

ART HISTORY

AH2102.01 Fashion and Modernism*Josh Blackwell*

“Let There Be Fashion, Down With Art” –Max Ernst

Fashion acts as a powerful analogue to and forecaster of Modernism's rise. Artists such as Matisse, Balla, Bakst, Delaunay and Dali took note of fashion's nascent agency and created clothing as a means of engaging the new political, social and cultural landscapes of the 20th Century. Influenced by Charles Baudelaire's radical questioning of beauty and fashion, artists attempted to define fashion's role in culture, manipulating it to reflect their own proclivities. This seminar will consider various movements such as Cubism, Fauvism, Futurism, Constructivism, Dada, and Surrealism through the lens of fashion, investigating the various agendas and ideologies deployed. Culminating in the creation of original garments, students will engage the political spectrum as it intersects with Modernism's aesthetic partisanship. Regular assignments will include reading, visual research, and critical analysis of the material. A high degree of motivation is expected.

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

AH4101.01 Thematic Exposure*Andrew Spence*

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

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

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

Prerequisites: Students should submit a written proposal to the instructor before the end of registration.
Credits: 4
Time: W 10:10 - 12noon, W 2:10 - 4pm

AH4102.01 **A Work in Progress: How an Exhibition is Made**
Dan Cameron

A Work in Progress is an exhibition of three contemporary artists as well as a four-part symposium. From theoretical ideas to communication with artists to the installation of the exhibition itself, the class focuses on the ways that new art is shaped and contextualized by presentation in an exhibition space – in this case, Usdan Gallery.

Using the gallery as both as a teaching tool and as the site for an exhibition, three invited artists – Tony Feher, Jason Middlebrook and Ted Riederer – will develop a new work for the site. Each artist will work with Dan Cameron and the students over three designated weekends, developing an on-site project that reflects their interests in using temporal frameworks.

The name for the class/exhibition is commonly used to designate an unfinished artwork, and refers simultaneously to the open-ended aspect of works of art, and also to the temporal nature of exhibitions. The lecture portion of the class will emphasize the nature and history of art exhibitions, in particular the growing phenomenon of the biennial as a vehicle for promoting the global aspect of art-making today. Attention will also be given to how artists since the 1960s have adapted the exhibition format as a vehicle to promote vanguard developments, as opposed to simply showcasing their recent works.

Student will be expected to attend all lectures and read the assigned texts, write a paper on one of the issues developed by the class, and actively assist in making the exhibition itself (contribute at least three hours to each installation).

Prerequisites: One introductory-level Visual Art course, or permission of the instructor.

Credits: 1

Time: Dan Cameron Lecture: Tuesday, April 7 -7:30pm

Class Meetings: Monday, April 6 – 4:10-6:00pm
Monday, April 13 – 4:10-6:00pm
Monday, April 20 – 4:10-6:00pm

Installation #1: Friday, April 3; Saturday, April 4, Sunday, April 5
Installation #2 Friday, April 10; Saturday, April 11; Sunday, April 11
Installation #3 Saturday, April 18; Sunday, April 19; Monday, April 20

Exhibition Opening Monday, April 20 – 6:30pm

CENTER FOR CREATIVE TEACHING

EDU2101.01 **Education Forum**
Ken Himmelman

In our educational system, schools are failing, research is underfunded and unavailable, and policy is falling short. Education is the foundation of a democratic society, but it is a system that needs major reform and attention. This is a moment that requires the most innovative thinking, informed leadership, and thoughtful action. We are all challenged to mobilize—to engage in deep thought about social issues, take action in our communities, and engage in reform.

The Education Forum, initiated by students from the 2007-2008 Education Reform Design Lab, is a weekly, one-credit course designed to begin a conversation on campus about the issue of education. The Forum will combine visiting speakers, open discussions, and critical readings related to educational change. It is a way to connect students' academic work, passion, and curiosity with a complex, real-world issue. Students interested in social action - whether from the perspective of policy, governance, systems design, social change, history, philosophy, or teaching itself - are encouraged to enroll for credit. Lectures and discussion groups will be open to all students.

To earn credit, students must complete all readings for lectures and discussions, and write two reflection papers.

Prerequisites: None.
Credits: 1
Time: Th 7 - 9pm

EDU2150.01 **Conceptions and Misconceptions**
Bryan Duff;Carol Meyer

Children are primed (by evolution and early experiences) to develop intuitive theories about the world--about the physical and biological objects that populate it, about the human minds that think about it, and about the numbers that can help to describe it. These early conceptions work well up to a point, but sometimes they hinder the kind of disciplined thinking that contributes not only to success in school, but also to the ability to reason effectively about complex public issues (in our role as citizens) and to manage the biological, financial, and other aspects of our lives (in our role as individuals and family members). Learning how to surface these misconceptions and then address them is one of the great challenges of teaching, whether that teaching takes place in a classroom or elsewhere. In this course we will study common misconceptions in a variety of subject areas, paying special attention to those that hinder learning and reasoning in mathematics and history. In the latter part of the course, students will select a subject area of interest, explore common misconceptions within and about it, and learn and develop strategies for replacing these misconceptions with more accurate and productive ones. It is recommended that students take *EDU2207 Teaching and Learning* prior to taking this course.

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

EDU2182.01 **Adolescents and Their Literacies**
Bryan Duff

Conventional wisdom in education holds that language-arts instruction shifts from learning to read and write in the primary grades to reading and writing to learn in secondary and higher education. This formulation assumes that reading and writing are all-purpose skills that students can apply to any situation in which text is involved. While there certainly are generalizable components of literacy skill, the changing nature of texts as students progress through school necessitates new reading and writing strategies. Widespread failure to appreciate that learning to read and write continues through secondary school has contributed to the well-documented literacy difficulties of high school and even college students. The first goal of this course, then, is to help prospective teachers and others interested in education to understand both the hidden challenges of post-elementary literacy and some of the strategies that teachers in all subject areas are using to meet these challenges. The second goal for students in the class is that they learn how other literacies (e.g., visual and hypertextual) might be used to scaffold more conventional literacy.

Please note that this course will require students to spend approximately one hour every two weeks in a local high school, outside of class hours.

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

DANCE

DAN2104.01 Movement, Line and Drawing*Gwen Welliver*

The uniquely difficult task of capturing and expressing human movement in writing or drawing has given rise to an amazing range of approaches. This course will provide a look at graphic methods for recording motion from the late 19th century to the present. Starting with examples from dance, we will unfold a history of non-figurative drawings that were created through a wide range of inquiries into the human form and locomotion. Our investigations will consider pivotal works in physiology, theater, dance, visual arts, performance art, and digital performance. Readings, images, film and video as well as physical experimentation will all be put to use. This course is open to students from all disciplines. No experience with dance is required.

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

DAN2105.01 Butoh*Kota Yamazaki*

Class starts with quiet and soft warm-up exercises with the intention of letting all tension go from your body and mind. A relaxed body with no expectation will allow you to be open and available to whatever comes to you.

In Butoh, by accepting both what's surrounding you and what's happening inside yourself, using imagination and establishing a sense of presence, your body will keep transforming and inviting dance. Unique and imaginative terms such as "sneezing body," "swallow pollen," "dead bird," "heavy face," etc. will sometimes be offered in class exercises. However, this class will encourage you to recognize and discover the uniqueness of your own physicality without allegiance to any particular form or style.

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

DAN2110.01 Funny Business: American Comic Genius*Jean Randich; Dana Reitz*

Using Michael Kantor and Laurence Maslon's *Make Em Laugh: The Funny Business of America* as our base, we will explore the masters of American physical and verbal comedy. From the Marx Brothers to Jon Stewart, from Mae West to Margaret Cho, we will study what makes Americans laugh. We analyze styles: vaudeville routines, comic timing and physicality, zingers, and caustic political jokes. We consider the biographies of these iconoclastic jokesters, some of whom were imprisoned for their uncensored speech. Culturally we consider the hot-button issues and historic events the comedians assailed: racism, sexism, cutthroat capitalism, and militarism. Students read, research and write response papers, participate in exercises and improvisations, and meet outside of class to develop material. For the final project students write and perform an original comedic work.

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

DAN2214.01 Movement Practice: Beginning Dance Technique
Gwen Welliver

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

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

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

DAN2277.01 Dance on Film
Susan Sgorbati

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

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

DAN4101.01 Joseph Poulson Performance Project
Joseph Poulson

We will work collaboratively to develop movement material and imagery full of individual challenge and physical risk. Using a pile of inflatable dolls as a jumping off point, we will create an environment that supports and enhances our images and is sympathetic to the nature of these inanimate objects. We will also brainstorm the possibilities of performing the resulting dance in a non-traditional space.

Prerequisites: By audition - to be scheduled.
Credits: 2
Time: T 2:10 - 6pm

DAN4314.01 Movement Practice: Intermediate Dance Technique
Mina Nishimura

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

Prerequisites: Prior dance training and permission of the instructor.
Credits: 1
Time: TF 8:10 - 10am
(This course meets the first seven weeks of the term.)

DAN4320.01 Intermediate Dance Intensive

Terry Creach; Susan Sgorbati

Working in two areas of dance-making - improvisation practice and composing practice - we will develop more advanced skills. Students will develop their movement vocabularies, recognize improvisational structures and begin to choreograph group forms. The relationship between improvisation and composition will be examined. How does partnering change or shift when dancers improvise or decide to set material? How does theme and variation alter as a choreographic structure when a phrase is set versus composed in the moment? These are the types of questions we will be asking.

Prerequisites: Permission of the instructors.
Corequisites: Dance Workshop (Thursday 6:30 - 8pm) and Dance or Drama lab assignment.
Credits: 4
Time: MTh 2:10 - 4pm

DAN4321.01 Technique, Phrasing, and Performance

Dana Reitz

The purpose of this course is to explore aspects of dance technique that directly affect and inform phrasing and to consider phrasing as a way to explore technical issues. Performance of the material will directly affect the sense of phrasing and technical understanding, and in reverse, knowledge of technique/phrasing will help develop performance skill.

Students will be expected to learn phrases taught in class, develop and rehearse them outside of class, prepare new phrases of their own and teach them to others. Phrases will be combined into larger dance scores that will be performed outside of class, in dance workshop, studio showings or the final concert.

Prerequisites: Intermediate/Advanced level technique and permission of the instructor.
Credits: 2
Time: W 2:10 - 4pm

DAN4344.01 Movement Practice: Advanced Dance Technique

Joseph Poulson

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

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

Prerequisites: Prior dance experience and permission of the instructor.
Credits: 2
Time: MW 8:10 - 10am

DAN4795.01 **Advanced Projects in Dance**
Dana Reitz

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

Prerequisites: Advanced level experience in dance and permission of the instructor.
Corequisites: Dance Workshop (Thursday, 6:30 - 8pm), Dance or Drama lab assignment.
Credits: 4
Time: MTh 10:10 - 12noon

DEMOCRACY PROJECT

DEM2101.01 Comparing Political Institutions*Rotimi Suberu*

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

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

DEM2211.01 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. The recent subprime mortgage crisis, global credit crunch and collapses of major financial firms have made these questions all the more critical. This course investigates how societies and polities create, structure and maintain 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 basic processes of investment research, sales and trading, key concepts from economics, money and banking, corporate finance.

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

DEM4115.01 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: MTh 10:10 - 12noon

DEM4216.01 Politics of International Trade

Geoffrey Pigman

How do people and social groups in democratic polities decide what should be traded across borders and under what conditions? Why is "Free Trade" represented as a collective good, even as it remains fundamentally contested? The course investigates the political processes through which international trade policies are made and implemented. We will come to understand how the major national, regional and global institutions governing international trade function, with particular focus on the World Trade Organization. We will also explore how the interests of individuals and social groups with respect to trade are formed, and the political processes through which issues are (re)defined as "trade" issues and subjected to the politics of trade liberalization. Indicative readings include Brian Hocking and Steven McGuire, eds., *Trade Politics*, 2nd ed.

Prerequisites: Two other Political Economy, Politics/International Relations, and/or Democracy Project courses, or permission of the instructor.

Credits: 4

Time: T 2:10 - 6pm

DEM4239.01 Discourse, Deliberation, and Democracy

Ronald Cohen

Most conceptions of democracy imply something more than merely the registering of preferences. What they imply is that citizens deliberate about the issues they consider important, and that they do so by talking with others. Some of this talk occurs in informal settings and without an explicitly political agenda, for example, conversations in coffee shops or at family gatherings; some occurs in more formal settings explicitly structured for political discussion, such as public debates, political party meetings, and community hearings on matters of public policy. Recently, a great deal of attention has been focused on conceptions of democracy that emphasize such deliberation, theories of deliberative democracy. Few of these theories examine how citizens actually talk about politics, or avoid doing so, and why. This is what we will do in this course.

Prerequisites: One year of work in Social Science.

Credits: 4

Time: MTh 2:10 - 4pm

DEM4282A.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: Permission of the instructor. Training or introductory course in conflict resolution.

Credits: 2

Time: Th 1 - 3pm

DEM4282B.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. Students taking this as a 4-credit course create/investigate/implement a community dispute project of their own choosing. Past projects have included introducing mediation skills in the local high school as well as setting up a literacy program for girls in Pakistan.

