - 5:30pm

**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 10:15am - 12 noon

**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 10:15am - 12 noon

**MHI 4266.01**

**1600 to Now - Europe to Here (Music)**

*Kitty Brazelton*

Baroque chamber ensembles were jam-bands, exploding into brand new frontiers of mind, spirit, flesh and fun. The drive of this lively era propelled European music to its imperial peak: the Viennese classical style, an empire whose not-so-distant echoes still govern our ears and thoughts. Weakened by the excesses of 19<sup>th</sup> century Romanticism, the European musical empire was further undone by the inventive fixes of the early 20<sup>th</sup> century. And as the old world fell, the new one rose. If you listen to American pop music, jazz, or go to the movies-this story is buried in your cultural genetic code. Learn it or be remote-controlled.

**Prerequisites:** Fundamentals or music faculty reference.

**Credits:** 4

**Time:** T, Th 2pm - 3:45pm

**INSTRUMENTAL STUDY**

**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.
- Co-requisites:** Must have your own instrument.
- 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.
- Co-requisites:** Must have your own instrument.
- Credits:** 2
- Time:** To be arranged

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

**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 10:15am - 11:45am    (section 1)  
**Time:**                      Th 10:15am - 11:45am   (section 2)  
**Time:**                      F 10:15am - 11:45am    (section 3)

**MIN 2235.01**

**Woodwind Workshop**

*Bruce Williamson*

This course will cover woodwind (flute, clarinet, etc.) technique (fingerings, articulation, breathing, etc.), tone production (embouchure, mouthpiece and reeds), sight-reading, issues of ensemble playing (intonation and blend), and improvisation skills. Students will be requested to show work during the term at Music Workshop.

**Prerequisites:**            Audition and permission of the instructor. Audition before registration, Tuesday, November 29, 8:00 pm, Jennings 335a.  
**Credits:**                    2  
**Time:**                      Th 10:30am - 12 noon

**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 and permission of the instructor. Audition before registration, Tuesday, November 29, 8:00 pm, Jennings 335a.  
**Credits:**                    2  
**Time:**                      To be arranged

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**MIN 2239.01**

**Saxophone Workshop**

*Bruce Williamson*

This course will cover saxophone technique (fingerings, articulation, breathing, etc.), tone production (embouchure, mouthpiece and reeds), sight-reading, issues of ensemble playing (intonation and blend), and improvisation skills. Students will be requested to show work during the term at Music Workshop.

**Prerequisites:** Ability to read music.  
Audition and permission of the instructor. Audition before registration, Tuesday, November 29, 8:00pm, Jennings 335a.

**Credits:** 2

**Time:** W 4pm - 5:30pm

**MIN 2241.01**

**Beginning Violin and Viola**

*Kaori Washiyama*

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

**Prerequisites:** None

**Co-requisites:** Student must arrange for instrument use per term.

**Credits:** 2

**Time:** To be arranged

**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:** Permission of the instructor.

**Credits:** 2

**Time:** F 10:15am - 11:45am

**MIN 2354.01**

**Beginning Cello**

*David Gibson*

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

- Prerequisites:** None
- Co-requisites:** Student must arrange for instrument use per term.
- Credits:** 2
- Time:** To be arranged

**MIN 4217.01**

**Bass and Electric Bass**

*Michael Del Prete*

Beginning to advanced lessons in bass technique and appropriate theory.

- Prerequisites:** Permission of the instructor.
- Credits:** 2
- Time:** To be arranged

**MIN 4219.01**

**Brass Ensemble**

*Ronald Anderson*

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. Other appearances might well happen, as students learn more works and wish to perform.

- Prerequisites:** Audition and permission of the instructor.  
Audition before registration, Tuesday, November 29, 8:00pm, Jennings 213.
- Credits:** 2
- Time:** To be arranged

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**MIN 4221.01**

**Brass/Trumpet**

*Ronald Anderson*

A review of general performance basics and trumpet playing, technique and style using at least the Arban method. More advanced work will use 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 recommended.

**Prerequisites:** Audition and permission of the instructor.  
Audition before registration, Tuesday, November 29, 8:00pm, Jennings 213.

**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 and permission of the instructor. Audition before registration, Tuesday, November 29, 8:00pm, Jennings 335a.

**Credits:** 2

**Time:** To be arranged

**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:** 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 violin instruction.

**Credits:** 2

**Time:** To be arranged

**MIN 4333.01**

**Piano**

*Marianne Finckel*

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

**MIN 4333.02**

**Piano**

*John Van Buskirk*

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

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**MIN 4345.01**

**Violin/Viola**

*Kaori Washiyama*

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

**Prerequisites:** At least 2 years of prior instruction and experience on violin or viola.

**Credits:** 2

**Time:** To be arranged

**MIN 4355.01**

**Cello**

*David Gibson*

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.

**Prerequisites:** At least 2 years of prior instruction and experience on cello.

**Credits:** 2

**Time:** To be arranged

**PERFORMANCE**

**MPF 2144.01**

**Women's Chamber Choir**

*Mary Montgomery, Rachel Rosales*

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 8pm - 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 interview with Marianne Finckel.

**Credits:** 1

**Time:** Su 5:45pm - 9pm

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**MPF 4220.01**

**Ensemble Piano**

*Marianne Finckel, John Van Buskirk*

This course, open to students enrolled in piano study, will offer a straightforward 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-requisites:** Instrumental study on the piano.

**Credits:** 2

**Time:** M 6:30pm - 8pm

**MPF 4230.01**

**Advanced Chamber Music**

*Music Faculty*

An intensive, performance oriented exploration of the chamber music literature. Chamber music groups will be formed, size and content to be determined. 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 4240.01**  
**MPF 4240L.01 Lab**

**Experimental Band**

*Kitty Brazelton*

Student instrumentalists will meet twice a week to read, rehearse, and record music by student composers and once a week for faculty coaching. 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:** Audition and permission of the instructor.  
Audition before registration, Tuesday, November 29, 1:30pm, Jennings 101.

**Credits:** 2

**Time:** T 8:15pm - 9:45pm  
Th 8:15pm - 9:45pm (Lab), and another 90 minute rehearsal to be arranged.  
(*Note: Students must register for both sections.*)

**MPF 4250.01**

**Jazz Ensemble**

*Michael Del Prete, Bruce Williamson*

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

**Prerequisites:** Audition and permission of the instructor.  
Audition before registration, Tuesday November 29, 8:00pm, Jennings Bass Studio.

**Credits:** 4

**Time:** W 7pm - 10pm

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**MPF 4273.01**

**Jazz Vocal Workshop**

*Jay Clayton, Bruce Williamson*

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

**Prerequisites:** Singing experience, ability to match pitch.  
Audition before registration, Tuesday, November 29, 1:30pm, Jennings 335a.

