

**Spring 2011 Curriculum  
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**ADVANCEMENT OF PUBLIC ACTION**ADVANCEMENT OF PUBLIC ACTION**APA2101.01            Fundamentals of Public Action***Elizabeth Coleman; Ken Himmelman*

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

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

**Prerequisites:**            Completion of the first-half of the course or permission of the instructors.  
**Credits:**                    4  
**Time:**                        MTh 2:10 - 4pm

**APA2103.01            Arts Forum: Consciousness and Transformation***Faculty and guests*

People change the world. Art changes people. Art affects individual and civic engagement in a very real way. Societal transformation begins with the individual. The arts are a powerful conduit to greater consciousness, personal awakening and spiritual elevation and ultimately change not only the way people think, but also the way they interact with each other and with the world. This course will be a forum taught by a group of faculty representing Music, Dance, Literature, Drama and Visual Arts and guests from outside of Bennington College. Each week a lecture/presentation will explore different aspects of the arts and artists' relationship to social engagement. Topics will include: "Isadora Duncan and Nijinsky: Roots of Women's Liberation and Freedom of Expression", "Performance as Spiritual Practice", "Don Quixote: Freedom of Belief and Expression and the Dignity of the Individual", "Lyric Poetry and Public Action", and more. A two-page response paper will be expected for each presentation, reflecting on the topics presented. Tom Bogdan will coordinate and organize the class.

**Prerequisites:**            None.  
**Credits:**                    2  
**Time:**                        M 7 - 9pm, and Wednesday, March 2, 7 - 9pm

**APA2104.01 Education Forum***Ken Himmelman; Carol Meyer*

In our educational system, too many schools struggle to meet the basic educational needs of all students. Education is the foundation of a democratic society, yet it is a system that needs major reform and attention. This is a moment that requires innovative thinking, informed leadership, and thoughtful action. We are all challenged to mobilize to engage in substantive analysis, take action in our communities, and participate in reform.

The Education Forum meets for the first seven weeks of the spring term. It is a weekly, one-credit course co-designed and co-facilitated by Bennington students who have already been involved with work in education to foster a broader conversation on campus about the issue of education. The Forum will combine visiting speakers, discussions, and readings about educational change. It is a way to connect students' academic work, passion, and curiosity with a complex, real-world issue. Students interested in education - whether from the perspective of policy, governance, systems design, history, social change, philosophy, or teaching - are highly encouraged to enroll for credit. Guest lectures will be open to all students.

To earn credit, students must complete all readings for lectures and discussions, and write a paper at the end of the course.

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

**APA2105.01 Making Computing Socially Relevant***William Doane*

Educators are beginning to attend to the challenges of developing meaningful computer science education: identifying a common core of intended learning outcomes, instructional designs, and assessments. Computer scientists are beginning to attend to the challenges of making computing relevant to communities and society and educating the next generation of computing professionals.

However, existing approaches to teaching computing tend to focus on small projects, solely for the consumption of the teacher and students in the class ("toy projects"); formal methods (the "traditional" approach); game development ("projects about toys"); or examples intended to be meaningful to the digital generation ("relevant" projects, but with a lower-case "r").

We will review existing computing curricula such as the Association for Computing Machinery's model K-12 computing curriculum and Cisco Academy; frameworks such as the media computation, robotics, and game approaches to introductory computing; and trends such as recent calls for computational thinking across disciplines to understand efforts to make computing accessible to a wide audience.

We'll learn the underlying computing topics (programming, networking, etc.) at a level of detail that will allow us to address issues in curriculum development and instruction, assessment, and evaluation planning. Students will develop learning modules that are Socially Relevant (with a capital "R"), meaningful in the sense that they contribute to our understanding of and ability to improve society at large. This course will be of interest to education and computing students and those interested in computing education in service to public action. No prior programming experience is required.