Prerequisites: Permission of the instructor. Training or introductory course in conflict resolution.
Credits: 4
Time: Th 1 - 3pm

DEM4285.01 Projects in Community Dispute Resolution

Daniel Michaelson

Students create/investigate/implement a community dispute project of their own choosing. Past projects have included introducing mediation skills in the local high school as well as setting up a literacy program for girls in Pakistan.

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

DESIGN LABS

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

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

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

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

DL2101.01 Critical Practice in Design

Sue Rees;Donald Sherefkin

The problem:

Design is a powerful activity which shapes our world. It can offer solutions which make life richer, tasks easier and more enjoyable. Through the process of marketing, it can also be a source of anxiety. Products often seek to confer status, create expectations, and to promote consumption.

The main force of our economy is now driven by consumer spending. As our products are increasingly originating far from our shores, and the impacts of climate change become clear, the choices that we make are becoming political. Has this product been produced in a sustainable manner, has it been produced locally? Was it produced using fairly treated workers?

The lab:

How does design affect our ability to make effective choices. Through readings, field trips and guest experts, we will study the ways in which products are conceived, designed and marketed to the consumer, additionally identifying the geographical origins of the components. We will also investigate the nature of good design strategies of marketing and image creation. Students will then make detailed analyses of selected products in order to build a comprehensive visual map of the process.

The action:

We will create responses to the products through a variety of strategies, ranging from redesign to alternative marketing and retailing.

Prerequisites: For first-year students. Upper-class students admitted by application.

Credits: 4

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

DL2102.01 The Sababa Project
Daniel Michaelson; Susan Sgorbati

The problem:

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

The lab:

In this Design Lab, college students will be meeting each week with the students in the Quantum Leap classroom at Mount Anthony Union High School. This is a classroom for at-risk youth, and college students will be mentoring as well as learning along side the high school students. We will be studying the factors involved in growing up and being particularly vulnerable to violent and destructive behaviors, and will be meeting with youth from other cultures as well to see if there are common experiences we share.

The action:

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

Prerequisites: For first-year students. Upper-class students admitted by application.
Credits: 4
Time: MTh 9 - 12noon

DL2103.01 **Leading Change**
Eva Chatterjee-Sutton

The problem:

Local, national and global communities are suffering from similar issues on varied scales: poverty; hunger; education disparities and issues of access; and plaguing environmental issues. The lack of engagement of citizens in combating these issues is compounding their negative impact. Over time people have overwhelmingly become disconnected with their responsibility to the community in which they live. It has become increasingly incumbent on capable individuals to take on the challenge of developing change through leadership and organization.

The lab:

We first need to identify leaders and organizations that make a difference and understand what it takes to construct and support effective organizations. We will engage in an on-going study and evaluation of community organizations – from local food banks and social justice organizations – to national political action groups and low-income housing coalitions – to global micro-loan organizations and numerous environmental initiatives. Our goal will be to understand effective organizational structures and practices, develop and refine leadership skills, and identify leaders who inspire, motivate, and manage effective organizations.

The action:

Based on the work in the lab, students will develop a proposal for leading community change and action that addresses a community need – be it local, national, or global. The project can involve changes to an existing organization or the design for a new organization. Proposals should include details about the community need, the organizational structure to address the need, implementation strategies, a timeline for implementation, and a plan to assess the effectiveness and sustainability of the organization. All proposals will be presented to the class and ultimately to an audience of organizational leaders for critique and consultation.

Prerequisites: For first-year students. Upper-class students admitted by application.
Credits: 4
Time: MTh 8:10 - 10am

DRAMA

DRA2106.01 **Reader's Theater**
Dina Janis

In this performance-based course we will investigate the Reader's Theater form by exploring some basic texts written for that specific purpose, as well as prose and poetry. Students will concentrate on beginning vocal techniques and training, as well as the practice of reading out loud in performance. Individual as well as group projects will be developed and performed during the term. In addition to traditional Reader's Theater presentations, we will schedule performances of new student work from Sherry Kramer's playwriting classes. Outside of class rehearsal will be required as well some flexibility in schedule for performances TBA.

Prerequisites: None.
Corequisites: Dance or Drama lab assignment.
Credits: 4
Time: MTh 8 - 10am

DRA2110.01 **Funny Business: American Comic Genius**
Jean Randich; Dana Reitz

Using Michael Kantor and Laurence Maslon's *Make Em Laugh: The Funny Business of America* as our base, we will explore the masters of American physical and verbal comedy. From the Marx Brothers to Jon Stewart, from Mae West to Margaret Cho, we will study what makes Americans laugh. We analyze styles: vaudeville routines, comic timing and physicality, zingers, and caustic political jokes. We consider the biographies of these iconoclastic jokesters, some of whom were imprisoned for their uncensored speech. Culturally we consider the hot-button issues and historic events the comedians assailed: racism, sexism, cutthroat capitalism, and militarism. Students read, research and write response papers, participate in exercises and improvisations, and meet outside of class to develop material. For the final project students write and perform an original comedic work.

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

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

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

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

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

Prerequisites: Since the final project is the making of a magical object, affinity for and facility with the making of things (architecture, painting, sculpting, ceramics, etc.) is strongly encouraged.
Credits: 4
Time: T 2:10 - 6pm

DRA2170.01 The Actor's Instrument

Kirk Jackson

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.

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

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

Daniel Michaelson

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

Prerequisites: None.
Corequisites: Costume lab assignment.
Credits: 4
Time: MTh 4:10 - 6pm

DRA2251.01 Stage Management Process

Michael Giannitti

Students explore the role and process of the stage manager in this course. Readings, discussions, and projects on topics including scheduling, play breakdowns, prompt book preparation, blocking notation, ground plan and theatre layout, and the running of rehearsals and performances are included. The relationship of the stage manager to others involved in production is also addressed. Students interested in applying the material covered are encouraged to concurrently enroll in the two credit *Stage Management Projects* course (*DRA 4242A*).

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

DRA2271.01 The Perception Shift - Playwriting One
DRA2271.02 The Perception Shift - Playwriting One
Sherry Kramer

A play is a unique, self organizing process which generates new states of order spontaneously out of nothing. It uses this order to create a perception shift in the audience. We will read 10 plays together to investigate the way that plays generate meaning and the way they create a perception shift. There will be a series of short exercises, and students will write a 30-minute play as their final project.

There will be two sections of this class offered this term. Students who might be auditioning for drama productions are encouraged to register for the Monday night class.

Prerequisites: None.
Credits: 4
Time: M 6:30 - 10:10pm (section 1)
Time: W 6:30 - 10:10pm (section 2)

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

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

Prerequisites: *DRA2170 The Actor's Instrument.*
Corequisites: Dance or Drama lab assignment.
Credits: 4
Time: TF 10:10 - 12noon

DRA4132.01 Scenes from Dramatic Literature: Caryl Churchill
Dina Janis

In this advanced scene study class students will immerse themselves in the life and plays of english dramatist Caryl Churchill, known for her use of non-naturalistic techniques and feminist themes. Students will read selected plays in addition to biographies, period research materials, and critical reviews of various work and productions of her plays. Film versions of material will also be viewed and discussed during the term. The bulk of expected class work will be in the form of extensive out of class rehearsal with scene partners. Students can expect approximately six hours of out-of-class rehearsal time per week.

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

DRA4170.01 **Five Approaches to Acting**
Kirk Jackson

Taking as our premise that acting is the study of the art of human relationships (actor to actor as well as actor to audience) this course is a comprehensive overview of the theories behind the practice of various ways an actor works from a script to create a character to tell a story. Using the text book *Five Approaches to Acting* by David Kaplan as a study guide, as well as supplemental reading from Stanislavski, Brecht and social anthropologist Ruth Benedict, we will read plays from Euripedes to Neil Simon and study performance on film from Lillian Gish to Robert DeNiro. Assignments will include both written responses and scene work.

Prerequisites: *DRA2170 The Actor's Instrument.*
Corequisites: Dance or Drama lab assignment.
Credits: 4
Time: MTh 10:10 - 12noon

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

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

Prerequisites: *DRA 2210 Introduction to Costume Design: Fig Leaves in the Theatrical Garden* or permission of the instructor.
Corequisites: Costume lab assignment.
Credits: 4
Time: T 10:10 - 12noon, T 6:30 - 8:30pm

DRA4215A.01 **Performance Production Class**
Jean Randich

This course is for students cast in a faculty-directed drama production, representing the hours of study both in and out of rehearsal necessary for an actor to build a grounded performance and develop as a member of an ensemble. Readings, research, rehearsals, techs, and performances constitute the student's commitment.

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

DRA4226.01 **Viewpoints-Exploring a Play and its Characters**
Jenny Rohn

Viewpoints is an improvisational movement technique used to train actors and create movement for the stage. In this class students will work as an ensemble, training together in order to create a common physical language. The first third of the term will be dedicated to building the ensemble. Each class will include a warm up, detailed exploration of the individual Viewpoints and extensive improvisational exploration through a variety of exercises. We will then begin work on a play in which every student will be cast. Using Viewpoints, we will fully explore each character's inner life, how it manifests itself physically, and how it affects the relationship between characters, the world of the play, and the text.

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

DRA4230A.01 Lighting Design Studio

Michael Giannitti

Open to students who have completed at least one course in lighting design, this course may be taken more than once for credit. Design work on productions at the College, as well as nonproduced projects done on paper and other related assignments, are the substance of the course work. Nonproduced assignments are chosen to complement the produced work. Normally this course also includes the reading and the discussion of plays, and the exploration of solutions to more sophisticated design and production problems. The class meets weekly for group 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.

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

The 2/4 credit option will be determined at registration.

Prerequisites: At least one lighting design course.
Corequisites: Lighting lab assignment.
Credits: 2
Time: W 10:10 - 12noon, plus additional meetings TBS

DRA4230B.01 Lighting Design Studio

Michael Giannitti

Open to students who have completed at least one course in lighting design, this course may be taken more than once for credit. Design work on productions at the College, as well as nonproduced projects done on paper and other related assignments, are the substance of the course work. Nonproduced assignments are chosen to complement the produced work. Normally this course also includes the reading and the discussion of plays, and the exploration of solutions to more sophisticated design and production problems. The class meets weekly for group 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.

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

The 2/4 credit option will be determined at registration.

Prerequisites: At least one lighting design course.
Corequisites: Lighting lab assignment.
Credits: 4
Time: W 10:10 - 12noon, plus additional meetings TBS

DRA4242A.01 Stage Management Projects

Michael Giannitti

Students who have completed a stage management course, are concurrently enrolled in the stage management process course or have had significant stage management experience elsewhere will stage manage or assistant stage manage a production at the College. A detailed production book and associated paperwork will be required. Students should expect to spend a substantial amount of time in rehearsals during evenings and weekends. Participation in preproduction work, in organizing and managing many hours of rehearsal, and in running performances is 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.

Students in both sections (2 credit and 4 credit) meet together weekly as a class.

The 2/4 credit option will be determined at registration.

Prerequisites: *DRA2241 Stage Management* or concurrent enrollment in *DRA 2251 Stage Management Process* or permission of the instructor.
Corequisites: Stage Management lab assignment.
Credits: 2
Time: T 8:10 - 10am

DRA4242B.01 Stage Management Projects

Michael Giannitti

Students who have completed a 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 is 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.

Students in both sections (2 credit and 4 credit) meet together weekly as a class. The amount of credit is based on overall work load and project duration. Normally students stage managing plays directed by faculty will receive 4 credits, and those working on smaller productions will receive 2 credits, though sometimes it is possible for a student to stage manage several smaller projects and receive 4 credits.

The 2/4 credit option will be determined at registration.

Prerequisites: *DRA2241 Stage Management* or permission of the instructor.
Corequisites: Stage Management lab assignment.
Credits: 4
Time: T 8:10 - 10am

DRA4261.01 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 the instructor upon receipt of writing sample by November 10 and subsequent interview. Writing sample: hard copy, three pages minimum of dialogue or creative writing, submitted to Kirk Jackson, VAPA.
Credits: 4
Time: T 6:30 - 8:20pm, Th 6:30 - 10:30pm

DRA4272.01 Sensory Exploration Lab
Dina Janis

This process-based class will explore in-depth and on our feet, a series of exercises designed to achieve greater sensory skill in acting technique. Actors will be required to prepare one such exercise each week and share this in class in an "actors gym" atmosphere traditional in this kind of training. There will be extensive class readings investigating the history and development of these kinds of techniques as well as the theater makers known for this development. Film and video will be regularly viewed for our analysis as well. An attempt will be made to demystify this often mis-understood, basic acting technique.

Prerequisites: *DRA2170 The Actor's Instrument* and permission of the instructor.
Credits: 2
Time: WF 8 - 10am

DRA4332.01 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 consider 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: Two prior terms of study in acting, dramatic literature, playwriting, or design and permission of the instructor.
Corequisites: Dance or Drama lab assignment.
Credits: 4
Time: T 2:10 - 4pm, F 2:10 - 6pm

DRA4485.01 **Advanced Screenwriting**
Samuel Zalutsky

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.