**Credits:** 4

**Time:** W 9am - 12 noon

**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 2237.01**

**Sound Design for Dance/Drama/Performance Art**

*Scott Lehrer*

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

**Prerequisites:** Permission of the instructor.  
**Credits:** 2  
**Time:** F 9am - 12 noon  
Note: This course meets every other Friday, alternating with MSR 4364  
*Radioactive - Creating For Radio Broadcast.*

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**MSR 4152.01**

**Advanced Workshop in Recording**

*Julie Last, Scott Lehrer*

Continuing studies in modern recording and production techniques. We will incorporate detail oriented listening and analysis of a variety of commercial and noncommercial recordings to discover technical and musical processes. All students will be expected to spend time in the studio each week and to bring works-in-progress to each class for listening and discussion. Members of the class will be expected to show work at Music Workshop

**Prerequisites:** Permission of the instructor.

**Credits:** 4

**Time:** Th 3 - 5:30pm

**MSR 4364.01**

**Radioactive - Creating for Radio Broadcast**

*Julie Last*

In this class we will explore the use of narrative, sound effects, interviews and music in broadcast storytelling and radio journalism. Using self-generated field recordings, multi-track layering and hard disc editing techniques we will create our own sonic documentaries. We will also develop musical and campus oriented programs for the Bennington radio station.

**Prerequisites:** Sound Design or Beginning Recording.

**Credits:** 2

**Time:** F 9am - 12 noon  
Note: This course meets every other Friday, alternating with MSR 2237 *Sound Design For Dance/Drama/Performance Art*.

**MSR 4795.01**

**Projects in Sound and Music Recording**

*Scott Lehrer*

Students who are producing music and sound recording projects of their own work or who are engineering and producing work for others will meet and discuss the ongoing aesthetic and technical issues that they encounter. All students will be expected to bring in their works-in-progress to each class for listening and discussion.

**Prerequisites:** Permission of the instructor.

**Credits:** 2

**Time:** Th 2pm - 3pm

**THEORY**

**MTH 2282.01**

**Beginning Percussion Theory and Improvisation**

*Milford Graves*

The purpose of this workshop is to introduce and to 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, Bongos drum, 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 2pm - 3:30pm

**MTH 4118.01**

**Counterpoint**

*Nicholas Brooke*

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

**Prerequisites:** Ability to read music, fundamentals. Permission of the instructor.  
**Credits:** 4  
**Time:** T, Th 10:15am - 11:45am

**MTH 4272.01**

**Jazz Theory and Improvisation**

*Bruce Williamson*

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

**Prerequisites:** Ability to read music.

**Credits:** 4

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

**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 & Improvisation* or permission of the instructor.

**Credits:** 4

**Time:** T 7:30pm - 10pm

**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 songs. 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, and other songwriters related to students' interests. 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:** T, Th 4pm - 5:30pm

**VOICE**

**MVO 2301.01** *Rachel Rosales*

**MVO 2301.02** *Rachel Rosales*

**Intermediate Voice**

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

All Music Voice students will be requested to show work and to participate in a minimum of seven sessions of the music lab, Music Workshop.

**Prerequisites:** Previous voice experience and/or study, some music literacy.

**Credits:** 2

**Time:** W 2pm - 3:30pm (section 1)

**Time:** T 10:15am - 12 noon (section 2)

*Spring 2006 Curriculum*  
*Revised 2/13/2006*

**MVO 4261.01**

**Vocal Technique - Jazz Standards**

*Jay Clayton*

For students of varying levels of singing ability. Group warm-up and vocalizations will incorporate exercises to develop control, strength, delicacy and flexibility. Students will learn songs the Jazz Standard Repertoire and listen to recorded versions of repertoire. Students will also work on the management of their practice time.

All Music Voice students will be show work and to participate in a minimum of seven sessions of the music lab, Music Workshop.

**Prerequisites:** Previous voice experience and/or study, some music literacy.

**Credits:** 2

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

**MVO 4362.01**

**Vocal Improvisation**

*Jay Clayton*

For the experience vocalist. We'll begin with improvising over chord changes, including work with blues, vamps and harmonically friendly tunes. We will utilize improvisation exercises for developing a personal non-verbal vocabulary. And we'll work with Jay Clayton's original compositions as structural frames for solo and group improvisations, to develop listening and compositional skills.

All Music Voice students will be requested to show work and to participate in a minimum of seven session of the music lab, Music Workshop.

**Credits:** 2

**Time:** T 8pm - 10pm

**MVO 4401.01**

**Advanced Voice**

*Rachel Rosales*

Advanced vocal study of technique and the interpretation of the vocal repertoire, 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 to perform a varied spectrum of vocal repertoire for recitals and as preparation for further study or graduate school.

A class maximum of five voice students will meet for one-hour individual session/coachings with the instructor each week (to be scheduled with the instructor). Students will also have an individual half-hour session with a pianist each week to work on repertoire. All Music Voice students are required to participate in a minimum of seven sessions of the music lab, Music Workshop.

**Prerequisites:** Previous voice study, music literacy, admittance into the class by audition.

**Credits:** 2

**Time:** T 2pm - 5pm

***RELATED COURSES***

**DAN 4366.01**

**Artist's Portfolio**

*Dana Reitz*

**PHY 2278.01**

**The Physics of Sound**

*Norman Derby*

**CS 4347.01**

**Code Critique**

*Joe Holt*

**CS 4359.01**

**Coding Like You Mean It**

*Joe Holt*

<b>SCIENCE AND MATHEMATICS</b>
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**BIOLOGY**

**BIO 2109.01**  
**BIO 2109L.01 Lab**

**Forests: An Introduction to Ecology and Evolution**

*Kerry Woods*

Ecology and evolution address organisms in habitat and function of natural systems. We will use the forest ecosystems that dominate Bennington's landscape to develop tools applicable in study of any ecosystem. How has evolution shaped the architectures of our native trees? How have these systems responded to a history of glaciation, climate change, fire, wind, and human clearance? Do herbivores and carnivores shape the plant community or vice versa? Are our forests 'sinks' or 'sources' of greenhouse gases? Is Lyme Disease caused by ticks, deer, mice, oak trees, bacteria, passenger pigeons, gypsy moths, or suburbanization (or all of the above)? For anyone interested in how natural systems - plants and animals - work and thoughtful observation of nature; no prerequisites. The class is appropriate as preparation for more advanced work in biology. Students will work with quantitative data. Lab includes field-work. There will be at least one weekend field-trip.

**Prerequisites:** None.

**Credits:** 4

**Time:** M, Th 10:15am - 11:45am  
Th 2pm - 5pm (Lab)  
(*Note: Students must register for both sections.*)

**BIO 4104.01**

**Evolution**

*Kerry Woods*

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

**Prerequisites:** Prior work in biology.

**Credits:** 4

**Time:** M, Th 8:30am - 10am

**BIO 4207.01**

**Genetics**

*Ron Krieser*

What are genes? How do they work? How are they passed on? This course will provide an introduction to genes and their regulation. Among many topics discussed in this class are included the molecular structure of DNA and RNA, Mendelian inheritance, molecular properties of genes, and the regulation of gene expression. We will also cover recombinant DNA technology, and the study of functional genomics and proteomics in this post-genome sequence era.

**Prerequisites:** BIO 2111 *Introduction to Cell Biology*.

**Credits:** 4

**Time:** T, F 2pm - 3:30pm

**BIO 4411.01**

**Advanced Cell and Molecular Biology**

*Ron Krieser*

This course will focus on the use of model organisms to advance the study of apoptosis, or cell death. Included will be discussions of important research articles in the field that use *C. elegans*, *Drosophila*, and mouse, and how the studies in these organisms can shed light into the pathology of certain diseases in humans. In addition to class lectures, paper presentations, and discussions, each student will be expected to work on a research project using one of the systems that we will discuss.