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

**APA2202.02**                      **Media and Social Action Seminar**  
*Peter Haratonik*

What should every citizen know about media and their relation to contemporary society? What approaches can best prepare us to function effectively as critics, activists, scholars, teachers, artists, managers, and producers in an increasingly global, digital, and competitive landscape? What critical issues and questions should we grapple with? What resources are required and available for social action? These are some of the questions that we address in this seminar and laboratory that examines media and their relationships to society and culture. Students are encouraged to design new media based initiatives and to share projects already in progress.

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

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.*

**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. This term, we will be focusing on the intractable conflict between Israel and Palestine. Students from Bennington College and the Quantum Leap Classroom will collaborate on projects that will be exhibited in the Museum Exhibit at Mount Anthony Union High School at the end of May.

**Prerequisites:**                      For first-year students. Upper-class students admitted by application.  
**Credits:**                                      4  
**Time:**    MTh 2:10 - 4pm

**DL2103.01                      Leading Change***Eva Chatterjee-Sutton*The problem:

Local, national and global communities are suffering from similar issues on varied scales - poverty, hunger, educational 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:

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

The action:

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

**Prerequisites:**

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

**Corequisites:**

This is ideally a three-term commitment. The identification of the problem and skill development to work with the problem will be the focus of the spring 2011 term. The development of the action will be the focus of the fall 2011 term. The implementation of the action will be the focus of FWT 2012.

**Credits:**

4

**Time:**

MTh 8:10 - 10am

**MODULES: TRANSFERABLE APPROACHES**

*Transferable Approaches* is a series of three-week course modules. The intention of this project is to offer concise investigation of particular content, and to use this specific subject matter as a vehicle to focus on approaches to learning that may be applied in a broad variety of contexts. There are no prerequisites. All modules are designed for students who may be unfamiliar with the content or method of inquiry.

This series is designed with first-year students in mind, but is open to all Bennington students, as available. Each course is given for one credit. Students may take one module or more. In addition, each module requires attendance at one lecture/performance/event at the college outside of regularly scheduled class time.

<b>Section 1</b>	<b>Section 2</b>	<b>Section 3</b>
<b>February 24 - March 14</b>	<b>March 21 – April 7</b>	<b>April 18 – May 5</b>
Actors and Writers Collaborative	Noticing, Choosing and Writing to Describe	Actors and Writers Collaborative
Tintin and the Secret of Semiotics	Understanding Dewey	
Hedge Fund		

**MOD2107.02                    Noticing, Choosing and Writing to Describe**

*Dana Reitz*

When looking at an object, watching something moving, experiencing the sound of an occurrence, witnessing an interaction between people, or noticing the surrounding circumstance of any object or event - how do we choose what we see? What are we not choosing? And how do we attempt to speak or write about it?

Focusing on any events or objects, not intentionally art, we will practice noticing myriad aspects of them, discussing them, and writing about them. The first week will be dedicated to describing objects, motion and sound; the second to interactions between objects, living beings, etc; the third to surrounding circumstances of events.

Students are expected to write and rewrite a series of descriptions, fully participate in exercises and discussions. Students are also expected to attend one lecture, performance, or event outside of regularly scheduled class time.

**Prerequisites:**                None.  
**Credits:**                        1  
**Time:**                            **Section 2**  
MTh 4:10 - 6pm, Monday, March 21 – Thursday, April 7,  
plus attendance at one lecture/performance/event at the college.

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

*Carol Meyer*

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

**Prerequisites:**                None.  
**Credits:**                        1  
**Time:**                            **Section 2**  
MTh 4:10 - 6pm, Monday, March 21 – Thursday, April 7,  
plus attendance at one lecture/performance/event at the college.

**MOD2128**                    **Actors and Writers Collaborative**  
*Rebecca Godwin; Jenny Rohn*

When a writer puts words on paper, she writes not into a void, but towards a certain unknown reader. She must choose her words so that a reader may glean nuance and intent: the true voice. The reader, too, makes choices; he must use his instincts, coupled with careful text analysis, to bring life to those words and communicate that true voice.