Prerequisites: *LIT2307 Script to Screen or DRA2275 Beginning Playwriting.*
Corequisites: Screenings Monday 7-9 pm.
Credits: 4
Time: MW 2:10 - 4pm

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

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

Prerequisites: Prior work in puppets and animation or set design and permission of the instructor.
Credits: 4
Time: M 8 - 12noon

FOREIGN LANGUAGES

CHINESE

CHI2112.01 **The Twenty-four Stories of Filial Piety**
Ginger Lin

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

Prerequisites: One term of Chinese (at Bennington) or permission of the instructor.
Credits: 4
Time: M 4:10 - 6pm, Th 2:10 - 4pm

CHI4113.01 **The Daoist Tales of Zhuang Zi**
Ginger Lin

If Confucianism is the Yang of Chinese culture, then Daoism is the Yin. Not only has Daoism had a profound influence on traditional Chinese art and thought, but this philosophy remains relevant to modern life in both the East and West. Students will be introduced to the main precepts of Daoism through modern Chinese interpretations of the *Tales of Zhuang Zi* targeted at the students' language level. Students will explore Daoist concepts while building on their competencies in listening, speaking, reading and writing Mandarin Chinese.

Prerequisites: Three terms of Chinese or permission of the instructor.
Credits: 4
Time: M 6:30 - 8:20pm, Th 4:10 - 6pm

FRENCH

FRE2102.01 **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: At least one term of French at Bennington or placement by the instructor.
Credits: 4
Time: MTThF 8:30 - 10am

FRE4114.01 French Popular Music

Isabel Roche

In this course, we will explore ways of seeing and understanding France through its music. Our purpose will be not to trace the evolution of French song, but rather to reflect upon how it crystallizes particular moments in time by drawing attention to shared, universal sentiment and to examine its larger role (both real and symbolic) in the lives of the French. Throughout the term, students will be asked to research different aspects of French songs, songwriters, and singers, to complete a variety of written assignments, and to make oral presentations on a number of topics, with emphasis placed on the further development of linguistic and cognitive skills. Conducted in French. Low-intermediate level.

Prerequisites: A minimum of three terms of French or placement by the instructor.
Credits: 4
Time: TF 2:10 - 4pm, W 4:10 - 6pm

FRE4208.01 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. Conducted in French. High-intermediate level.

Prerequisites: A minimum of four terms of French, or placement by the instructor.
Credits: 4
Time: MTh 10:10 - 12noon

FRE4713.01 Francophone Communities: Identity and Difference

Jean-Frederic Hennuy

At the end of the 20th century, French thinkers claimed the extension of community. In our global world traditional communities fail to take into account irreducible differences. As a consequence, alterity, difference and singularity have begun to define collective identity. This course will study the link between the philosophical thinking of such an assertion, and its contemporary socio-political consequences discussed in literary texts. Through the philosophical and fictional readings, the course will redefine communal organization and cultural identification. Students will be responsible for about 100 pages of reading per week. There will be regular oral and written assignments. In addition to vocabulary and grammar implementation, the course will also focus on expository skills in French, the formulation of a critical and analytical argument. Students will undertake a research project related to the course. Advanced level. Conducted in French.

Prerequisites: A minimum of six terms of French or placement by the instructor.
Credits: 4
Time: TF 10:10 - 12noon

ITALIAN

ITA2108.01 Unlocking Italian Culture II

Barbara Alfano

Entering the worlds of Italy is an integral part of learning the language. We will keep on exploring Italian culture through role-play, music, film, videos, the Internet along with different authentic materials, while advancing in the study of the language. Students will continue developing their ability to carry out everyday and more complex tasks in Italian. By the end of the term, they will engage in discourse that moves beyond the sentence level and steps into the linguistic production of abstract thought, with an emphasis on oral communication and performance. Conducted in Italian. Introductory level.

Prerequisites: One term of Italian or permission of the instructor.

Credits: 4

Time: MTTh 4:10 - 6pm

ITA4102.01 Italy Through Regional Contexts

Barbara Alfano

There are as many Italies as regions that make up the country. There are, in fact, more since dialects, cuisine and social behavior may vary significantly in any one region. This course takes a path beyond the obvious and apparent to lead you into an exploration of the differences, peculiarities and singularities of Italian regional cultures and of how the puzzle stays together in a manner that is called Italian. The investigation of regional history and culture will be supported by your research on the matter that will culminate in a final, original project. Students will continue developing their speaking skills, enlarging their vocabulary and strengthening the use of complex linguistic structures. As students develop their writing, they will initiate their transition from a paragraph-level discourse to a more sophisticated and analytical text. Conducted in Italian. Intermediate low level.

Prerequisites: Three terms of Italian or permission of the instructor.

Credits: 4

Time: MT 6:30 - 8:30pm, Th 6:30 - 8pm

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

Barbara Alfano

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

Prerequisites: Five terms of Italian or permission of the instructor.

Credits: 4

Time: W 2:10 - 6pm

ITA4701.01 The World of Eduardo De Filippo
Barbara Alfano

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

Prerequisites: Seven terms of Italian or permission of the instructor.
Credits: 4
Time: F 8:20 - 12noon

JAPANESE

JPN2106.01 Communicating 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 both what is said and what is implied. 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. Conducted in Japanese.

Prerequisites: *JPN 2105 Communicating in Japanese I.*
Credits: 4
Time: MWTh 2:10 - 4pm

JPN4108.01 What Do the Facts Tell You About Japan?
Ikuko Yoshida

When conducting research on Japan, you will find facts such as: 1) Japan is comprised of more than 6,800 islands; 2) Japan's population was ranked 9th highest in the world in 2003, although it is about the same size as the state of California; 3) 99% of the population in Japan is Japanese; 4) Liberal Democratic Party had a plurality for almost 50 years; and 5) the majority of Japanese people observe Shinto and Buddhist rites. Based on an analysis of various facts from historical, geographical, and sociological perspectives, students will generate hypotheses as to the nature Japan and the Japanese culture. As the final project of this course, students are required to present their findings and their understanding of Japan as a nation and a culture. Low-intermediate level. Conducted in Japanese.

Prerequisites: Three terms of Japanese or permission of the instructor.
Credits: 4
Time: TWF 8:10 - 10am

JPN4215.01 **Edo to Meiji through the Eyes of John Manjiro**
Ikuko Yoshida

In 1841 Manjiro Nakahama, a young Japanese boy, was rescued by an American whaler ship and went to the United States. He was not allowed to return to Japan because the Tokugawa government did not allow diplomatic relations and trading with America. He stayed and lived in this US until he could return to Japan in 1851. Two years later Commodore Perry arrived and opened Japan's doors to the external world, leading to a new era in which Western culture had a greater influence in Japanese society.

By using Manjiro's life experiences as a lens, students will examine some of the main historical events during the 19th century and analyze various views on the future of Japan. Throughout the course, students will develop both their linguistic skills and cognitive skills by discussing the historical events and analyzing individual events through multiple points of view.

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

JPN4705.01 **Special Projects in Advanced Japanese**
Ikuko Yoshida

This course is designed for students to research/complete a project in their field of interest/concentration. In order to take this course, students are required to write a proposal of their project and be accepted by the instructor. Conducted in Japanese. Advanced level.

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

SPANISH

SPA2108.01 **The Art of Spanish II: Language Through Film**
Jonathan Pitcher

Students with burgeoning linguistic skills will learn the language through an immersion in Latin American and Spanish film in the second half of this full-year introduction to the Spanish-speaking world. While there will be some discussion of more common tactics such as stylistic nuances, script-writing, acting, dubbing, and directors biographies, it is expected that we will continue to develop sufficient linguistic ability to focus on cinematographic and social movements, thus treating the films as ideologemes, representations of political import. Explicit grammar sessions, vocabulary, oral and aural practice, text will be on offer, but it will generally be student-driven, servicing the content, corroborating the hope that in confronting our own preconceived notions of the Spanish-speaking world we will simultaneously debunk those regarding how a language is taught. Students will therefore learn to speak, listen, read and write in increasingly meaningful scenarios. Introductory level. Conducted in Spanish.

Prerequisites: One term of Spanish (at Bennington), or permission of the instructor.
Credits: 4
Time: TWF 4:10 - 6pm

SPA4101.01 **Humor in Spain: From the Satirical to the Absurd**
Samuel Bauer

This course will cover the evolution of Spanish humor from its traditional satirical roots to the introduction of the absurd and nonsense as dominant values. We will see how the introduction of these Avant-garde values and techniques changed the format, content and the very philosophy of humor in Spain. We will also study the very peculiar role of humor under the harsh censorship of Franco Spain. Conducted in Spanish. Low-intermediate level.

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

SPA4202.01 **The Theatre of "The Other Generation of 1927"**
Samuel Bauer

In this course we will read the major (Avant-garde/absurd) theatrical works of the "Otra Generacion del 27," and see how these works almost literally turned Spanish theatre on its head. The course will include unabridged works by Miguel Mihura, Edgar Neville, Jardiel Poncela and Tono, as well as essays by Ramon Gomez de la Serna and Jose Ortega y Gasset. High-intermediate level. Conducted in Spanish.

Prerequisites: Five terms of Spanish or permission of the instructor.
Credits: 4
Time: MTh 6:30 – 8:20pm

SPA4803.01 **Special Projects in Spanish II**
Jonathan Pitcher

In lieu of more conventional advanced Spanish classes, paralleling a series of often disparate tutorials, with tutees working in relative isolation, the proposal in the Fall was to allow students free reign over an idea for a final, yearlong project, while concurrently offering them an educated, exoteric audience to assist in fleshing out their work. The instructor will provide key secondary and tertiary readings, common to all, some with immediate relevance to the projects in question, some deemed necessary for any culminating work, but the primary content of these sessions will be student-driven. Arguments, plans, and at this stage mostly products will all be presented, defended or discarded, as defined by the progress of the group. It is anticipated that other advanced students will join us this term, intending to complete a more limited form of the above. Students will nurture their independent thinking through research, develop the sophistication of their writing and vocabulary in the creation of the project, and refine their pronunciation and intonation through discussions in class. The most tangible outcome of the course will be the submission of an informed, significant project at the end of the term. Advanced level. Conducted in Spanish.

Prerequisites: Seven terms of Spanish, or permission of the instructor. Any students wishing to enroll in the Spring without the preparatory sessions in the Fall should contact the instructor over FWT with a description of their ideas.
Credits: 4
Time: F 6:20 - 10pm

LITERATURE

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

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

Prerequisites: Permission of the instructor.**Credits:** 2**Time:** TBA**LIT2102.01 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:** MW 2:10 - 4pm**LIT2104.01 Style and Tone in Nonfiction Writing***Wayne Hoffmann-Ogier*

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

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

LIT2146.01 **Readings in Henry James and Edith Wharton**
Rebecca Godwin

These two prolific writers, perfectly situated by circumstance of birth and inclination of intellect to do so, capture in their fiction the changing character of American society in what is known as the Gilded Age. Their novels and stories examine the social, moral, and political structures (and strictures) of the new American aristocracy in this age of not-so-innocence; through them, we do, too. We'll read several novels by each, including James's *Portrait of a Lady* and *The Wings of the Dove* and Wharton's *House of Mirth* and *The Age of Innocence*, along with selections from short fiction and essays. Students explore the material through writing (briefs and critical papers), in-class presentations, and active participation in discussion.

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

LIT2148.01 **American Film History II**
Samuel Zalutsky

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

Prerequisites: *LIT2147 American Film History I* or equivalent.
Corequisites: Required screening on Mondays from 7 - 9pm.
Credits: 4
Time: MW 4:10 - 6pm

LIT2172.01 **Singer, Schulz, and Kis**
Marguerite Feitlowitz

"Bruno Schulz," wrote I.B. Singer, "cannot be easily classified. He wrote sometimes like Kafka, sometimes like Proust, and at times succeeded in reaching depths that neither of them reached." A visionary writer and artist, shot dead by the Nazis, Schulz's work is a touchstone in 20th century literature, particularly for those who, like Singer and Danilo Kis, came from Eastern Europe. We will read fictions by all three, study Schulz's visual texts, and delve into the controversy that erupted when Schulz's murals—done under duress for a Nazi officer—were discovered in 2001.

Prerequisites: None.
Credits: 4
Time: W 2:10 - 5:50pm

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

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

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

LIT2205.01 Dostoyevsky: The Cutting Edge
Elana Greenfield

What is it that Dostoyevsky managed to embody and express about his own age and the human spirit? How is it that he influenced writers whose work and world-views are as different as those of Marcel Proust and Charles Bukowski? In this class we will explore these and other questions by looking at two or three of Dostoyevsky's later novels, including *The Possessed* and *The Brothers Karamazov*. In addition, we will look at excerpts from his *Writers Diary* and the essay *The Russian Point of View*, by Virginia Woolf. We will also read work by other 19th century Russian writers such as Nikolai Gogol. We will also pay attention to some of the influences both Dostoyevsky and Gogol have had on contemporary literature and on popular culture. Students will be expected to research and present reports to the class on contextual material, and to write two critical papers.