**Prerequisites:** BIO 2111 *Introduction to Cell Biology* and permission of the instructor.

**Credits:** 4

**Time:** To be arranged

**CHEMISTRY**

**CHE 4212.01**  
**CHE 4212L.01 Lab**

**Chemistry 2: Organic Structure and Bonding**

*Janet Foley*

This is the second course in the chemistry series. Students will explore the basic ideas of structure of molecules and ions in the context of organic chemistry systems as well as inorganic reactions. Students will investigate the concept of energy in excitation of molecules and will apply this concept to various specific situations by reading articles from the literature. A major emphasis will be a discussion of how chemists use valence bond theory and molecular orbital theory to explain ionic and covalent bonding. Organic structures, functional groups and stereochemistry will provide the basis for further work in organic chemistry.

**Prerequisites:** CHE 2211 *Chemistry I.*

**Credits:** 4

**Time:** T, F 10:15am - 11:45am  
Th 2pm - 5pm (Lab)  
*(Note: Students must register for both sections.)*

**CHE 4214.01**  
**CHE 4214L.01 Lab**

**Chemistry 4: Applications of Equilibrium**

*Janet Foley*

The primary focus of this fourth course in the chemistry sequence will be a capstone project developed by each student. The student will develop a question, research background, develop an experimental plan, carry it out and present the results to the class. In class we will explore real chemical questions, many involving equilibrium and acid base chemistry, by reading and discussing research papers. We will also consider topics of interest such as electrochemistry, surface phenomena, solution chemistry and chemistry of heavy metals.

**Prerequisites:** CHE 2211 *Chemistry I.*

**Credits:** 4

**Time:** T, F 8:30am - 10am  
W 8:30am - 11:30am (Lab)  
*(Note: Students must register for both sections.)*

**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 10:15am - 11:45am

**COMPUTER SCIENCE**

**CS 4347.01**

**Code Critique**

*Joe Holt*

In this two-credit course you'll have a chance to workshop software that you're working on. The software may be projects from another course or things you're developing on your own, or a mix of the two. Are there better ways to do what you're doing? What makes one version of an algorithm better than another? How do you keep your large program under control? When is it appropriate to spend time on optimization? How do you optimize for speed? We'll look at your source code as it evolves over the course of the term and address these and other development issues.

**Prerequisites:** Intermediate programming experience required, most programming languages are acceptable.

**Credits:** 2

**Time:** M 10:15am - 11:45am

**CS 4359.01**

**Coding Like You Mean It**

*Joe Holt*

What's it like to write shipping software? In this course you'll experience the complexities of working on large programs and see Computer Science played out for real in thousands of lines of cutting edge code. You'll use as your textbook the source code for several large freeware and open source projects. By dissecting, debugging and rewriting them you'll experience fundamental algorithms and data structures in true context. In the process, you'll get involved in the phenomenon of open source software development, contributing bug fixes and taking part in forum discussions with colleagues around the world.

**Prerequisites:** Intermediate programming knowledge of C is a requirement (passing grade in a previous class or equivalent experience).

**Credits:** 4

**Time:** T 8:30am - 11:45am

**MATHEMATICS**

**MAT 4115.01**

**Linear Algebra**

*Jason Zimba*

Here's a simple equation for you to solve:  $ax + b = cx$ . In this equation, "x" is the unknown that we want to solve for. The letters "a", "b", and "c" stand for constants. Does this equation have a unique solution for x, regardless of the values of a, b, and c? Could it have infinitely many solutions? Could it have no solution?

Starting from this humble equation, we will develop the theory and applications of linear algebra, a fascinating and beautiful branch of mathematics with nearly universal applications, ranging from the social sciences to fundamental theories of physics.

**Prerequisites:** Fluency with high school algebra.

**Credits:** 4

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

**MAT 4202.01**

**MAT 4202L.01 Lab**

**Calculus II**

*Robert Page*

A continuation of Calculus I, this course emphasizes how the central ideas of the calculus work themselves out in various disciplinary contexts. We begin by extending our ability to integrate functions using a variety of techniques. Applications of integration, from geometry, physics, chemistry, biology, economics, and several other fields are explored. We study the use of infinite series to handle functions otherwise beyond our powers. Finally, we examine the power and limitations of the fundamental tool of mathematical modeling in the empirical sciences, differential equations. A weekly 90-minute laboratory session will be scheduled in the first week of classes.

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

**Credits:** 4

**Time:** M, Th 8:30am - 10am  
M 4pm - 5:30pm (Lab)  
(*Note: Students must register for both sections.*)

**MAT 4203.01**  
**MAT 4203L.01 Lab**

**Multivariable Calculus**

*Robert Page*

We extend the concepts learned in Calculus I and II to situations involving more than one variable. Topics include parametric curves, partial derivatives and multiple integrals, differential equations and vector calculus (as time permits). We will focus on approaches to problem-solving, appropriate use of computer algebra systems, and understanding and facility with mathematical justification

**Prerequisites:** MAT 4202 *Calculus II* or permission of the instructor.

**Credits:** 4

**Time:** T, F 10:15am - 11:45am  
F 4pm - 5:30pm (Lab)  
(*Note: Students must register for both sections.*)

**MAT 4219.01**

**Mathematical Models of Collective Action**

*Robert Page*

Why is it that the greater societal good so often gets hijacked by small, special-interest groups? An attempt to answer this question was offered by Mancur Olson in *The Logic of Collective Action*. His central tenet is that small groups are more likely to succeed in providing a 'public good' than are larger groups. Among the first to rigorously connect collective action with game theory was Russell Hardin in *Collective Action*, which emphasized the dynamic nature of an individual's decisions toward group action. A result is that truly collective action was recognized as more likely to occur than previously postulated. In *The Possibility of Cooperation*, Michael Taylor gives an account of the collective action problem and its representation by a range of games such as the Chicken Game, the Game of Assurance, and the Prisoner's Dilemma game. Through a detailed analysis of the Prisoner's Dilemma game (which we shall see is the worst case scenario for collective action success) we will hope to conclude that voluntary cooperation is possible even if individuals only seek to maximize their own payoffs.

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

**Credits:** 4

**Time:** W 8:30am - 11:30am

**MAT 4281.01**

**The Partition Function**

*Jason Zimba*

The partition function  $Z(T)$  was introduced by the Viennese physicist Ludwig Boltzmann in the late 19<sup>th</sup> century, and it quickly became the central tool in the theory of statistical mechanics. In the decades since then, the partition function has found applications in thermal physics, pure and applied mathematics, and even the theory of rational inference in Bayesian statistics. This is a special projects course. Students will pursue the partition function like a white rabbit down whatever hole it disappears into for them. There will be opportunities for work in mathematics (graph theory, real analysis, complex analysis), physics, and Bayesian inference/information theory. Meetings are once weekly, combined with substantial independent research. Suitable for students at different levels of mathematical sophistication, including seniors concentrating in mathematics.

**Prerequisites:** MAT 4203 *Multivariable Calculus*.

**Credits:** 4

**Time:** M 3:30pm - 5pm

**PHYSICS**

**PHY 2278.01**

**The Physics of Sound**

*Norman Derby*

In this course you will become acquainted with pressure vibrations in the air and with the various ways in which human beings turn these vibrations into the complex perceptions we call sound. For instance, what actually comes out of the tiny speaker of a small radio is really very different from what we hear in our heads - we are much more than simple microphones. By means of a large number of demonstrations, you will acquire direct experience with the physics of sound and vibration, musical phenomena (scales, beats, tuning, temperament; instrument design, construction and performance), room acoustics, and human perceptual mechanisms.