This course will explore what may be learned in the interchange of written and spoken word. The first week will focus on reading outside texts, writing new material, and exploring methods of text analysis and the performance techniques of Readers Theater. The second week's work will focus on readings and reflections about the choices made; reevaluation of work will be ongoing. During the final week, actors and writers will collaborate on revision and reading. All students will participate fully in discussion and write weekly reflections on the process. Students are also expected to attend one lecture, performance, or event outside of regularly scheduled class time.

**Prerequisites:**            None.  
**Credits:**                    1  
**Time:**                      **Section 1**  
MTh 4:10 - 6pm, Thursday, February 24 - Monday, March 14  
plus attendance at one lecture/performance/event at the college.

**Section 3**  
MTh 4:10 - 6pm, Monday, April 18 - Thursday, May 5  
plus attendance at one lecture/performance/event at the college.

**MOD2129.01**                **Tintin and the Secret of Semiotics**  
*Jean-Frederic Hennuy*

Semiotics, beyond the study of signs and symbols, has evolved into the study of particular cultural structures. By analyzing one of the greatest comic books, *Tintin in Tibet* (i.e. how the story is laid out visually as well as narratively) we gain and/or develop ways to interpret other systems (commercials, Presidential debates, reportage, artifacts). Many disciplines converge here; we can look at color, shape, gesture, space, etc. This does not override any other critical approach, but adds to the overall understanding of the world we live in.

Students will be asked to apply their new skills to another medium and produce a semiotic analysis of their choice. Students are also expected to attend one lecture, performance, or event outside of regularly scheduled class.

**Prerequisites:**            None.  
**Credits:**                    1  
**Time:**                      **Section 1**  
MTh 4:10 - 6pm, Thursday, February 24 - Monday, March 14  
plus attendance at one lecture/performance/event at the college.

**MOD2131.01 Hedge Fund***Gong Szeto*

This module will be a 6-session class simulation of running a hedge fund, from trading stocks and other investment instruments, to research analysis, risk management, and financial information technologies. The objective of this module is to teach students about financial markets, corporations, and industry sectors, all from the standpoint of the role these play in our global economy.

Students will be asked to choose industrial sectors to concentrate in, play roles as analysts or traders, and we will be reading from the Wall Street Journal, The Financial Times, The New York Times, and other daily sources to inform our hedge funds' priorities, risk management philosophy, and daily trading activities. Students will gain a deeper understanding of the role of markets in society, how financial markets function, introductory investment knowledge, and financial data literacy, all in a fun and engaging simulation environment using a \$1 million virtual firm capital portfolio and trading simulation software using real market data.

Students interested in learning how our world's financial markets work and how they may relate to your plans are encouraged to enroll.

**Prerequisites:** None.  
**Credits:** 1  
**Time:** **Section 1**  
 MTh 4:10 - 6pm, Thursday, February 24 - Monday, March 14  
 plus attendance at one lecture/performance/event at the college.

ENVIRONMENTAL STUDIES**ENV2101.01 Environmental Studies Colloquium***Valerie Imbruce*

The Environmental Studies Colloquium is the seminar series of the Environmental Studies program that is designed to address a topic of current concern. Outside speakers will be invited to campus to lecture and work with student participants. While the colloquium will be open to all, students registered for the course will receive two credits with the expectation that they will attend all events, complete assigned readings by invited guests, write responses, and participate in course discussions.

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

**ENV2105.01 Introduction to Maps and Graphs***Tim Schroeder*

This is an introductory course on the theory and practice of analyzing and displaying quantitative and spatial information. The methods covered have a wide range of applications in the natural and social sciences. Students will learn how to utilize software to analyze large datasets, and how to plot information on graphs and maps using spreadsheet programs, graphing programs, computerized algebra systems, and geographic information systems (GIS). Students will be expected to develop their own work and are encouraged to use data from other classes or projects.