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

LIT2214.01 Shakespeare: The History Plays
Annabel Davis-Goff

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

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

LIT2221.01 The Literature of Dreams

Christopher Miller

Have writers always recorded their dreams in the same basic way, or is the written dream account a literary genre whose conventions have changed over the centuries? Is it possible to harness the dreaming imagination in a way that isn't boring to readers? This course looks at the many ways that writers have represented dreams and dreaming through the ages. We also look at some recent theories and experiments involving dreams.

Likely readings will include *The Dream of the Rood*, *The Parliament of Fowls*, *A Midsummer Nights Dream*, *Confessions of an English Opium Eater*, *Alice in Wonderland*, *Little Nemo in Slumberland*, *The Oxford Book of Dreams*, and poems by Milton, Coleridge, Yeats, and others.

Prerequisites: None.
Credits: 4
Time: MW 8:30 - 10:20pm

LIT2245.01 History of the English Language

Christopher Miller

A whirlwind tour of the English language, from Old English to the present, with special attention to the evolution of English orthography, vocabulary, grammar, punctuation, prose style, verse forms, and literary conventions. We look at landmark works by Chaucer, Bacon, Shakespeare, Fielding, Addison, Wordsworth, Hardy, Whitman, and others.

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

LIT2292.01 Contemporary Writers on the Environment

Mark Wunderlich

American writers have long given voice to environmental causes, and created for readers ways of thinking about issues of tremendous concern and urgency. In this course, we will read and discuss the work of contemporary writerspoets, writers of fiction, nonfiction and journalism and discuss the role literature plays in helping us understanding the natural world. Though we will attend to issues of ecology, as a literature course we will spend much of our time discussing style, rhetoric and narrative and poetic structure. The list of writers whose work we will study includes Annie Dillard, Gretel Ehrlich, Terry Tempest Williams, Barry Lopez, Alison Hawthorne Deming, Bill McKibben, Leslie Marmon Silko, and others.

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

LIT2371.01 The Perception Shift - Playwriting One
LIT2371.02 The Perception Shift - Playwriting One
Sherry Kramer

A play is a unique, self organizing process which generates new states of order spontaneously out of nothing. It uses this order to create a perception shift in the audience. We will read 10 plays together to investigate the way that plays generate meaning and the way they create a perception shift. There will be a series of short exercises, and students will write a 30-minute play as their final project.

There will be two sections of this class offered this term. Students who might be auditioning for productions in the drama department are encouraged to register for the Monday night class.

Prerequisites: None.
Credits: 4
Time: M 6:30 - 10:10pm (section 1)
Time: W 6:30 - 10:10pm (section 2)

LIT4103.01 Advanced Seminar in Bowen and Powell
Annabel Davis-Goff

Elizabeth Bowen was an Anglo-Irish novelist and short story writer. Her novels describe political tension, love, and war. She is admired for her description of landscape, her descriptions of London during the Blitz, her use of light and time in evoking atmosphere, and her ability to depict the nuances of romance and small moments of social awkwardness.

Anthony Powell is England's answer to Proust. In his celebrated twelve-volume novel (of which we will read the first volumes), Powell gives a full, fascinating and entertaining view of fifty years of English history, society and culture.

Elizabeth Bowen and Anthony Powell provide a record of England life - social, political, and cultural - from the end of the First World War until the 1960s. Students will write a paper on each writer, which will include an exploration of the context and culture in which each writer lived and wrote.

Prerequisites: Please contact Annabel Davis-Goff at ADavis-Goff@bennington.edu by Thursday, October 30 to indicate your interest in the course. A course roster will be posted on November 6 in Barn 247 and on the Literature bulletin board on the second floor of the Barn.
Credits: 4
Time: WF 4:10 - 6pm

LIT4106.01 The Art of Portraiture
Marguerite Feitlowitz

We study a range of painters, sculptors, and photographers (Michelangelo, Leonardo, Vermeer, Rembrandt, Goya, Giacometti, Picasso, Bacon, Freud, Neel, among others) along with literary works in which the creation and portrayal of character is paramount. Our work will be based upon close readings of all texts and analyses of technique. Students will have the opportunity to do creative as well as critical work.

Prerequisites: Please submit a critical or creative writing sample of no more than ten pages to Charlene James in Barn 247 by November 6. A course roster will be posted on November 13 in Barn 247 and on the Literature bulletin board on the second floor of the Barn.
Credits: 4
Time: T 2:10 - 5:50pm

LIT4107.01 **Reading & Writing: The Double**
Elana Greenfield

The idea of the Double has long been explored in Art and Literature. As a psychological experience, a metaphysical concept, and sometimes as a reality, this idea has served as a means of expression across many different cultures. The Double is present in Shakespeare's illuminating comedies, and in Babel and Borges and Hitchcock, and in each of these artists' hands it takes on different meanings. It is present in comic strips, and in the minds of those who created the super heroes, and it is present in works created last year, such as the novel *Atmospheric Disturbances* and the French movie *Le Secret*. In this course we will read works by Shakespeare, Babel, and Borges, essays by Elif Batuman, and Graphic Novels in which The Double is present. Students writing fiction, poetry and plays will read and write in all these forms around the theme of The Double.

Prerequisites: Please submit by Monday, November 10 up to 4 pages of critical or creative work in any genre to Charlene James in Barn 247. A roster of accepted students will be posted in Barn 247 and on the Literature bulletin board on Thursday, November 13.

Credits: 4

Time: Th 4:10 - 6pm, Th 8 - 10pm

LIT4242.01 **Honors Seminar: Chaucer**
Rebecca Godwin

In this honors seminar, we engage Chaucer's work directly, in Middle English, reading his masterpiece, *The Canterbury Tales*, and selected shorter works, honing our language skills and understanding of the 14th century as we go. As we focus on the works as literature, students will do plenty of reading aloud, discussing, and writing at least two papers, in addition to presentations, OED exploration, and journal-keeping.

Prerequisites: Interested students should email a recent sample of critical writing to rgodwin@bennington.edu no later than Thursday, October 30. A class roster will be posted in Charlene James's office (Barn 247) and on the Literature bulletin board on the second floor of the Barn on Thursday, November 6.

Credits: 4

Time: MTh 4:10 - 6pm

LIT4244.01 **Recent Innovative Fiction**
Christopher Miller

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

Prerequisites: Please email to cmiller@bennington.edu a three to five page writing sample of creative work, preferably fiction. The deadline for submitting writing samples is Thursday, October 30. A class roster will be posted on November 6 in Charlene James's office (Barn 247) and on the Literature bulletin board on the second floor of the Barn.

Credits: 4

Time: Th 6:30 - 10:10pm

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

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

Prerequisites: By November 4, please contact Mark Wunderlich via email at MWunderlich@bennington.edu with a statement about your interest in the course. When appropriate, I may wish to meet with you in person or request a critical writing sample. A course roster will be posted on November 6 in Charlene James's office (Barn 247) and on the Literature bulletin board on the second floor of the Barn.

Credits: 4

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

LIT4260.01 Practicum: New Literary Magazine
Rebecca Godwin

This two-credit course engages two projects. One will focus on producing an on-line literary magazine featuring the work of Bennington students. The other will involve research and development towards the launch of an on-line magazine featuring the best of American undergraduate literary magazine writing, which may culminate in a spring 2010 print publication. This course will require research and editing skills and a passion for reading, along with a propensity for collaboration and a willingness to engage the unknown. Only the dedicated need apply: this will be fun and a lot of work.

Prerequisites: Interested students should email a brief statement about their interest in working on the magazine to rgodwin@bennington.edu no later than Thursday, October 30. A class roster will be posted in Charlene James's office (Barn 247) and on the Literature bulletin board on the second floor of the Barn on Thursday, November 6. Please include your telephone number in the email.

Credits: 2

Time: TBA

LIT4475.01 Advanced Screenwriting
Samuel Zalutsky

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.

Prerequisites: *LIT2307 Script to Screen* or *DRA2275 Beginning Playwriting*.

Corequisites: Required screening on Mondays from 7 - 9pm.

Credits: 4

Time: MW 2:10 - 4pm

MUSIC

MUSIC FUNDAMENTALS**MFN2101.01 Music Groundwork: Reading, Writing, Listening***Allen Shawn; Robert Singley*

This section of Groundwork will concentrate on music notation; the hearing and notating of rhythms, intervals, scales, modes, melodies, and harmonies; and learning to grasp musical structures. Assignments will include composing and performing.

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

MFN2129.01 Aural Skills**MFN2129.02 Aural Skills****MFN2129.03 Aural Skills***Composer Interns*

Rhythmic exercises, sight singing, and dictation are used to enhance listening and performance. Classes will be divided into sections - from beginning to advanced - according to the level of the student. The beginning level will emphasize notation and learning to read music. This course is highly recommended to all involved in music and to anyone wishing to improve their ears.

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

MUSIC**MUS2001.01 Music Workshop***Music Faculty*

Music Workshop provides an informal weekly forum for students to perform prepared works and/or present their compositions, and receive feedback from the music faculty, instrumental teachers, and students. In addition, lectures and performances will be presented by the music faculty and occasional visiting artists.

Prerequisites: None.
Corequisites: Students taking performance classes are requested to show work during the term at Music Workshop.
Credits: 0
Time: T 6:30 - 8pm

MUS4101.01 **Sound Installation**
Jake Meginsky

While the term "sound installation" has been used to describe a wide variety of time-based, interdisciplinary art making practices, one common focus in the work has been to establish a dialogue between sound, space and observer. In this project-oriented class each student will explore sound installation through the development and creation of new work that engages sound with its surroundings. For the first 7 weeks we will survey sound art and sound installation through readings, screenings and listening assignments while students define the location, goals and materials for their project. The second 7 weeks will be spent developing and realizing an individual or collaborative work that will be part of a showing towards the end of the term.

Prerequisites: Permission of the instructor.
Credits: 2
Time: W 7 - 9pm

MUSIC COMPOSITION

MCO2109.01 **Electronic Music: Creativity and Sound**
Randall Neal

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

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

MCO4115.01 **Songwriting: Jazz, Pop And Related Styles**
Kirk Nurock

Students will study the craft of melody, lyrics, harmony and song form. The course will explore poetic imagery, rhyme schemes, title, plot, prosody, strophe and marriage (in parallel and opposition). Musical skills to be taught include motivic invention, melodic contour, harmonic construction, rhythmic grooves and structural continuity. Classic songs will be analyzed (Kern, Joni Mitchell, Brecht-Weil) and basic leadsheet notation learned. Students will sing their work in class with the instructor at the piano, or may accompany themselves on piano, guitar, &c. There will be periodic performances at Music Workshop.

Prerequisites: Ability to read music (immediate sight-reading not necessary); knowledge of basic theory, including key signatures, time signatures, triads and seventh chords; ability to play melodies, triads and sevenths on a keyboard or guitar (advanced facility not required). Permission of the instructor.
Credits: 4
Time: MW 6:30 - 8:20pm

MCO4138.01 The Experimental Century
Nicholas Brooke

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

Prerequisites: A previous composition or theory class, or permission of the instructor.
Credits: 4
Time: T 8:20 - 12noon

MCO4377.01 Projects in E-Music: The Acousmatic Experience
Randall Neal

The term acousmatic describes a musical performance in which both performer and instrument are absent. The audience has no visual cues, all mental imagery results from the sounds alone, and access to the composer's work is mediated solely through loudspeakers controlled by a sound projectionist. Close examination of this listening environment reveals that it provides a composer with unique opportunities for exploring the 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 4:10 - 6pm

MCO4801.01	Music Composition Intensive	<i>Kitty Brazelton</i>
MCO4801.02	Music Composition Intensive	<i>Nicholas Brooke</i>
MCO4801.03	Music Composition Intensive	<i>Allen Shawn</i>

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

Prerequisites: Permission of the instructor.
Corequisites: Students must attend and participate in Music Workshop.
Credits: 2
Time: TBA (section 1)
Time: TBA (section 2)
Time: TBA (section 3)

MCO4802.01 **Music Composition Project**
Allen Shawn

This class offers experienced composers a chance to focus on a composition for one medium for the entire term. Class time is divided between listening and discussion sessions, in which works for the chosen medium are examined, and weekly evaluations of how the students own work is progressing. The students meet regularly one-on-one with the instructor, and also meet as group to hear each others developing pieces. There are periodic readings of the works-in-progress, allowing for learning what is and is not working, refining of musical ideas and of the instrumental writing. The course culminates with a concert of the works produced. This is followed by the writing of short piece for piano or other easily available instrument, as a final assignment.

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

MUSIC HEALING

MHE4228.01 **Music Healing, Computers & LabVIEW**
Milford Graves

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

Prerequisites: *MHE2101 Music Healing I.*
Credits: 2
Time: T 4:10 - 6pm

MUSIC HISTORY

MHI2101.01 **Stravinsky**
Allen Shawn

In this course we will explore the musical, intellectual and artistic world of Igor Stravinsky (1882-1971), one of the most exciting artists of the 20th century, and a composer whose range of interests and influences connected him to five hundred years of music and to many of the dominant artistic figures of his own time. We will watch videos of his principal operas and some of the ballets created to his music, as well as documentaries about his life. We will read about him in his own words and in the words of biographers, chroniclers and detractors. We will trace the influences on his early music and we will see how he continued to absorb influences throughout his life, collaborating with composers as diverse as Machaut, Gesualdo, Pergolesi, Bach, Mozart, Tchaikovsky, Verdi, Debussy, Satie, Schoenberg and Webern to name only a few. We will also trace his influence in current music.