**Prerequisites:** None. Open to all students.

**Credits:** 4

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

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*Revised 2/13/2006*

**PHY 4264.01**

**Classical Dynamics**

*Norman Derby*

Much of the machinery of calculus and differential equations was developed in order to study the physics of motion - motion of planets, apples, tops, and tides. Consequently, this physics course provides an ideal place in which to practice and extend your mathematical skills while exploring the physical world. Here you will explore the relatively abstract reformulation of the laws of Newtonian mechanics that extends their range and flexibility. You will study the action principle, Lagrangians and generalized coordinates and then use them to understand planetary motion, the motion of rotating bodies and some aspects of chaos in dynamical systems. You will also get an introduction to the Hamiltonian formulation of mechanics which is the gateway that leads most directly into quantum mechanics

**Prerequisites:** At least one semester of calculus. Some acquaintance with differential equations is very desirable.

**Credits:** 4

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

**PHY 4281.01**

**The Partition Function**

*Jason Zimba*

The partition function  $Z(T)$  was introduced by the Viennese physicist Ludwig Boltzmann in the late 19<sup>th</sup> century, and it quickly became the central tool in the theory of statistical mechanics. In the decades since then, the partition function has found applications in thermal physics, pure and applied mathematics, and even the theory of rational inference in Bayesian statistics. This is a special projects course. Students will pursue the partition function like a white rabbit down whatever hole it disappears into for them. There will be opportunities for work in mathematics (graph theory, real analysis, complex analysis), physics, and Bayesian inference/information theory. Meetings are once weekly, combined with substantial independent research. Suitable for students at different levels of mathematical sophistication, including seniors concentrating in mathematics.

**Prerequisites:** MAT 4203 *Multivariable Calculus*.

**Credits:** 4

**Time:** M 3:30pm - 5pm

**PHY 4325.01**  
**PHY 4325L.01 Lab**

**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 of "action at a distance." To solve 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. The surprising resolution of the dichotomy of particle vs. field will be the wave-particle duality of quantum theory.

**Prerequisites:** PHY 2235 *Physics I.*

**Credits:** 4

**Time:** T, F 10:15am - 11:45am  
W 2pm - 5pm (Lab)  
(*Note: Students must register for both sections.*)

**PHY 4895.01**

**Topics in Advanced Physics**

*Norman Derby*

Depending upon the needs of students advanced work will be available in one of the following areas: Computational Physics, Electromagnetic Theory, or Applied Mathematical Methods.

**Prerequisites:** Permission of instructor and prior work in physics.

**Credits:** 4

**Time:** To be arranged

***RELATED COURSES***

**MCO 2109.01**  
**Electronic Music: Creativity and Sound**  
*Randall Neal*

**MCO 2112.01**  
**Composing Music with Electronics**  
*Joel Chadabe*

**MCO 4377.01**  
**Projects in E-Music: The Acousmatic Experience**  
*Randall Neal*

<b>SOCIAL SCIENCES</b>
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**ANTHROPOLOGY**

**ANT 2123.01**

**Production, Consumption, Exchange**

*Miroslava Prazak*

How do people make a living? How important are those basic activities in shaping the texture of an individual's everyday life? Of social life? This course provides a framework for understanding a variety of adaptive strategies and economic systems within the context of societies that range from hunting and gathering bands to post-industrial nation states. We will investigate different patterns of production, ownership, distribution, exchange, and consumption in relationship to ecological, demographic, and cultural factors that influence economic choices, risk, and consumption preferences. How do precapitalist economies change as they are influenced by globalization and contact with the global market economy? Major debates and controversies within economic anthropology will also be examined.

**Prerequisites:** None.  
**Credits:** 4  
**Time:** T, F 10:15am - 11:45am

**ANT 4238.01**

**Exploring the World Through Research**

*Miroslava Prazak*

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

**Prerequisites:** Previous work in social sciences.  
**Credits:** 4  
**Time:** Th 2pm - 5pm

**HISTORY**

**HIS 2210.01**

**The Journey III: The 1860s**

*Eileen Scully*

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

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

**HIS 2226.01**

**Apocalypses: Varieties of Millennial Discourse**

*Bradford Verter*

For at least the past 2,000 years people have been patiently waiting for the world to end. What attracts people to millenarian theology? What is it like to live in anticipation of the imminent end of the world? What are the political and social consequences of apocalyptic belief? And how do people cope when the events they expect fail to occur?

After briefly surveying millennial beliefs in other temporal and geographical contexts (the ancient Near East, medieval Europe), we will examine developments in American apocalyptic discourse. Starting off with the Spanish missionaries of the 16<sup>th</sup> century, we will tour the eschatological world of colonial Puritanism; consider apocalyptic interpretations of American conflicts (the Revolution, the Civil War, the Cold War); observe millenarian movements such as the Millerites, the Ghost Dance, the Rastafarians, and the Nation of Islam; and survey the range of contemporary apocalyptic activity - from Hal Lindsay to Marilyn Manson, from the Y2K virus to the recent rash of alien abductions.

**Prerequisites:** None.  
**Credits:** 4  
**Time:** M, W 2pm - 3:30pm

**HIS 2287.01**

**African American Religious History**

*Bradford Verter*

This course will survey the religious beliefs and practices of Americans of African descent over the past five centuries, from the missions to sub-Saharan Africa in the fifteenth century, through the periods of slavery, emancipation, Reconstruction, legal segregation, and urbanization, up to the civil rights movement, and black cultural nationalism in more recent years. Along the way we will explore a number of topics, including the role of religion in the formation of personal and national identity; the political ramifications of Christian faith; gendered dimensions of black religious life; expressive aspects of black religious culture; the tensions between denominational and extra-ecclesial piety; and the debates over Afrocentrism and hip hop culture.

**Prerequisites:** None.

**Credits:** 4

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

**HIS 2293.01**

**Bennington Past and Present**

*Eileen Scully*

Wondering what those echoes are you sometimes hear, what there might be of the past in a shovel-full of soil? This local history workshop invites students to explore the many dimensions of Bennington history, both town and College. Visits to nearby museums, libraries, cemeteries, sites, are combined with micro-history theory and methods, in a project-based approach. Politics, culture, economy, and social dynamics provide broad areas of inquiry, and student term-long projects bring highly focused exploration.

**Prerequisites:** None.

**Credits:** 4

**Time:** T, Th 4pm - 5:30pm

**HIS 4217.01**

**Problems in History of American Foreign Relations**

*Eileen Scully*

Even while responding to recent global and national events that seem unprecedented, the United States continues to confront the dilemmas running throughout its diplomatic history-national security versus individual liberties, unilateralism versus multilateralism, competing domestic constituencies, and conflicting visions of America's role in the world. Newly declassified documents available from around the world provide us the opportunity to reassess conventional wisdom. In this intensive seminar, we work through primary sources across two centuries, examining the thinking, constraints, and goals of not only the formulators of foreign policy, but of those outside of official power.