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

**ENV2204.01                    An Environmental History of Food and Farming**

Kerry Woods

Humans came up with agricultural technology -- active ecosystem management for food production -- over 10,000 years ago, and began changing the world irreversibly. The long-term feedbacks between food production, human population dynamics, and local and global ecosystem properties are so potent that they must be addressed in any consideration of the human condition and what we mean by 'natural states'. A deep historical perspective and the context from ecological science are essential for thoughtful address of modern debates about climate change, food, population, and nearly all 'environmental' issues, and may call for reassessment of basic assumptions about what constitutes sustainable behavior. There will be extensive reading from both primary and synthetic works by scientists and historians. Students will write several essays over the course of the term.

**Prerequisites:**                None, but students without previous work in the natural or social sciences may be required to undertake some background preparation.

**Credits:**                        4

**Time:**                            MTh 8 - 10am

**ENV4103.01                    Agroecology**  
**ENV4103L.01                Agroecology Lab**

Valerie Imbruce

This is an advanced course for students interested in the ecology of agricultural systems. Students will gain an 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? During the lab portion of the course students will undertake a group research project addressing a problem of relevance in the surrounding area.

**Prerequisites:**                Ecology or related biology course.

**Corequisites:**                Students must also register for the lab, *ENV4103L.01*.

**Credits:**                        4

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

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

*Note: Students must register for both sections.*

**ENV4104.01                    Evolution**

Kerry Woods

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

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

**Credits:**                        4

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

**ENV4105.01 Environmental Hydrology***Tim Schroeder*

Fresh water is perhaps the world's scarcest and most critical resource. Giant engineering projects are built to control water distribution, wars and legal battles are fought over who controls water, and the problems will only get worse as populations grow. This course is a broad survey of hydrology, the study of the distribution, movement, and quality of water. Students will be expected to perform quantitative analysis of water budgets and movements through Earth systems including rivers, lakes, artificial reservoirs, and groundwater. The focus will be on practical applications and people's access to safe water. This course will require several field trips within and outside of normal class time.

**Prerequisites:** Prior coursework in Earth Science. Students should be comfortable with quantitative thinking and have a firm grasp of basic algebra.

**Credits:** 4

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

MEDIATION**MED2110.01 And Process for All***Peter Pagnucco*

In American society, conflict resolution need not mean a punch on the nose - instead, we have process. This course is an experiential examination of two primary conflict resolution processes, litigation and mediation; and is intended for students willing to try things out. First, we will explore what society might want from a conflict resolution process and examine some of the sources of our wisdom on process. Then we will embark on an experiential study of litigation and mediation. Throughout the course, students will have many opportunities, through readings, written assignments, class exercises, and mediation and litigation/trial role plays, to learn about these processes from the inside out and practice skills employed by various process participants (lawyers, judges, mediators, disputants, etc.). Ultimately students will develop a richer understanding of these processes which will help inform their decisions and actions when confronted with conflict and ways of resolving it.

**Prerequisites:** None.

**Credits:** 4

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

**MED4101.01 Small Claims Court Mediation***Daniel Michaelson*

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

**Prerequisites:** Mediation training or *MOD2110 Mediation and Negotiation* module AND permission of the instructor.

**Credits:** 1

**Time:** Th 1 - 3pm

**MED4285.01**                    **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. Training or introductory course in conflict resolution.