Homework will be extensive and will include readings, listening assignments, brief in-class presentations, and both short and long papers. Students will be expected to keep a journal of responses to readings and listenings and classes. The course is open to all students. A background in music theory and history are not required, provided that a student is ready to explore the subject in depth.

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

MHI2155.01 American Music: How the Past Still Rings
Kitty Brazelton

We will explore the tangled and oft concealed roots of American music. Migrating Protestant sects hoarded hymns from home, soon lost to illiteracy and improvisation, then generations later, regained in the sweep of New England singing schools. Indigenous peoples who often died on contact with European disease left powerful collaborative concepts, instruments and rituals which live on today. Wealthy European colonists who'd come to seek fortunes, yearned for familiar entertainments of Baroque dance and song, and attempted the conversion of African slaves and indigenous peoples to this music culture along with Christianity. West African slaves recreated their own Yoruba rituals so captivantly that the Europeans began a process of appropriation which continues to this day. Sailors and working class Europeans brought sea chanteys and other Celtic melodies to the colonial maritime world. We will find how early this mix began to create a vital new sound so distinctly original and electrifying to European perceivers such as Dvorak at the end of the 19th century, yet dismissed, disguised and continually recast in the European image by Americans themselves. We will trace these roots and the forbidden information they yield, as far into the present as we dare.

Prerequisites: None. Music literacy strongly encouraged.
Corequisites: Four attendances at Music Workshop (Tuesday 6:30-8pm).
Credits: 4
Time: TTh 4:10 - 6pm

MHI2204.01 Musics of Asia
Nicholas Brooke

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

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

MHI2251.01 Song for Ireland and Celtic Connections
John Kirk

Celtic music from Ireland, Scotland, Bretagne, Galacia , and Cape Breton will be experienced, studied, and performed using instruments and voices. We'll find and cross the musical bridges between regions - from the ballads of Ireland, Scotland and Wales to the Alalas of Spain and dance tunes of Brittany. 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.

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

MUSIC INSTRUMENTAL STUDY

MIN2215.01 **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, personal music-making skills will be enhanced. Awareness of traditional styles of playing the instrument will be furthered through a listening component and ensemble playing with other instrumentalists. Student will be expected to perform at Music Workshop, or as part of a concert, in ensemble and/or solo. Depending on scheduling, these will be individual or group lessons.

Prerequisites: Must have your own instrument.
Corequisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8:00 pm).
Credits: 2
Time: T 2 - 3pm

MIN2217.01 **Bass and Electric Bass**
Michael DelPrete

Beginning to advanced lessons in bass technique and appropriate theory.

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

MIN2229.01 **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 will be expected to perform at Music Workshop, or as part of a concert, in ensemble and/or solo. Depending on scheduling, these will be individual or group lessons.

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

MIN2232.01 **Piano Lab I**
MIN2232.02 **Piano Lab I**
Michael Chinworth

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

Prerequisites: None.
Corequisites: *MFN2129 Aural Skills* or *MFN2105 Music Groundwork: Reading / Writing*.
Credits: 2
Time: Th 2:10 - 4pm (section 1)
Time: F 2:10 - 4pm (section 2)

MIN2236.01 **Piano Lab II**
Kanako Seki

Basic keyboard skills for those with some prior piano experience.

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

MIN2241.01 **Beginning Violin and Viola**
Kaori Washiyama

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

Prerequisites: None.
Corequisites: Must arrange for instrument use per term. Must attend and participate in Music Workshop (Tuesday, 6:30 - 8:00 pm).
Credits: 2
Time: TBA

MIN2247.01 **Beginning Guitar**
Frederic Hand

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

Prerequisites: Audition. Contact Suzanne Jones, x 4510, for details.
Corequisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8:00 pm).
Credits: 2
Time: F 10:10 - 12noon

MIN2345.01 **Violin/Viola**
Kaori Washiyama

Studio instruction in violin and viola. There will be an emphasis on creating and working towards an end-of-term project for each student.

Prerequisites: Audition. Friday, November 7, 12:30 - 1:20pm, Jennings 214 or Monday, November 10, 12 - 12:30pm, Jennings 214.
Corequisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8:00 pm).
Credits: 2
Time: TBA

MIN2354.01 **Beginning Cello**
Nathaniel Parke

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

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

MIN4218.01 **Brass Instruments**
Thomas Bergeron

Individual instruction for brass players with some previous experience (including trumpet, French horn, trombone, and tuba). Strategies will be developed for each student to enhance their technique and musicianship. Course work will include the study and practice of music in a variety of styles including baroque, classical/romantic, contemporary, and jazz/improvisation, depending on the level and specific interests of the student. The physical and technical aspects of brass playing will be developed through the regular practice of various exercises, including some practice of yoga. At least one public performance is required.

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

MIN4225.01 **Classical Guitar**
Frederic Hand

Individual training is available in classical guitar technique and repertoire, song accompaniment (finger style), improvisation, and arranging and composing for the guitar. Course material is tailored to the interests and level of the individual student.

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

MIN4327.01 **Fiddle**
John Kirk

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

Prerequisites: 2+ years of violin instruction. Must have your own instrument or arrange for instrument use per term.
Corequisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8:00 pm).
Credits: 2
Time: T 3 - 4pm

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

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

Prerequisites: Audition. Monday, November 10, 1 - 2pm, Jennings 224 or Tuesday, November 11, 12:30 - 2pm, Jennings 224.
Corequisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8:00 pm).
Credits: 2
Time: TBA

MIN4355.01 Cello
Nathaniel Parke

Studio instruction in cello. There will be an emphasis on creating and working towards an end of term project for each student.

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

MUSIC PERFORMANCE

MPF2101.01 Cross-Species Ensemble – Human and Animal Sonics
Kirk Nurock

Through contemporary/primitive choral chants and improvisations, this course reveals unexpected creative possibilities in our own voices. Traditional pitched singing and notation are not used, and no prior musical experience is necessary. However, trained musicians will also gain broader sonic perspective. Yogic stretching and breathing begin most sessions, after which the class learns an accessible vocabulary of sounds such as the *slide*, the *shake*, the *flutter*, *gibberish*, *howling* and *cackling*. A main focus is creative interaction with remarkable digital recordings of some 60 species, compiled by Cornell University. Live, domestic animals may be invited to certain sessions, and some instruments may be included as well. There is study of recent fields such as "animal linguistics" and "bio-acoustics" and readings of Darwin, Chomsky, John Cage and Oliver Sacks. The ensemble will perform at Music Workshop periodically.

Prerequisites: None.
Corequisites: Must perform in Music Workshop (Tuesday, 6:30 - 8:00pm).
Credits: 2
Time: W 2:10 - 4pm

MPF4100.01 Sage City Symphony
Music Faculty

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

Prerequisites: Audition. Contact Suzanne Jones, x4510, for details.
Credits: 1
Time: Su 5:45 - 8:30pm

MPF4201.01 Music Composition and Improvisation Ensemble
Kirk Nurock

This ensemble is comprised of only acoustic instruments (no voice or electronics). Participants may come from any traditions - jazz, classical, world music, et al, and the instrumentation will derive from the diversity of those enrolled. Experienced improvisers will fit right in, however no prior improvisation skills are necessary. Compositional techniques will be studied, along with orchestration, improvisation structures and score notation (in transposed keys). Students' works will be rehearsed and recorded, along with those of established composers. Ensemble members will learn to integrate compositional tools with improvisational instincts and work toward refined musicianship. Periodic performances at Music Workshop.

Prerequisites: Basic facility on at least one acoustic instrument and the ability to read music (immediate sight-reading not required). Permission of the instructor.
Corequisites: Must perform in Music Workshop (Tuesday, 6:30 - 8:00pm).
Credits: 2
Time: T 2:10 - 4pm

MPF4221.01 Traditional Music Ensemble
John Kirk

We will be studying and performing from the string band traditions of rural America. Also: Nova Scotia, Qubecois, Irish, New England, Scandinavian,

African American, dance and ballad traditions will be experienced with listening, practice (weekly group rehearsals outside of class) and performing components. Emphasis on ensemble intuition, playing by ear, and lifetime personal music making skills (transposition, harmonizing, etc.). Previous playing experience required on one or more of the following instruments: violin, guitar, banjo, mandolin, bass accordion, concertina, penny whistle, flute, bodhran, harp, or piano.

Prerequisites: Three to five years of instrument playing experience. Must have your own instrument or arrange for instrument use per term.
Corequisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8:00 pm).
Credits: 2
Time: T 9 - 10am

MPF4230.01 Advanced Chamber Music String Ensemble
MPF4230.02 Advanced Chamber Music Woodwind Ensemble
MPF4230.03 Advanced Chamber Music Brass Ensemble
MPF4230.04 Advanced Chamber Music Jazz Ensemble
Music Faculty

An intensive, performance oriented exploration of the chamber music literature. Chamber music groups will be formed, size and content to be determined.

Prerequisites: Significant previous instrumental training and experience on the participant's instrument of choice.
Corequisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8:00 pm).
Credits: 2
Time: TBA (section 1)
Time: TBA (section 2)
Time: TBA (section 3)
Time: TBA (section 4)

MPF4340.01 **Experimental Band / Senior Concert Projects**
MPF4340.02 **Experimental Band / Senior Concert Projects**
Kitty Brazelton

For seniors who plan to show advanced work in Music in the form of a senior concert. In order to support the learning process for student instrumentalists alongside the compositional craft and leadership challenges for student composers, music faculty will coach band members as well as bandleaders in the rehearsal process. Band coaching may focus on dynamic performance issues from the technical (arrangements, balance & vocal intelligibility, intonation) to the aesthetic (message, impact, dramatic phrasing the concert set), all of which are basic and fundamental to learning about music and hearing how one's own musical expression fits into the larger repertoire, no matter what the style.

Band members, coached at regular intervals by the faculty sponsor, receive one credit. The senior bandleader, who reports one-on-one to the faculty member for individual coaching between band coachings, receives two credits.

Students who are enrolled in this course are expected to perform during the term at Music Workshop and should make sure that their course schedule allows time Tuesday evening (6:30-8pm). Feedback at Music Workshop is important performance learning as well.

Prerequisites: Permission of the instructor.
Credits: 1 (section 1 - band members)
Credits: 2 (section 2 - composers/bandleaders)
Time: TBA (section 1)
Time: TBA (section 2)

MUSIC SOUND DESIGN AND RECORDING

MSR2152.01 **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.

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

MSR4152.01 **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 6:30 - 10:10pm

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

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

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

MSR4364.01 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.

Prerequisites: Permission of the instructor.
Credits: 2
Time: F 8:20 - 12noon
(Note: This course meets every other week, alternating with Audio Post-Production for Visual Media.)

MUSIC THEORY

MTH2282.01 Beginning Percussion Theory and Improvisation
Milford Graves

This workshop introduces and provides 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 in 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.

Prerequisites: None.
Corequisites: Must perform in Music Workshop (Tuesday, 6:30 - 8:00 pm).
Credits: 2
Time: T 2:10 - 4pm

MTH4130.01 **Harmonic Spheres**
Nicholas Brooke

Composers and improvisers periodically reinvent the wheel, creating systems of scales and tunings, instruments, and even philosophies of harmony and rhythm. In this course, we will also explore how to invent your own systems. Beginning with tuning, students will build an acoustic or virtual instrument based on their own temperament. We will then explore harmonic systems that ground the work of Bartok, Hindemith, and Messiaen, as well as later 20th century music. We will look at Indian concepts of raga and tala, and Javanese concepts of pathet, as well as a world of other rhythmic and harmonic systems. Students will be expected to do advanced harmonic analysis, master readings, and create original work.

Prerequisites: Ability to read music.
Credits: 4
Time: MW 4:10 - 6pm

MTH4258.01 **Towards a Theory of Rock**
Kitty Brazelton

Students in this course will collaborate with instructor to generate a set of grammatical "rules" for various rock genres. To do this, we will review existing theories and grammars of Western classical and other musics. We will investigate existing scholarly studies of rock. After that, much of the course will be student-directed with a strong orientation on individual research. Students will be asked to "test" theories through performance. The course will culminate in scholarly papers on research findings.

Prerequisites: Music literacy, a working knowledge of harmony, counterpoint, analysis and or Jazz theory. Permission of the instructor.
Corequisites: Attendance and participation in Music Workshop (Tuesday 6:30-8pm).
Credits: 4
Time: W 8 - 12noon

MTH4282.01 **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 percussion segment of this ensemble will develop each student's individual, creative expressionistic capabilities, and increase their intuitiveness and adaptogenic qualities to participate in spontaneous and improvised music.

Prerequisites: *MTH2282 Beginning Percussion Theory & Improvisation* or permission of the instructor.
Corequisites: Must perform in Music Workshop (Tuesday, 6:30 - 8:00 pm).
Credits: 4
Time: T 6:30 - 10:10pm

MUSIC VOICE**MVO4130.01 Vocal Chamber Ensemble***Thomas Bogdan;Kitty Brazelton*

This course is about being more than a member of a choir. We'll learn to be part of an ensemble, listen to one another, make music together and perform without a conductor. We'll learn when to blend and when to stand out. The music to be learned and performed will include Fauré's Requiem, performed with a student string quartet, and a new piece by Kitty Brazelton. Our repertoire will also include music representing compositions from other periods of ensemble singing, old and new, a cappella and accompanied. The class will culminate in a performance in May.