**Prerequisites:** Interview with the instructor.

**Credits:** 4

**Time:** TF 6:30pm - 9:30pm

**PHILOSOPHY**

**PHI 2253.01** *Karen Gover*

**PHI 2253.02** *Karen Gover*

**Aesthetics**

*Karen Gover*

What is beauty? How does it relate to truth? What, if anything, do artworks mean, and how do we know? This course takes up these and other questions relating to the philosophy of art and artworks. Our readings will be organized along two axes: the history of philosophy, and artistic genre. That is, this course will look at the philosophical tradition of aesthetics, including Plato, Aristotle, Kant, and Hegel, up to the present day. We will also study philosophical writing on particular artistic genres, such as painting, poetry, music, and film.

**Prerequisites:** None.

**Credits:** 4

**Time:** M, Th 2pm - 3:30pm (section 1)

**Time:** M, Th 4pm - 5:30pm (section 2)

**PHI 4115.01**

**The Philosophy of Democracy**

*Paul Voice*

The very idea of democracy is contested in both our understanding of what democracy is and the grounds on which it is thought to be politically and morally valuable. This course examines the philosophical roots of the concept, evaluates arguments for and against democracy and re-examines the democratic ideal in the light of the challenges of cultural difference, national aspiration and economic globalization.

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

**Credits:** 4

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

**PHI 4214.01**

**Theoretical Ethics**

*Paul Voice*

Theoretical ethics aims to uncover the sources of moral knowledge and the foundations of moral obligation. You will engage in a detailed critical reading of four moral theories represented by the following philosophers: Aristotle, Hume, Kant and Mill. You will also consider recent critical literature on these theories. Course performance is evaluated by class participation, a class presentation and essays.

**Prerequisites:** Permission of the instructor.

**Credits:** 4

**Time:** T, F 4pm - 5:30pm

**PHI 4244.01**

**Plato's *Republic***

*Karen Gover*

This course is an intensive study of one of the most influential works of philosophy and political theory, Plato's *Republic*. We will give detailed attention to Plato's arguments concerning the nature of justice, community, education, family, and art, among others. A close reading of the primary text will be supplemented by other relevant primary and secondary sources. We will give particular attention to the historical backdrop of Athenian democracy against which the *Republic* is situated.

**Prerequisites:** Prior work in philosophy or permission of the instructor.

**Credits:** 4

**Time:** W 6:30pm - 9:30pm

**PHI 4265.01**

**Kant: *The First Critique***

*Paul Voice*

Immanuel Kant's *Critique of Pure Reason* (1781) is a central text in Western philosophy; it is also one of the most difficult and challenging in the philosophical canon. This course takes students through a close reading of the *Critique* together with critical commentaries and examines the broader epistemological and metaphysical questions the text raises.

**Prerequisites:** PHI 2109 *Philosophical Reasoning* and permission of the instructor.

**Credits:** 4

**Time:** Th 6:30 - 9:30pm

**POLITICAL ECONOMY**

**PEC 2294.01**

**Trade, Money and Empire**

*Geoffrey Pigman*

How have two large imperial powers, Britain in the 19<sup>th</sup> and early 20<sup>th</sup> century, and the United States since World War II, been able to dominate the global economy and society? How do the experiences of the British and American empires inform what we understand 'empire' to be? Can empire be sustained through economic policies alone? How, if at all, does empire differ from hegemony? Can empire be democratic? What strategies of resistance are open to those who are the objects of imperial rule? Beginning with contemporary texts on empire, such as Michael Hardt & Antonio Negri's *Empire and Multitude* and Niall Ferguson's *Empire: How Britain Made the Modern World* and *Colossus: The Price of America's Empire*, we shall then study the history of the British and American empires, focusing on trade and monetary instruments of global governance. We shall consider the social, cultural and political implications of the economic policies of hegemonic governments. Indicative readings include *Two Hegemonies*, O'Brien and Clesse, eds.; Cain & Hopkins, *British Imperialism; Innovation and Expansion 1688-1914*; Peter Hopkirk, *The Great Game*; David Calleo, *The Imperious Economy*; Jeffrey Garten, *The Big Ten*; Madeline Albright, *The Indispensable Nation*; Chalmers Johnson, *The Sorrows of Empire*.

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

**PEC 2381.01**

**Europeans, Integration and the World**

*Geoffrey Pigman*

In the summer of 2005 voters in France and the Netherlands firmly rejected a proposed Constitutional Treaty for the European Union. Why does European integration seem so natural to some and so threatening to others? Why does the European Union seem so inevitable and yet so difficult? Who is European and who is not? What sort of polity is the EU, and what is its role in the world? The next global hegemonic power? Specialist in peacemaking and peacekeeping? This course investigates the controversial project of European integration, beginning with identity theory and theories of integration. We examine the history of Europe's integration and evolution of European political and economic institutions, including the European Union and other pan-European bodies such as the OSCE, Council of Europe and the European Courts. We explore the emerging foreign and security policies of the EU as Europe seeks to find and define a new role for itself as a new type of polity in the global political economy. Indicative readings include Ben Rosamond, *Theories of European Integration*, Desmond Dinan, *Ever Closer Union: Introduction to European Integration*, 2nd ed., and Alasdair Blair, *The European Union Since 1945*.

**Prerequisites:** None.  
**Credits:** 4  
**Time:** M, W 4pm - 5:30pm

**PEC 4211.01**

**Governing Firms and Financial Markets**

*Geoffrey Pigman*

When large North American and European firms like Enron, WorldCom, Global Crossing and Parmalat were engulfed in financial scandals in recent years, thousands of workers lost their jobs, retirees lost their pensions, and many investors lost substantial portions of their accumulated capital. Following on the 'dot.com boom' and 'go-go' business culture of the 1990s, the scandals led publics on both sides of the Atlantic to question how firms do business and how financial markets, that businesses rely upon to raise capital, operate. This course investigates how societies and polities create and structure a market economy. How do we make and enforce the rules that businesses and financial institutions must follow? What happens when things go wrong? What are the politics of market regulation? In considering these questions, we shall learn about the basic processes of investment research, sales and trading, using a generally non-quantitative approach. Indicative readings include Leonard Seabrooke and Brett Bowden, eds., *Global Standards of Market Civilization*, Peter K. Cornelius and Bruce Kogut, eds., *Corporate Governance and Capital Flows in a Global Economy*, Miles Kahler and David Lake, eds., *Governance in a Global Economy*, John Braithwaite and Peter Drahos, eds., *Global Business Regulation*, and J.D.A. Wiseman, *Pricing Money*.

**Prerequisites:** Previous work in social sciences or permission of the instructor.

**Credits:** 4

**Time:** T 2pm - 5pm

**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 2pm - 3:30pm

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*Revised 2/13/2006*

**PSY 4108.01**

**Theories of Psychotherapy**

*David Anderegg*

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 PSY 2204 *Normality & Abnormality*.

**Credits:** 4

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

**PSY 4203.01**

**(In)Justice and Conflict Resolution**

*Ronald Cohen*

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

**Prerequisites:** One year of work in a social science discipline or permission of the instructor.

**Credits:** 4

**Time:** T, F 2pm - 3:30pm

**PSY 4207.01**

**Social Interaction: Game, Gift, Green Room**

*Ronald Cohen*

Whether between two people, or among several in a gathering or a small group, people usually manage to coordinate their activity with others. The rules that underlie, create, and maintain orderliness and permit people to carry on their activities are usually out of immediate, conscious awareness, and their existence is recognized only when they are violated. We will examine social interaction and the rules which govern it. Among the perspectives developed for this purpose are interaction as game, gift exchange, and theater. We will examine game theory as originally developed by economist and explore its relevance in contemporary research on the prisoners' dilemma, commons dilemma, and other social dilemmas. We'll then examine exchange theory, originally developed by economists and anthropologists, and apply it to contemporary work on such topics as gift-giving and revenge. Finally, we will examine some examples of dramaturgical approaches to interaction, primarily work by Erving Goffman.