**Credits:**                            2

**Time:**                                TBA

<b>ART HISTORY</b>
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**AH2106.01 History of Western Art II***James Voorhies*

Introduction to the history of western art from the Renaissance to 1945. This course will study art of the Renaissance, Baroque, Rococo, Neo-Classicism, Romanticism, Realism, Impressionism, Fauvism, Cubism, Expressionism and Surrealism, concluding with the emergence of Abstract Expressionism. It will give particular attention to the increased interest to represent reality in art, the rise of the individual artist and the desire to convey personal expression. Major topics will include the influence of politics, the industrial revolution, transportation, race, gender, sexuality, class, war and the everyday on art. The course will address relevant contemporary contexts as means to initiate discussions about these topics and the art. Students will learn to identify and discuss the styles of individual artists, movements and mediums. They will learn to analyze a work of art, a style and a discipline within the history of visual culture and be able to communicate about it through writing and speaking.

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

**AH4112.01 The Classical Style***Dan Hofstadter*

In much of the 16th and 17th centuries, Europeans were concerned to identify the characteristics of classicism. This, they felt, was the one style suitable for all the arts, yet its elaboration proved elusive. In this course we will first look at the characteristics of the classic style already elaborated in antiquity, in Tragedy, for instance; next, at how Shakespeare used North's Plutarch translation to fashion *Coriolanus*, his most classical play, and at how Racine, with his deeply Christian concerns, reprised Euripides (already a less-than-classical writer). Illustrations from classic art (early Michelangelo, Raphael, Sebastiano del Piombo, etc.) and classicizing Baroque masters (Guido Reni, Guercino, Poussin) will be shown to vivify the discussion. Students will write two essays.

**Prerequisites:** Permission of the instructor. Submit a brief statement of interest to DHofstadter@bennington.edu by November 1. Class list will be posted by November 8 on the Literature bulletin board on the second floor of the barn.  
**Credits:** 4  
**Time:** WF 10:10 - 12noon

## CENTER FOR CREATIVE TEACHING

**EDU2105.01            Making Computing Socially Relevant***William Doane*

Educators are beginning to attend to the challenges of developing meaningful computer science education: identifying a common core of intended learning outcomes, instructional designs, and assessments. Computer scientists are beginning to attend to the challenges of making computing relevant to communities and society and educating the next generation of computing professionals.

However, existing approaches to teaching computing tend to focus on small projects, solely for the consumption of the teacher and students in the class ("toy projects"); formal methods (the "traditional" approach); game development ("projects about toys"); or examples intended to be meaningful to the digital generation ("relevant" projects, but with a lower-case "r").

We will review existing computing curricula such as the Association for Computing Machinery's model K-12 computing curriculum and Cisco Academy; frameworks such as the media computation, robotics, and game approaches to introductory computing; and trends such as recent calls for computational thinking across disciplines to understand efforts to make computing accessible to a wide audience.

We'll learn the underlying computing topics (programming, networking, etc.) at a level of detail that will allow us to address issues in curriculum development and instructional, assessment, and evaluation planning. Students will develop learning modules that are Socially Relevant (with a capital "R") meaningful in the sense that they contribute to our understanding of and ability to improve society at large. This course will be of interest to education and computing students and those interested in computing education in service to public action. No prior programming experience is required.

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

**EDU2120.01            Sociolinguistic Voices: Identities in Text & Talk***Peter Jones*

Why all this talk about identities? Ethnic, linguistic, social, cultural, gender, interactional, sexual? Constructed, ascribed, inherited, imposed? Identities increasingly appear on the agendas of scholars of language and social life and thus in applied fields like education. Why identities, now? What are these social personae we inhabit, or get ascribed, in the course of action and interaction? Are identities linguistically constructed? What shapes whether they endure, or get hybridized, remixed, transformed? What relationships are there between identities, power and inequality? This course explores the socioculturally situated nature of identities and talks about them under a variety of names: social personae, footings, subject positions, voices. Interactional sociolinguistics, critical discourse analysis, and the ethnography of communication are tools of inquiry.