Prerequisites: Musical abilities, some sight-reading abilities and permission of the instructor. Audition time, November 10, 1-2pm in Greenwall Auditorium.

Credits: 4

Time: MW 4:10 - 6pm

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

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

Prerequisites: Previous voice experience and/or study, some music literacy. Audition, Tuesday, November 11, 12:30-2pm, Jennings 218.

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

Credits: 2

Time: T 10:10 - 12noon (section 1)

Time: Th 10:10 - 12noon (section 2)

Time: T 10 - 12noon (section 3)

Time: W 2:10 - 4pm (section 4)

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

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

A class maximum of five voice students will meet for one-hour individual session/coachings with the instructor each week (to be scheduled with the instructor). Students will also have an individual half-hour session with a pianist each week to work on repertory.

Prerequisites: Previous voice experience and/or study. Audition, Tuesday, November 11, 12:30 - 2pm, Jennings 218.

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

Credits: 2

Time: TBA

MVO4402.01 Advanced Voice Intensive

Thomas Bogdan; Rachel Rosales

Advanced vocalists who study voice intensively as part of a music concentration may be eligible for an additional 2 credits subject to the approval and recommendation of the music voice faculty.

Prerequisites: Previous voice study, music concentration, permission of the instructor.

Corequisites: *MVO4401 Advanced Voice.*

Credits: 2

Time: TBA

SCIENCE AND MATHEMATICS

ASTRONOMY**AST2119.01 Astronomy and Cosmology***Christina Dunn*

This is a course in astronomy that attempts to trace the development of contemporary concepts of the universe. Beginning with a very abbreviated survey of the solar system, we will turn our attention to the stars to find out how we have learned about stellar life cycles from birth to their final states as white dwarfs, neutron stars and black holes. The final third of the course will focus on galaxies, near and far, and how they have led us to develop our current ideas about cosmology and the future of the universe. There will be telescopic and photographic observations of the planets and brighter galaxies using the college's computer controlled 40 cm reflector.

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

BIOLOGY**BIO2102.01 How Do Animals Work?
BIO2102L.01 How Do Animals Work Lab***Elizabeth Sherman*

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

Prerequisites: None.
Corequisites: Students must also register for the lab, *BIO2102L.01*.
Credits: 4
Time: TF 10:10 - 12noon
Time: W 8:30 - 11:30am (lab)
Note: Students must register for both sections.

BIO2116.01 Environment and Society

Valerie Imbruce

In this course we will consider how society and the environment have been and continue to be intertwined. The fundamental question, do societies shape their environment or does the environment shape societies?, will underlie the course. We will draw examples from past great civilizations, such as the Maya, that have suffered from exploitation of natural resources and consider how colonialism has been used in pursuit of natural resources. We will question how ways of commodifying nature, such as carbon trading and ecotourism, can work to destroy or protect ecological function. We will also consider how the unprecedented urbanization of the world's population may save our environment.

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

BIO2210.01 Mutants: Genetic Variation and Human Development

Amie McClellan

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

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

BIO4101.01 Agroecology
BIO4101L.01 Agroecology Lab

Valerie Imbruce

This is an advanced course for science students interested in the ecology of agricultural systems. Students will gain a more in-depth understanding of inputs and outputs in agricultural systems and their relation to primary productivity, nutrient cycling, soil formation, pest control and biodiversity on farm. We will address questions like, how can animals contribute to soil fertility on farm?, can temporal and spatial crop diversity be used to manage pest and disease populations?, how does tillage affect water uptake by crops? Students will be expected to formulate a research project during the first half of the term that will be executed during the second half of the term. Labs will encompass field and lab work; students should be prepared to work in a garden plot on campus.

Prerequisites: Ecology, agronomy or related course.
Corequisites: Students must also register for the lab, *BIO4101L.01*.
Credits: 4
Time: TF 10:10 - 12noon
Time: W 2:10 - 6pm (lab)
Note: Students must register for both sections.

BIO4106.01 Micro-Organisms, Macro-science Research Projects

Amie McClellan

This practical continuation of Micro-organisms, Macro-science focuses on student-executed research projects in the laboratory, as well as further reading and discussion of the primary literature as it relates to the projects. Students are expected to spend significant amounts of time on their research projects in addition to attending and participating in weekly scheduled lab meetings.

Prerequisites: *BIO4105 Micro-organisms, Macro-science.*
Credits: 4
Time: W 10:10 - 12noon

BIO4307.01 Animal Social Behavior
BIO4307L.01 Animal Social Behavior Lab

Elizabeth Sherman

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

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

Prerequisites: Prior college biology class.
Corequisites: Students must also register for the lab, *BIO4307L.01*.
Credits: 4
Time: TF 8:30 - 10am
Time: TBA (lab)
Note: Students must register for both sections.

CHEMISTRY

CHE4212.01 **Chemistry 2: Organic Structure and Bonding**
CHE4212L.01 **Chemistry 2 Lab**
Huiping Zhang

Students will explore stoichiometric relationships in solution and gas systems which are the basis of quantifying results of chemical reactions. Understanding chemical reactivity leads directly into discussion of equilibrium and thermodynamics, two of the most important ideas in chemistry. Equilibrium, especially acid/base applications, explores the extent of reactions while thermodynamics helps us understand if a reaction will happen. Students will be introduced to new lab techniques and ways to measure progress of reactions. They will also devise their own questions and experiments. Kinetics (rates of reaction) provides information about how reactions work and, along with thermodynamics, provides the basis for evaluating the viability of a reaction. This concept will be explored particularly with respect to substitution reactions. Research articles will relate these ideas to current topics in the literature such as solar-enhanced fuels, rates of atmospheric reactions, and using chemistry for remediation. Taking Chemistry 1 and Chemistry 2 provides a good background for students interested in environmental applications.

Prerequisites: Chemistry 1.
Corequisites: Students must also register for the lab, *CHE4212L.01*.
Credits: 4
Time: MTh 8 - 10am
Time: T 2:10 - 6pm (lab)
Note: Students must register for both sections.

CHE4215.01 **Chemistry 4 - The Nature of Materials**
CHE4215L.01 **Chemistry 4: The Nature of Materials Lab**
Janet Foley

This course represents the culmination of the two-year integrated general/organic chemistry sequence. Students will apply the principles of Chemistry 1-3 to substantive research projects that they will design, execute, and present. Lecture material will focus on the principles behind modern materials such as polymers, semi-conductors, and novel nanostructures. Additional topics will also be covered, and could include electrochemistry and electron-transfer reactions, applications of molecular orbital theory, and the chemistry of biological systems.

Prerequisites: Chemistry 1,2, and 3
Corequisites: Students must also register for the lab, *CHE4215L.01*.
Credits: 4
Time: TF 10:10 - 12noon
Time: W 2:10 - 6pm (lab)
Note: Students must register for both sections.

CHE4301.01 **Biochemistry**
Huiping Zhang

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: Other chemistry and biology courses.
Credits: 4
Time: MTh 2:10 - 4pm

COMPUTER SCIENCE

CS4250.01 **Telemetry**
Joe Holt

In this advanced course we'll design self-contained microcomputer-based sensors and deploy them in remote environments. The projects will be based on the Arduino/Atmega168 microcontroller and use a wide range of input, data recording and communications technologies. Because we'll be setting these up in harsh environments, we'll address power, size, weight and communications constraints, as well as the need to physically proof the sensors against water, altitude, extreme temperature and other factors. We'll create four complex projects during the term, each project taking approximately three weeks. We'll completely conceptualize, design, build, deploy and monitor each project. The designs will involve complex software and sophisticated, state-of-the-art hardware. During the building phase, we'll work in small teams and create several copies of each project. Building will require additional time outside of class (times to be decided). Deployment and monitoring will require some weekend time. There will also be room for artistic expression along the way.

Prerequisites: Medium to advanced programming experience. Hardware experience. Approval of the instructor after review of previous work and experience.
Credits: 4
Time: W 2 - 6pm

CS4347.01 **Code Critique**
Joe Holt

In this two-credit course you'll have a chance to workshop software that you're developing. The software may be a project from another class or something that you're developing on your own. Classroom time will be spent reviewing code in a group discussion format. This often leads to lessons about core Computing concepts and practices, with an emphasis on principle algorithms and data structures. You'll discover better ways to do what you're doing and you'll come away a better programmer. You will need to bring code to critique every week. Intermediate programming experience required, most programming languages and environments (including microcontrollers) are acceptable.

Prerequisites: Intermediate programming experience required, most programming languages are acceptable.
Credits: 2
Time: W 10:10 - 12noon

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

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

Prerequisites: None.
Credits: 4
Time: MTh 2:10 - 4pm, and some Saturdays

MATHEMATICS**MAT2238.01 Statistics and Experimental Design***Andrew McIntyre*

In a trial, 35 out of 50 people get better when taking an experimental drug --- but 30 out of 50 get better with a placebo. Does the drug help, or was the apparent improvement just random? Students who take an expensive SAT prep course do better than those who don't --- but maybe that is just because the students taking the prep course have better resources overall and they would have done better anyway. Is there any way to tell?

There will be two goals to this course: first, to learn to think critically about statistics in the everyday problems of politics and citizenship, and second, to learn to analyze datasets and design experiments in other disciplines such as psychology, ecology, economics or medicine. The emphasis will be practical; students are encouraged to discuss statistics in the news or to bring in their problems from their work in other disciplines.

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

MAT4120.01 Mathematics of Fundamental Laws*Andrew McIntyre*

The aim of this course is to understand the mathematics that are used in the fundamental laws of physics: classical mechanics, Newtonian gravitation and planetary dynamics, Maxwell's laws and electrodynamics, special relativity, and quantum mechanics. The mathematical content will include vector calculus, some differential equations, some advanced linear algebra, and a bit of differential geometry. We will not cover all these topics in depth, but will organize the material around what is necessary to understand the physical laws. The prerequisite is Mathematics I/Calculus; having also Linear Algebra or a second calculus course would be helpful.

Prerequisites: Mathematics I / Calculus (required). Linear algebra (recommended).
Credits: 4
Time: MTh 10:10 - 12noon

PHYSICS**PHY2208.01** **Light Science: Physics and the Visual Arts***Christina Dunn*

Visual arts depend on light, and an understanding of the physical properties of light and color enhances the experience of art for both the artist and the audience. The course is intended for students interested in the science of light and color, but with no prior knowledge of physics.

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

PHY4325.01 **Physics II: Fields**
PHY4325L.01 **Physics II: Fields Lab**

Tim Schroeder

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: Physics I or equivalent.
Corequisites: Students must also register for the lab, *PHY4325L.01*.
Credits: 4
Time: MTh 8:10 - 10am
Time: T 2:10 - 6pm (lab)
Note: Students must register for both sections.

SOCIAL SCIENCE

ANTHROPOLOGY**ANT2118.01 Peoples and Cultures of Africa***Miroslava Prazak*

Why is there so much famine? Why so many civil wars? Why so much misunderstanding? To place current events in Africa in a meaningful framework, this course explores indigenous African cultures, drawing on ethnographic examples from selected ethnic groups representing major subsistence strategies, geographical and ecological zones, and patterns of culture. We will explore how cultural practices and the ecology influence each other and affect the lives of Africa's farmers, herders, and workers. We will also examine the new social and cultural practices that influence the survival of societies. Consequently, we will locate indigenous coping strategies within their historical context, in order to understand their role in contemporary society, and to answer another question: What are the social strengths of African societies?

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

ANT4212.01 Anthropology of Art*Miroslava Prazak*

This course is an exploration of art as defined and practiced in different cultures. We will look at how peoples of diverse world cultures create, use, manipulate, conceptualize, exchange, and evaluate objects of material culture. We will look at how material items are considered to be artistic or aesthetic in some fashion, and think of how and if we can translate those values across cultural boundaries.

Prerequisites: Previous work in anthropology or permission of the instructor.
Credits: 4
Time: M 2:10 - 6pm

HISTORY**HIS2101.01 The History of Science: the Beginning***Carol Pal*

History tells us that humans have always wondered about the natural world. For thousands of years, our ancestors gazed in wonder at the heavens, experimented with plants and medicines, and tried to comprehend their own mortality. Their questions still resonate with current research but their answers look a lot more like magic, alchemy, or religion than science as we know it today. So how and when did "science" begin, and why did this change come about? Beginning with human origins and prehistoric tools, we turn to the astronomical achievements of the Mayans and Aztecs, the advanced science of early China and the Islamic world, and the murky intricacies of alchemy and magic. We end with the Scientific Revolution, when the world-changing ideas of Copernicus, Galileo, Bacon, and Newton gave birth to our modern scientific method.