**Prerequisites:** PSY 2205 *Social Psychology* and one other course in social science, or permission of the instructor.

**Credits:** 4

**Time:** T, F 10:15am - 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 8:30am - 10am

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

**Prerequisites:** One year of work in a social science discipline and a course in statistics, or permission of the instructor.

**Credits:** 4

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

***RELATED COURSES***

**MHI 2176.01**

**Mozart**

*Allen Shawn*

**MHI 4266.01**

**1600 to Now - Europe to Here (Music)**

*Kitty Brazelton*

**MAT 4219.01**

**Mathematical Models of Collective Action**

*Robert Page*

**VISUAL ARTS**

**ARCHITECTURE**

**ARC 4101.01**

**Architecture I - Transformations**

*Donald Sherefkin*

This course will focus on the act of drawing as a vehicle for structuring alternative worlds. The drawing itself becomes the 'program' which defines the limits and possibilities of architectectonic invention. Methods will include various projection techniques, collage and superposition, using pencil, ink, and photography. Studio projects will use a variety of strategies and source material for inspiration, including texts, maps and found objects.

Weekly assignments will become the foundation for a final project designed by the student. Points of departure may include a text, a film, a painting, or a significant piece of architecture.

**Prerequisites:** ARC 2101 *Architecture I -Elements* or permission of the instructor.

**Credits:** 4

**Time:** Th 2pm – 5:45pm

**ARC 4134.01**

**Design/Build II**

*Donald Sherefkin*

This is a continuation of the Fall 05 course. Using the plans developed in the fall, students will design the schedule, the process and the work flow for the construction of the Architecture studio and its furnishings.

**Prerequisites:** ARC 4133 *Desing/Build I*.

**Credits:** 4

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

**CERAMICS**

**CER 2107.01**  
**CER 2107L.01 Lab**

**Beginning Potters Wheel**

*Aysha Peltz*

This class will be an introduction to using the potter's wheel as a tool for clay form making. While focusing on the development of throwing skills students will explore different building techniques and will experiment with both functional and non-functional formats. Students will be introduced to the whole ceramic process from wet working, to glazing and finally firing. Slide lectures and discussions will contribute to the projects. There will be a Lab for this class on Wednesday from 6:30pm- 8pm.

**Prerequisites:** None.

**Credits:** 4

**Time:** W 2pm - 5:30pm  
W 6:30pm - 8pm (Lab)  
(*Note: Students must register for both sections.*)

**CER 4221.01**

**Intermediate Throwing**

*Aysha Peltz*

In this course students will continue to develop their throwing skills and begin to define their own approach to this tool. They will be asked to expand their form vocabulary on the wheel and further integrate form and fired surface. Students interested in function will be asked to look closely at those associated questions. All students will explore the wheels possibilities as an expressive tool. Students will be expected to have a greater participation in the kiln firing cycles.

**Prerequisites:** One beginning throwing class and/or permission of the instructor.

**Credits:** 4

**Time:** F 8am - 12 noon

**CER 4238.01**

**Loading the Surface**

*Chadwick Augustine*

This workshop serves as an intensive study into the virtually endless variation of the ceramic surface. Investigating the sophisticated visual and tactile language that objects reveal through surface and surface design, this class will explore various methods of slip and glaze application, the generation of pattern and graphic iconography, multi-fired processes and alternative cold-surface processes.

**Prerequisites:** One ceramic class at Bennington.

**Credits:** 2

**Time:** Th 2pm - 3:45pm

**CER 4328.01**

**Low Fire Clay and Glazes, History and Application**

*Barry Bartlett*

This class will explore the use of low temperature clay and glazes. A large part of ceramic history is based in these materials. All early civilizations moving into the 14-century and many contemporary styles depend on low temperature material in terms of both technical and artistic style.

Students will be asked to do research into different styles and types of low fire clay and glaze. Each student will give a presentation slide lecture on the subject they choose to research. Students will then formulate and test clay and glazes and create three-dimensional pieces in the ceramic medium from the research completed.

Techniques could include low fire white and terra cotta clays, underglazing, decals and lusters. Some books will be required to be purchased as text for this course.

**Prerequisites:** CER 2104 *Introduction to Ceramics* or permission of the instructor.

**Credits:** 4

**Time:** M 2pm - 5:30pm

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**CER 4377.01**

**Open Projects**

*Aysha Peltz*

This course is designed for the committed ceramic student who is ready to focus intently on projects or a way of working. Students will pursue their ideas through developing making, glazing and firing process that are integral to their ideas. The discussion of concepts and contexts- why we make what we make and how does it fit into the larger ceramic art world will be emphasized. Verbalization will be an important part of the course; weekly meetings with the instructor and several group critiques during the semester will allow students to clarify their ideas as they work. Students will be expected to write an artists statement about their work.

**Prerequisites:** Three classes in ceramics and/or permission of the instructor.

**Credits:** 4

**Time:** Th 8 - 12 noon

**CER 4385.01**

**Advanced Ceramic Projects**

*Barry Bartlett*

The process of making artwork will be the major focus of the class. This studio class is designed to support the development of the creative process in ceramics with an understanding lending itself to all forms of art making. Projects will be conceptually based requiring investigation on an individual level. Issues to be raised in this class will include functional and sculptural forms relating to the history of ceramic objects. There will be emphasis on the artist as one participating in a larger cultural context.

Each student will be required to give a presentation on issues of interest to them in the arts and its relationship to their own work in development during this class.

Each student will also complete a slide portfolio of finished pieces.

**Prerequisites:** Seniors and juniors with a minimum of three terms of ceramic courses and the Visual Arts as part of their Bennington Plan or permission of the instructor.

**Credits:** 4

**Time:** W 8:30am - 12 noon

**DIGITAL ART**

**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 Macromedia Dreamweaver, Adobe Photoshop, and Macromedia Flash. Emphasis is placed on making creative projects for the web. Students apply knowledge and skills to creative projects throughout the term. There are lectures, reading assignments, studio projects and critiques during the course designed to aid the student in developing visual literacy and critical thinking skills in relation to the digital arts.

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

**DA 2347.01**

**Creating Change: The Art of Tactical Media**

*Robert Ransick*

Many artists and activists have turned to new technologies in an effort to create meaningful experiences that can lead towards a rethinking of dominant attitudes in society at large or effect social change. In this course we survey both direct tactical media strategies and more aesthetically based tactile strategies from Krzysztof Wodiczko to the Institute of Applied Autonomy to the Bureau of Inverse Technology and Blast Theory. Students identify critical topics for exploration from both an arts context and beyond. There are research, reading, and writing assignments during this course.

**Prerequisites:** None.  
**Credits:** 2  
**Time:** Th 10:15am - 12 noon

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**DA 4795.01**

**Advanced Projects in Digital Art**

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

**DRAWING**

**DRW 2149.01**

**Markmaking and Representation**

*Mary Lum*

The fundamentals of drawing are the basic tools for this investigation into seeing and translation. Using simple methods and means, the practice of drawing is approached from both traditional and experimental directions. The focus of this inquiry is on drawing from observation, broadly defined. In class drawing sessions are complemented by independent, outside of class work and occasional assigned readings. The goals of the course include the development of individual confidence in observational drawing skills, a working knowledge of the rich histories and contemporary concerns of drawing, and a practical basis for further inquiry into all the visual arts. Previous drawing experience may be helpful, but is not required of students enrolling in this course.

**Prerequisites:** None.

**Credits:** 4

**Time:** W 2pm - 6pm

**DRW 4215.01**

**Chromophilia: An Exploration in Color**

*Ann Pibal*

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

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

Students complete weekly visual work using a variety of media: cut paper, paint and mixed-media. In addition, there are short written assignments. Class time is primarily used for discussion and critique, presentations and demonstration of materials. Although assignments are given, it is the objective of this class to provide the skills necessary for the student to confidently pursue self-designed projects. A high degree of motivation is expected.

**Prerequisites:** Two previous courses in Visual Arts or the permission of the instructor.

**Credits:** 4

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

**DRW 4237.01**

**Traces, Mistakes, and Leftovers**

*Mary Lum*

This course is a study of possibilities. Traditionally drawing has functioned as both preliminary sketch and way of documentation for works of art. How can we extend these notions to include the intangible remnants of our making process? Can the research done before a project, the many mistakes made in process, or the discards left after completion of an artwork be considered acts of drawing? What happens in the moments when we think we aren't "working?" Can we analyze our interactions with the world that lead to a certain way of making things and its aftermath? This course investigates ways to approach and leave our work through drawing.

Using their own independent studio work as a base, students collect and analyze the detritus (both physical and conceptual) surrounding the making process. Topics include: idea generation and development, the use of memory and reconstruction and ways of thinking through drawing. There are specific assignments and opportunities for each student to invent their own approach to detritus. In class discussions are complemented by readings, individual meetings and small group projects. Students are expected to be engaged in another concurrent studio activity and to complete most of their course work outside of class time.

**Prerequisites:** Two previous courses in Visual Arts or the permission of the instructor.

**Credits:** 4

**Time:** F 8am - 12 noon

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**VIDEO**

**FV 2101.01**  
**FV 2101L.01**

**Introduction to Video**

*Kate Purdie*

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

**Prerequisites:** None.  
**Credits:** 4  
**Time:** T, Th 2pm - 3:45pm  
T 4pm – 5:30pm Lab  
(*Note: Students must register for both sections.*)

**FV 4312.01**  
**FV 4312L.01**

**Video: Experiments in Documentary**

*Kate Purdie*

This course explores the full range of non-fiction possibilities including ethnographic films, personal cinema, cinema verite and even mockumentaries through screenings and video projects. Beginning with a group project and advancing to individual work, we will take a hands-on approach to documentary production: from interview techniques and verite shooting to character development and collage editing.

**Prerequisites:** FV 2101 *Introduction to Video* or equivalent and permission of the instructor.  
**Credits:** 4  
**Time:** T, Th 10:15am - 12 noon  
Th 7pm – 9pm (Lab)  
(*Note: Students must register for both sections.*)

**FV 4796.01**

**Special Projects in Video**

*Kate Purdie*

This group tutorial is designed for experienced students capable of independent work on video projects. The class will be designed to foster the development of these projects.

**Prerequisites:** Permission of the instructor and submission of a proposal for a project.  
**Credits:** 4  
**Time:** W 10:15am - 12 noon, W 2pm - 3:45pm

**PAINTING**

**PAI 2107.01**

**Form and Process: Investigations in Painting**

*Ann Pibal*

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

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

**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 course in painting and one other studio art course.  
**Credits:** 4  
**Time:** T 2pm - 5pm

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**PAI 4302.01**

**Advanced Workshop for Painting and Drawing**

*Ann Pibal*

This course is for experienced student artists with firm commitment to serious work in painting or drawing. Students work primarily on self-directed projects in an effort to refine individual concerns and subject matter. Students present work regularly for critique in class as well as for individual studio meetings with the instructor. Development of a strong work ethic and the ability to think clearly and speak articulately about one's own work and the work of others is emphasized. During the fall term, a close look at painting and painting processes from the 20<sup>th</sup> Century provides basis for supplemental student research and presentations. During spring term, focus will be placed on contemporary art and the development of an understanding of the aesthetic and philosophical context in which artists work today.

**Prerequisites:** At least two courses in painting, two courses in drawing and permission of the instructor prior to registration/portfolio review.

**Credits:** 4

**Time:** T 8am - 12 noon

**PAI 4309.01**

**Critical Response in Painting**

*Andrew Spence*

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

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

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

**Prerequisites:** Three classes in painting.

**Credits:** 4

**Time:** Th 8 - 12 noon

**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. There is also a photo history component each week that covers a range of thematic issues from 19<sup>th</sup> century to present day and requires a mid-term and final paper.

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

**Prerequisites:** None.  
**Credits:** 4  
**Time:** W 9am - 12 noon

**PHO 4212.01**

**Tracing Our Roots: Photographing, Reading History**

*Jonathan Kline*

This class allows students to explore the history of 19<sup>th</sup> and 20<sup>th</sup> century photography and to work on shooting projects that build on a growing understanding of the traditions of their medium. We will look closely at a number of individual photographers in order to comprehend their definition of “art,” and how they related to the wider world of art activity in their time. What the student will gain is an appreciation of photography’s rich heritage and of the pictures and ideas that inform contemporary practice.

A reading list will include selections from Alan Trachtenbert’s *Classic Essays in Photography*, Vicki Goldberg’s *Photography in Print*, as well as Naomi Rosenblum’s *World History of Photography*, and Liz Wells’ *The Photography Reader*.

Students are responsible for two take-home essay examinations that will test their understanding of the lectures and the readings. Students will also make photographs over the course of the term that culminate in a portfolio of 10 final images.

**Prerequisites:** PHO 2302 *Photography Foundation*.  
**Credits:** 4  
**Time:** M 2pm - 6pm

**PHO 4236.01**

**Big: Exploring Large Scale Photography**

*Jonathan Kline*

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

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

**Prerequisites:** PHO 2302 *Photography Foundation*.

**Credits:** 4

**Time:** W 2pm - 6pm

**PHO 4439.01**

**Advanced Color Printing and Portfolio**

*Maxine Henryson*

We will be working with advanced color printing techniques and strategies. This will include experimenting with different types and contrasts of color paper and burning and dodging with gels. We will look at how scale and size affects the meaning as well as the quality of a color print. The digital color print versus the ektacolor print and how mixed lighting sources affect color negative film will also be investigated. The other component of this course will be the development of a 20 print portfolio of thematically linked images and an artist statement.

**Prerequisites:** Permission of the instructor.

**Credits:** 2

**Time:** Th 10:15am - 12 noon

**PHO 4794.01**

**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. Students may work in black and white, color, and digital imaging.

**Prerequisites:** Permission of the instructor.

**Credits:** 4

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

**PRINTMAKING**

**PRI 2109.01**

**Introduction to Intaglio**

*Thorsten Dennerline*

This course is an introduction to Intaglio printing. This will include drypoint, various etching techniques, and basic color intaglio. Students will learn about Intaglio through demonstrations of techniques, hands-on experience, and critiques. Further study will occur through a series of projects outside of class. Students should find the parameters of these assignments broad enough to allow for customization to their own artistic interests. At the end of the semester, students will have the skills and a visual vocabulary necessary to create unique and editioned prints that combine technique and content coherently.