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

HIS2109.01 The History (and Future?) of the Book
Carol Pal

We learn from books. For centuries, our ideas have been shaped by the rhythms and hierarchies inherent in the nature of print. But the nature of the book itself has changed enormously over time from the painstaking creation of ancient papyri and codices to Gutenberg and the fifteenth-century printing revolution. Moreover, as these technologies have changed, so have their associated phenomena of authorship, authority, and reading itself. And now, as blogs, wikis, and Google shift the discourse from page to screen, old definitions and relations are undergoing yet another series of unimagined changes. The roles of author and reader are morphing and blurring. But is this revolution truly new? We look at books and book culture from ancient Mesopotamia to the present day, investigating the nature and significance of these objects, their content, and the relationships they embody.

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

HIS2211.01 The Long European Nineteenth Century
Gregory Stroud

This course offers an introduction to the social and cultural history of the long nineteenth-century from the collapse of the ancien regime until the Great War. Topics include nation and empire, Industrial Revolution and Luddism, consumerism and the Haussmannization of Paris, Arts and Crafts, gender and hysteria. No prior coursework in the social sciences is expected.

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

HIS4101.01 Histories of Food: Early Modern to Postmodern
Gregory Stroud

An intensive interdisciplinary seminar directed toward making sense of larger historical questions through sensual and daily life studies of food. Classic readings by such authors as Alain Corbin and Brillat-Savarin, as well as historical treatments of such contemporary topics as Slow Food, sustainability and molecular gastronomy, will be supplemented by individual research projects and labs.

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

PHILOSOPHY

PHI2114.01 Theoretical Ethics: The Nature of Moral Judgments
Paul Voice

Theoretical Ethics aims to uncover the sources of moral knowledge and the foundations of moral obligation. You will engage in a detailed reading of two classical moral theories and study contemporary interpretations and applications of these theories. You will be expected to contribute substantially to class discussion, complete short critical response papers and present a draft of your final essay to the class.

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

PHI2123.01 **Philosophy of Love and Friendship**
Paul Voice

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

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

PHI2253.01 **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. This course will look at the philosophical tradition of aesthetics, including Plato, Aristotle, Kant, and Hegel, up to the present day. We will also look at the role of aesthetic theories in case studies of art-world controversies.

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

PHI4115.01 **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: MTh 10:10 - 12noon

PHI4244.01 **Plato's Republic**
Karen Gover

Is the history of philosophy nothing but a series of footnotes to Plato? We will put this question to the test by pairing a close reading of Plato's Republic with relevant readings from other primary texts in the history of philosophy. We will give detailed attention to Plato's arguments concerning the nature of justice, community, education, family, and art, among others.

Prerequisites: Prior work in philosophy.
Credits: 4
Time: TF 2:10 - 4pm

POLITICAL ECONOMY**PEC2211.01 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. The recent subprime mortgage crisis, global credit crunch and collapses of major financial firms have made these questions all the more critical. This course investigates how societies and polities create, structure and maintain 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 basic processes of investment research, sales and trading, key concepts from economics, money and banking, corporate finance.

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

PEC2249.01 Towards Collective Security*Geoffrey Pigman*

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

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

PEC4216.01 Politics of International Trade / Advanced*Geoffrey Pigman*

How do people and social groups in democratic polities decide what should be traded across borders and under what conditions? Why is "Free Trade" represented as a collective good, even as it remains fundamentally contested? The course investigates the political processes through which international trade policies are made and implemented. We will come to understand how the major national, regional and global institutions governing international trade function, with particular focus on the World Trade Organization. We will also explore how the interests of individuals and social groups with respect to trade are formed, and the political processes through which issues are (re)defined as "trade" issues and subjected to the politics of trade liberalization. Indicative readings include Brian Hocking and Steven McGuire, eds., *Trade Politics*, 2nd ed.

Prerequisites: Two other Political Economy, Politics/International Relations, and/or Democracy Project courses, or permission of the instructor.
Credits: 4
Time: T 2:10 - 6pm

POLITICS AND INTERNATIONAL RELATIONS**POL2101.01 Comparing Political Institutions***Rotimi Suberu*

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

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

POL4253.01 The Global Spread of Federalism*Rotimi Suberu*

A striking feature of contemporary politics is the revival or rediscovery of federal government as a design for holding deeply divided societies together. Originally developed in the United States (1789) as a political structure for the construction and consolidation of a liberal democratic nation-state, the federal solution has recently been more commonly reinvented and applied to prevent the dissolution of multi-national states in countries as diverse as Belgium, Bosnia-Herzegovina, Ethiopia, Iraq and Sudan. This course will explore the main ideas, challenges and prospects associated with the spread of federation in various parts of the world. The course will balance thematic and analytic concerns with country case lessons drawn from old (US, Canada), younger (India, Nigeria, Ethiopia), and emergent (Iraq, Sudan) federations. Course topics and assignments will include: the conceptual distinctions among federalism, federative political systems and federations; different approaches to the study of federalism; comparing constitutional arrangements in national and multi-national federations; the federalism role of constitutional or supreme courts; revenue distribution conflicts, including debates over oil revenue sharing in Iraq, Nigeria and Sudan; success and failure in federations; and recent political developments and challenges in individual federations.

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

PSYCHOLOGY**PSY2207.01 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: MW 8 - 10am

PSY4108.01 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 *PSY2204 Normality and Abnormality*.
Credits: 4
Time: MW 10:10 - 12noon

PSY4207.01 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: *PSY2205 Social Psychology* and one other course in social science, or permission of the instructor.
Credits: 4
Time: MTh 10:10 - 12noon

PSY4239.01 Discourse, Deliberation, and Democracy

Ronald Cohen

Most conceptions of democracy imply something more than merely the registering of preferences. What they imply is that citizens deliberate about the issues they consider important, and that they do so by talking with others. Some of this talk occurs in informal settings and without an explicitly political agenda, for example, conversations in coffee shops or at family gatherings; some occurs in more formal settings explicitly structured for political discussion, such as public debates, political party meetings, and community hearings on matters of public policy. Recently, a great deal of attention has been focused on conceptions of democracy that emphasize such deliberation, theories of deliberative democracy. Few of these theories examine how citizens actually talk about politics, or avoid doing so, and why. This is what we will do in this course.

Prerequisites: One year of work in Social Science.
Credits: 4
Time: MTh 2:10 - 4pm

PSY4301.01 Thinking with the World Mind

David Anderegg

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

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

Prerequisites: Two courses in psychology, preferably *PSY2204 Normality and Abnormality* and *Research Methods*, and permission of the instructor.

Credits: 4

Time: MW 2:10 - 4pm

VISUAL ARTS

ARCHITECTURE**ARC4101.01 Architecture I – Transformations***Donald Sherefkin*

This course will focus on the process of drawing and modeling as vehicles for discovering alternative worlds. The drawings and models become the 'program' which define the limits and possibilities of architectectonic invention. Each studio project is intended to provide a catalyst for the next. They will use a variety of strategies and source materials for inspiration, including texts, maps and found objects. Methods will include diagramming, projections, collage, superposition, plaster casting, and photography, among others

Weekly assignments will become the foundation for a final architectural proposal for a new building on a site on Main Street in Bennington, employing both screens and projections.

Prerequisites: *ARC2104 Architectural Graphics*, or permission of the instructor.
Credits: 4
Time: Th 10:10 - 12noon, Th 2:10 - 4pm

ARC4239.01 Simultaneous Occupancies*Donald Sherefkin*

This class will investigate architectural projects that posit simultaneous programs contained within a single envelope. We will look at various conditions under which varying, and even divergent interests are pursued by the building and its occupants, including the haunted house, the safe house, the "front", and similar conditions where one use conceals or overlies another.

Studio projects will focus on the exploration and development of other conditions where this topology may be employed to create new opportunities for simultaneous occupancy. Spaces will be created to contain these programs in a way that explores how their parallel existences are imprinted on one another.

Prerequisites: Prior work in Architecture or the permission of the instructor.
Credits: 4
Time: F 10:10 - 12noon, F 2:10 - 4pm

CERAMICS**CER2109.01 Foundations in Ceramics - Mechanical Methods***Barry Bartlett*

This course will investigate the unique nature of clay as a medium for visual expression. All ceramic forms, whether sculptural or utilitarian, require basic skills and understanding of clay. A variety of methods will be introduced employing mechanical process such as extruding, slab rolling and molds. In order to develop these skills we will initially limit our objectives to common forms that manifest most of the techniques directly.

Assignments will be scheduled that will enhance students awareness of the use of clay in history. Daily references will be made to historical and contemporary clay working concepts and methods. Students will be expected to participate in all aspects of the ceramic process which includes, but not limited to mixing there own clay, slip and glaze, along with firing kilns.

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

CER2111.01 Applied Surface
CER2111.02 Applied Surface
Jesse Potts

This 7-week course will focus on exposing students to an unlimited variation of ceramic surfaces. Participants will be introduced to technical aspects of slip and glaze materials, the visual language these materials embody and tactile response they elicit. The workshop will cover extensively slip, glaze, enamel and alternative cold-surface applications. The intention is to bolster students current studio work through an investigation into methods of layering color, pattern, texture and imagery into robust surfaces.

Prerequisites: None.
Credits: 2
Time: M 2:10 - 6pm (section 1) (*This course meets the first seven weeks of the term.*)
Time: M 2:10 - 6pm (section 2) (*This course meets the second seven weeks of the term.*)

CER2216.01 Beginning Throwing
Aysha Peltz

This class is an introduction to using the potters wheel as a tool for generating clay forms with an emphasis on pottery making. While focusing on the development of throwing skills students will explore various possibilities for assembling wheel-thrown elements 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.

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

CER4218.01 Contemporary Ceramic Constructions
CER4218L.01 Contemporary Ceramic Constructions Lab
Aysha Peltz

From pots for the hearth to high tech surgical equipment, for 10,000 years people have been using clay to solve practical and artistic problems. This course is designed for the committed ceramic student who is interested in exploring their personal connection to this medium with consideration towards contemporary issues and relevance. Students can chose to make sculptural or functional work and may use a variety of building techniques. Demonstrations will include combining different building techniques and will introduce various wheel-throwing and hand-building processes. Discussions will address formal and conceptual issues in student work including scale, audience and contemporary relevance. Slide lectures, library visits and critiques will provide historic references and peer perspective on the projects. The lab will include instruction on clay, glaze and firing.

Prerequisites: An introductory ceramics course (Handbuilding or Throwing).
Corequisites: Students must also register for the lab, *CER4218L.01*.
Credits: 4
Time: Th 8:20 - 12noon
Time: M 7 - 8pm (lab)
Note: Students must register for both sections.

CER4328.01 Low Fire Clay and Glazes, History & Application
CER4328L.01 Low Fire Clay and Glazes, History & 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: *CER2104 Introduction to Ceramics* or permission of the instructor.
Corequisites: Students must also register for the lab, *CER4328L.01*.
Credits: 4
Time: F 8:20 - 12noon
Time: M 7 - 8pm (lab)
Note: Students must register for both sections.

CER4386.01 Senior Projects in Ceramics
Barry Bartlett;Aysha Peltz

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 with a minimum of four terms of ceramic courses and the visual arts as part of their Bennington Plan or permission of the instructors.
Credits: 4
Time: TW 2:10 - 4pm

DIGITAL ARTS

DA2101.01 Introduction to Digital Arts
Robert Ransick

This course is an introduction to creative practices within digital technologies specifically focused on Internet based projects. A broad survey of digital arts is examined in tandem with an overview of software including BBEdit, Photoshop and others. Students apply knowledge and skills to web-based creative projects throughout the term. There are lectures, reading assignments, studio projects and critiques during the course designed to aid the student in developing visual literacy and critical thinking skills in relation to the digital arts.

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

DA2364.01 Artist's Digital Portfolio Development

Preston Noon

This course will enable students with the knowledge and skills necessary to prepare, develop, and maintain a professional online artist portfolio. Students will learn cutting edge presentation strategies for electronic presentation. In addition, this course offers comprehensive documentation, scanning, and digital compression techniques. While working with their own personal aesthetic, students will develop an interactive website and portfolio in preparation for their life in the field. An understanding of basic Apple computer use, and software is assumed.

Prerequisites: None.
Credits: 2
Time: MW 7 - 9pm
(This course meets the second seven weeks of the term.)

DA4101.01 Projects in Visual Art

Robert Ransick

Digital art naturally lends itself to working across disciplines and creating hybrid projects that may include photography, video, collage, sculpture, computing technology and more. In this course, students are encouraged to realize individual projects that are interdisciplinary in nature and that conceptually benefit from drawing upon the strengths of more than one medium.

Students working across multiple visual arts disciplines and who are ready for focused, advanced project work are encouraged to enroll in this course.

Prerequisites: Multiple Visual Arts courses and permission of the instructor.
Credits: 4
Time: M 2:10 - 6pm

DA4102.01 The Fine Art of Code

Robert Ransick

In this course we explore using computer code as a medium for creating artwork. The focus is on the open source platform Processing -- an environment for programming images, animation and interaction. There are readings, research and production assignments, presentations and critiques during the course. In addition, a broad survey of artwork with computer code as its foundation is explored.

Prerequisites: At least one other Visual Arts course and permission of the instructor.
Credits: 4
Time: T 2:10 - 6pm

DRAWING

DRW4237.01 **Traces, Mistakes, and Leftovers**
Mary Lum

The role of drawing has changed over the course of art history, from primitive recording to preliminary sketch, to documentation to works in their own right. How can we expand these notions to include the remnants of the 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? What is the necessity or value of ruins? Using collage and assemblage as the primary means for expression, we will explore these questions.