**Prerequisites:** None.

**Credits:** 4

**Time:** W, F 10am - 12 noon

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**PRI 4214.01**

**Projects in Lithography**

*Thorsten Dennerline*

For those with prior printmaking experience. We will print from stones and plates, working through various assignments and projects.

**Prerequisites:** Prior study in printmaking.

**Credits:** 4

**Time:** Th 2 - 6pm

**SCULPTURE**

**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 8am - 12 noon

*Note: This course meets the first seven weeks of the term.*

**SCU 4214.01**

**Kinetic Sculpture: Autopsybotics**

*John Umphlett*

When building sculpture one finds solutions to problems with gravity, balance and other mechanical components. This class enhances skills of the uniqueness by experiencing and understanding basic everyday applied compilations: four bar system, cam, gear, toggle, chain and belt mechanisms. Also introduced to numerous toy autopsies, walking through building and observing factories. Knowledge of what has already been conceived is an excellent starting point.

**Prerequisites:** One introductory level Visual Arts class.

**Credits:** 2

**Time:** T 8am - 12 noon

*Note: This course meets the second seven weeks of the term.*

**SCU 4225.01**

**Sculpture Workshop II: Forms and Pre-forms**

*Jon Isherwood*

Do all forms 'man made' originate from some facet of nature? Can we parallel natural formations to those 'man made'? Comparing and contrasting conditions from 'nature' and the 'Man made' we will investigate primary sources of form. Several introductory projects will be set to help orientate a line of investigation. The course will be structured to allow a student to begin to self directed studio work. The emphasis is on reference and research feeding experimentation with traditional and non traditional methods and materials. Individual presentations and group critiques will play a significant roll in this extended investigation.

**Prerequisites:** Sculpture Workshop I and a sculpture technique class and/or permission of the instructor.

**Credits:** 4

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

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*Revised 2/13/2006*

**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 bi-weekly group critiques will be complimented by student presentations of issues pertaining to their work. Students will be expected to attend field trips to museums and galleries. A final exhibition and a self-evaluation thesis are required.

**Prerequisites:** Two prior sculpture courses and a two-credit sculpture technique course.

**Credits:** 4

**Time:** M 10:15am - 12 noon, M 2pm - 3:30pm

**VISUAL ARTS**

**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 7:30pm - 9pm

<b>VA 2999.01</b>	<i>Barry Bartlett</i>
<b>VA 2999.02</b>	<i>Maxine Henryson</i>
<b>VA 2999.03</b>	<i>Jon Isherwood</i>
<b>VA 2999.04</b>	<i>Jonathan Kline</i>
<b>VA 2999.05</b>	<i>Mary Lum</i>
<b>VA 2999.06</b>	<i>Robert Ransick</i>
<b>VA 2999.07</b>	<i>Donald Sherefkin</i>
<b>VA 2999.08</b>	<i>Andrew Spence</i>
<b>VA 2999.09</b>	<i>Ann Pibal</i>
<b>VA 2999.10</b>	<i>Aysha Peltz</i>
<b>VA 2999.11</b>	<i>Kate Purdie</i>

**RELATED COURSES**

**CS 4347.01**  
**Code Critique**  
*Joe Holt*

**CS 4359.01**  
**Coding Like You Mean It**  
*Joe Holt*

**DAN 4366.01**  
**Artist's Portfolio**  
*Dana Reitz*

**PHI 2253.01**  
**Aesthetics**  
*Karen Gover*

**MCO 2109.01**  
**Electronic Music: Creativity and Sound**  
*Randall Neal*

**MCO 2112.01**  
**Composing Music with Electronics**  
*Joel Chadabe*

**MCO 4377.01**  
**Projects in E-Music: The Acousmatic Experience**  
*Randall Neal*

## **GRADUATE PROGRAMS**

### **CENTER FOR CREATIVE TEACHING**

#### **EDU 5174.01**

##### **Children's Literacies and Literature**

*Vanessa La Rae*

This seminar introduces students to the teaching of reading in literature rich classrooms. Students learn about various dimensions of the reading process (e.g., fluency, phonemic awareness and letter-sound decoding, word analysis, comprehension). Through an authentic literature-based approach, students also learn research-based instructional strategies for teaching of reading (e.g., book introductions, K-W-L, webs, think-alouds, questioning of text/author, summarizing, reader's theatre, echo reading, choral reading, and frontloading). Students also spend considerable time exploring and analyzing a rich variety of texts across a broad range of genres including but not limited to realistic fiction, historical fiction, poetry, fantasy, science fiction, anime/manga, graphic novels, comics and cartoons, information texts, magazines and game manuals, guided reading and reading recovery texts, and many other oral, written, and electronic forms of media. The focus of children's literature section of the course is on planning strategies for incorporating texts into various curricular areas. Topics include literacy events with texts for emergent readers, knowledge of book difficulty (leveling), and uses of literature in the classroom. Through readings, discussions, class activities, and assignments students will focus on a number of significant issues related to instructional strategies and the selection of literature for reading programs.

**Prerequisites:** Open to students officially enrolled in the BA/MAT programs in the Center for Creative Teaching (CCT) and to other students by permission of instructor.

**Credits:** 4

**Time:** W 9am – 12 noon

#### **EDU 4425.01**

##### **Reflective Practice II: Student Teaching Seminar**

*Michael Caraco*

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.

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

**Credits:** 4

**Time:** W 5pm - 8pm

**EDU 4495.01**

**Senior Seminar**

*CCT Faculty*

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 2pm - 6pm

**EDU 5504.01**

**MAT Student Teaching Practicum**

*CCT Faculty*

The student teaching practicum with intensive supervision.

**Prerequisites:** Open only to MAT student teachers.

**Credits:** 8

**Time:** To be arranged

*Spring 2006 Curriculum*  
*Revised 2/13/2006*

**MFA IN DANCE**

**DAN 5695.01**

**Graduate Tutorial in Dance**

*Dana Reitz*

The MFA Dance Program is centered around the making of new work. Candidates are expected to initiate, develop, edit and oversee their own projects, discussing their plans with the faculty members who will act as mentors throughout each phase of the work's development. These projects will be presented to the public, either formally or informally, by the end of the term.

Candidates will use this class to show works-in-progress, try out ideas with their colleagues, and discuss issues involved in the development of their independent creative work. The weekly format is determined with the students.

**Prerequisites:** Enrollment in the Graduate Dance Program.

**Co-requisites:** Dance Workshop (Thursday 4:30pm - 6pm).

**Credits:** 4

**Time:** T 4pm - 6pm, Th 4:30 - 6pm

**MFA IN MUSIC**

**MUS 5994.01**

**Graduate Seminar in Music**

*Music Faculty*

The graduate students in music meet informally as a group each week for ten weeks with a member of the music faculty for discussion, demonstration, or music making. Each weekly session is hosted by a different member of the music faculty, and may be preceded by assignments consisting of readings or listenings. 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. Students are requested to show work during the term at Music Workshop.

**Prerequisites:** Enrollment in Music MFA program.

**Credits:** 4

**Time:** To be arranged

**MFA IN WRITING**

Every January and June, the low-residency Writing Seminars, an MFA program for the writers of fiction, poetry, and creative nonfiction, meets on the Bennington College campus. For a ten-day period, approximately 100 student 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.