Employing their own advanced 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 and permission of the instructor. Simultaneous enrollment in another "making" course, visual art or otherwise.
Credits: 4
Time: F 8:20 - 12noon

FILM AND VIDEO

FV2101.01 **Introduction to Video**
Laura Parnes

This course offers an introduction to video production with an emphasis on experimentation and video art. While employing various techniques such as in-camera editing, found footage, and non-linear editing, students will be asked to create a series of short videos. Screenings of contemporary and historical video artists combined with reading assignments will inform students approaches to class projects. Concepts in video making and its origins in performance art will be explored while students learn the basic techniques of the video medium.

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

FV4313.01 **Documentary Production: Personal and Political**
Kate Purdie

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

Prerequisites: *FV2101 Introduction to Video* or equivalent, and one Social Science course.
Corequisites: Screenings Thursday 6 - 8pm
Credits: 4
Time: W 10:10 - 12noon, W 2:10 - 4pm

FV4796.01 **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: T 10:10 - 12noon, T 2:10 - 4pm

MEDIA ARTS

MA2116.01 **The Magical Object - Visual Metaphor**
Sherry Kramer

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

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

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

Prerequisites: Since the final project is the making of a magical object, affinity for and facility with the making of things (architecture, painting, sculpting, ceramics, etc.) is strongly encouraged.
Credits: 4
Time: T 2:10 - 6pm

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

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

Prerequisites: Prior work in puppets and animation or set design and permission of the instructor.
Credits: 4
Time: M 8 - 12noon

PAINTING**PAI2104.01 Introduction to Painting***Josh Blackwell*

This course is an introduction to painting using a variety of materials, techniques and approaches. There will be a focus in studio work on the formal aspects of making a painting: color, line, form and space. The daily experience of seeing and the history of art provide a dual base from which investigations are made. There will be an emphasis on the development of critical abilities as students learn to think, speak and write about art. Critiques and group discussions will introduce the social, poetic, political and personal aspects of artmaking. 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: Th 2:10 - 6pm

PAI4211.01 Intermediate Painting Workshop: Specific Objects*Josh Blackwell*

A painting is an object. Color, texture and finish are qualities that underscore this literal reading, pioneered by artist Donald Judd in the 1960s. Investigating Judd's influence on contemporary art, this class deploys his ideas as a means of understanding and informing the practice of painting. Both Judd's art and writing will be considered in class discussions, including subjects such as surface quality, media specificity and the coextensive image. A familiarity with Donald Judd and his work is useful but not required. Students working in or between genres such as painting, drawing, collage, sculpture, photography, or printmaking with a strong interest in learning to think and speak about art across multiple disciplines are welcome. This is a studio course that requires reading and a writing assignment along with regular group critiques, individual reviews and lectures. An open mind and a high degree of motivation are expected.

Prerequisites: Introductory course in visual art.
Credits: 4
Time: F 2:10 - 6pm

PAI4309.01 Critical Response in Painting*Andrew Spence*

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

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

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

Prerequisites: Three classes in painting or by permission of the instructor.
Credits: 4
Time: Th 8:20 - 12noon

PHOTOGRAPHY

PHO2151.01 Films by Photographers

Jonathan Kline

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

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

Prerequisites: None.
Credits: 2
Time: M 9 - 10:50pm

PHO2206.01 Fundamentals of Digital Imaging

Kathy Grove

As the digital revolution continues to permeate every aspect of our everyday realities and media technologies and forms continue to evolve, individuals who understand fundamental digital imaging concepts, along with an ability to apply the technologies, are increasingly in demand. This course covers basic digital imaging concepts and will provide students with the foundation necessary to further develop skills across different applications and media types.

In this course you will study concepts and theories of digital imaging media and processes including basic digital definitions; terminology and techniques including elements, measurements, file formats, settings, color corrections; controls such as curves and levels; editing tools such as selection, quick mask and clipping paths; file naming conventions and storage organizations. Students practice skills individually and in teams. Slide presentations will introduce students to various aspects of the history of photography concentrating on the history of manipulation, both traditional and digital. Reading and writing assignments will be part of the course. Students are introduced to digital imaging concepts using Adobe Photoshop on the Macintosh operating system.

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

PHO2302.01 Photography Foundation

Jonathan Kline

This course is a study of light and its visual and conceptual expression utilizing primarily black & 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 19th century to present day.

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

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

PHO4233.01 The Second Century of Montage
Kathy Grove

Roughly 100 years after its advent as an extension of cubist collage, montage has come of age. Montage in the 21st century has finally moved from the tabletop to the laptop. Freed from the confines of the physical workspace and the limits of the real world size of existing images, scale becomes elastic and visual resources limitless. Since the computer has replaced "the hand" and a postcard can readily be output the size of a billboard, this course will concentrate on developing the students' "eye." Using layers and masks, attention will be drawn to grain, scale, position, light source, sharpness, texture, depth of field, contrast and resolution – all the deciding elements that contribute to making coherent creative composites from diverse source materials. Building sensitivity to these phenomena and learning the hands-on skills to control them in Photoshop are essential whether one ultimately aims to create new fantasies or new realities. These techniques enable the student to make the unbelievable real and the unreal totally believable. The course will present an overview of both historical and contemporary work using compositing. Reading and writing assignments and a museum visit will be part of this course.

Prerequisites: Proficiency in the fundamentals of Photoshop. Permission of the instructor.
Credits: 4
Time: Th 8:20 - 12noon

PHO4321.01 Historical Processes
Jonathan Kline

This class investigates a variety of photographic processes that evolved in the second half of the nineteenth century and continue to be used by contemporary photographers today. We will explore the historical and chemical aspects of the following: light sensitive silver, iron, and palladium compounds: photogenic drawings, cyanotypes, albumen prints, Van Dyke & Kallitypes, Printing Out Paper prints, and platinum and palladium printing.

Each student has the opportunity to print his or her own images with a variety of these processes, and to become familiar with making enlarged negatives digitally and in the wet lab. The 4x5 view camera will also be introduced, along with slide presentations and assigned readings covering Pictorialism, Surrealism, and contemporary practitioners. Students are required to keep a notebook/journal of their experiments, and to present a final creative portfolio at the end of the term.

Prerequisites: *PHO2302 Photography Foundation* and one intermediate level photo course.
Credits: 4
Time: Th 2:10 - 6pm

PRINTMAKING

PRI2103.01 Screenprinting Workshop
Sarah Pike

This is an intensive course focusing on the basic technical processes of screenprinting including, screen preparation, image development, registration, paper handling, and printing multi run prints. Through demonstrations and hands on experiences students will complete a series of projects using block out methods, and photo emulsion. Particular emphasis will be placed on color interaction, mixing, and layering. Students should expect to be working on both independent and collaborative projects. This class meets the second seven weeks of the term.

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

PRI2111.01 Introduction to Intaglio: The Alchemist's Print

Thorsten Dennerline

This course is an introduction to copper plate Intaglio. We will explore hand working copper but also use acids and various materials like rosin and sugar to develop our images. By the end of term, we will be printing in color. This will happen with the overarching goal of beginning a dialog about artistic production in a contemporary context while still exploring the unique history of the process.

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

PRI2208.01 Stone Lithography Workshop

Sarah Pike

In this course students will be introduced to the technical aspects of stone lithography. Students will learn about stone preparation, drawing materials, image development, stone processing, printing, paper handling, and editioning. Through demonstrations and hands on experience students will complete two main projects focusing on additive, subtractive, and counteretching methods. This class meets the FIRST seven weeks.

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

PRI4205.01 Photographs With Ink: Photo-Based Intaglio Methods

Thorsten Dennerline

Printmaking and photography have many parallels. Recently developed technologies and techniques provide many ways for artists to explore the relationships between these media. This intermediate level class will focus on photographic methods that use printing inks. We will use copper plates, photopolymer gravure plates, and possibly others such as Imagon. We will create both photographic and hand-made films, using drawing and collage, to expose on these plates and use them to delve into multi-plate printing in layers.

Our explorations into these techniques will drive an ongoing conversation about manipulating and reading images, which will occur in class discussions and critiques.

Prerequisites: A prior college level print course and permission of the instructor.
Credits: 4
Time: Th 2:10 - 6pm

SCULPTURE

SCU2101.01 Introduction to Sculpture: What is Sculpture?

Jon Isherwood

How do we make it? How do we talk about it? And what does it mean? This course invites students to investigate the fundamental principles of sculpture while encouraging the exploration of classical and contemporary approaches. There will be projects covering a variety of techniques and materials including plaster, wood, cardboard, styrofoam and metal. Regular slide presentations complement individual and group critiques.

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

SCU2698.01 Plaster Practicum

John Umphlett

Do we really know how to work with plaster? What can it do? This course examines screeting, 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).

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

SCU4216.01 Idiosyncratic Tools

John Umphlett

Use a hammer to hit a nail into a chunk of wood. Anyone may smash a cube of ice, carve a toy car or with the strong encouragement, allow the hammer to sign its initials on your thumb - VBS (violet burning sunset.)

Idiosyncratic devices enhance one's own senses. Once we completely understand the specific functions for which a tool is designed, we begin to tune senses back to the makers' concepts. Too often do we rely on the discoveries of others in order to perform daily tasks. Rather than finding solutions that seem comfortable, we will set limitations to challenge ourselves to use what is around us. Class time will be allotted to the discussion of idiosyncratic devices as well as tool design and concepts that support specific material selection. The student will also be responsible for consistently drawing and refining the work in sketchbook.

Prerequisites: One visual arts studio course.
Credits: 2
Time: Th 8 - 12noon
(This course meets the first seven weeks of the term.)

SCU4797.01 Projects in Sculpture: Making It Personal

Jon Isherwood

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

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

VISUAL ARTS

VA2102.01 Fashion and Modernism

Josh Blackwell

“Let There Be Fashion, Down With Art” –Max Ernst

Fashion acts as a powerful analogue to and forecaster of Modernism's rise. Artists such as Matisse, Balla, Bakst, Delaunay and Dali took note of fashion's nascent agency and created clothing as a means of engaging the new political, social and cultural landscapes of the 20th Century. Influenced by Charles Baudelaire's radical questioning of beauty and fashion, artists attempted to define fashion's role in culture, manipulating it to reflect their own proclivities. This seminar will consider various movements such as Cubism, Fauvism, Futurism, Constructivism, Dada, and Surrealism through the lens of fashion, investigating the various agendas and ideologies deployed. Culminating in the creation of original garments, students will engage the political spectrum as it intersects with Modernism's aesthetic partisanship. Regular assignments will include reading, visual research, and critical analysis of the material. A high degree of motivation is expected.

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

VA2999.01 Visual Arts Lecture Series

Visual Arts Faculty

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

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

VA4101.01 Thematic Exposure

Andrew Spence

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

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

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

Prerequisites: Students should submit a written proposal to the instructor before the end of registration.
Credits: 4
Time: W 10:10 - 12noon, W 2:10 - 4pm

GRADUATE PROGRAMS

CENTER FOR CREATIVE TEACHING**EDU5425.01 Reflective Practice II: Student Teaching Seminar***Jonathan Pitcher*

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

Prerequisites: Open only to student teachers in the Center for Creative Teaching (CCT) program.
Credits: 4
Time: W 6:30 - 10:10pm

EDU5495.01 Classroom Teaching: Theory into Practice*David Beriau; Sue Maguire*

In this seminar students explore what it means to be a teacher, to work in classrooms, and to become members of school communities. Readings and discussions focus on the experiences of novice and expert teachers, how different theoretical frames organize teaching and teaching-learning interactions differently, and the multiple complexities of teacher work. To ground our understandings of these issues within real-life contexts, students observe and reflect upon the practices of local classroom teachers, and they design and implement conceptually-based lessons and activities. The capstone assignment of the course is the creation of a Qualifying Portfolio required for passage into the student teaching year.

Prerequisites: Only open to MAT students and BA/MAT students in their senior year.
Credits: 4
Time: T 6:30 - 10:10pm

EDU5504.01 MAT Student Teaching Practicum*CCT Faculty*

The yearlong student teaching experience lies at the heart of teacher candidates' learning. The experience, along with intensive supervision, gives the student teachers the opportunity to integrate the demands of the MAT program, the local school, and State Standards in a supportive environment. The ultimate goal is for student teachers to develop their individual styles from a common conceptual base. Placements are made in local schools with program approval.

Prerequisites: Open only to student teachers enrolled in the Master of Arts in Teaching programs and pursuing licensure.
Credits: 12
Time: TBA

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

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

Prerequisites: Enrollment in the MFA Program in Dance.
Credits: 4
Time: TBA

DAN5305.01 **Graduate Research in Dance**
Dance Faculty

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

Prerequisites: Enrollment in the MFA Program in Dance.
Corequisites: Dance Workshop (Thursday 6:30 - 8pm).
Credits: 6
Time: TBA

MFA IN MUSIC**MUS5301.01** **Graduate Assistantship in Music**
Music Faculty

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

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

MFA IN WRITING

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