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

**EDU2130.01 Gender and Education***Rebecca Ossorio*

What role does education play in the construction of masculinity and femininity? In what ways might girls and boys experience of and outcomes from formal schooling differ? How might gender theory as well as insights into issues of power and knowledge, intersecting inequalities, and human agency inform how we approach pedagogy and education research? Through class discussion, readings and critical reflection this class will apply the lens of gender to the study of education. Topics will include the intersection of race, class, gender and sexuality; gender equity and gender achievement gaps; the legacy of Title IX; gender identity; classroom and curriculum issues; and single-sex schooling.

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

**EDU2180.01 Principles of Developing Literacies***Michele Whipple-Solomon*

Historically, literacy has been linked directly with one's ability to read the written word. But, how do we define literacy in our modern society? As we now settle into the 21st century, questions have been raised about the changing nature of literacy, what constitutes a literate person, and the varying definitions of "text, " as they pertain to this new, technologically savvy, world. Educators at all levels are asking: What qualifies as a text in today's educational settings? Is a bus schedule, a Shakespeare play, a basal reader story, or a web page each an equally meaningful and valued text? What are the various theoretical approaches to literacy instruction? How do these theories transfer into classroom curriculum and instruction? And, what are the political implications of our literacy choices? This course will explore these questions in an effort to understand the underlying principles which guide how educators - from the classroom to the policy board - currently approach texts and literacy in our society.

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

**EDU4401.01 Capstone in Education***Peter Jones*

In the Capstone, students consolidate and build on their prior study in the College to create a portfolio of advanced work reflecting their understanding of education as a field of practice and research. Students build by pursuing research into unifying concepts informed by sustained observation in schools. The aim is for students to generate disciplined perspectives on teaching, research, community, and policy that can prepare them for thoughtful action in educational arenas.

**Prerequisites:** This course is required for MAT students. It is open to others studying education upon submission of a page-long proposal to the instructor outlining the nature of their advanced work. Send proposals to Peter Jones (pjones@bennington.edu) by November 1. Students will be notified of their status in the course by November 9.

**Credits:** 4  
**Time:** W 8:20 - 12noon

<b>DANCE</b>
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**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 2:10 - 4pm  
*(This course meets the first seven weeks of the term.)*

**DAN2201.01            Experiential Anatomy***Ione Beauchamp*

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

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

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

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

**DAN2214.01            Movement Practice: Beginning Dance Technique***Joseph Poulson*

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:**                        TF 8:10 - 10am

**DAN2305.01 East African Dance***Robert Ajwang*

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

**Prerequisites:** None.  
**Credits:** 1  
**Time:** MTh 8:10 - 10am  
*(This course meets the second seven weeks of the term.)*

**DAN4113.01 Movement Practice: Clear and Simple Ballet***Richard Siegal*

The study of ballet offers unique opportunities and challenges for the modern dancer. It embodies at a deep level the logic of physics and mechanics. Class will follow the traditional format of barre, followed by center work and traveling phrases across the floor. We will focus on alignment and anatomical principles, to develop a safe practice that increases strength, ease and precision.

**Prerequisites:** Prior movement training and permission of the instructor.  
**Credits:** 1  
**Time:** TF 2:10 - 4pm  
*(This course meets the second seven weeks of the term.)*

**DAN4116.01 Improvisation/Composition***Kota Yamazaki; Richard Siegal*

Working in two areas of dance-making – improvisation practice and composing practice – we will work to develop more advanced skills, and examine the relationship between improvisation and composition.

In the performance of improvisation, being is more important than doing. "Being" opens your mind and body to more possibilities and allows you to react to perceptual information in unexpected ways. In this class, we'll examine space, time, emotion, communication, and imagination, using various formats of improvisation. Texts chosen by the instructor and students may be used to investigate how we can use specific information and images as a tool in structuring the performance of improvisation. Additionally, compositional framing practices will lead to the in-class development and showing of solo and groups works.

Kota Yamazaki will be the instructor for the first seven weeks of the term. Richard Siegal will be the instructor for the second seven weeks of the term.

**Prerequisites:** Prior work in dance improvisation and composition, and permission of the instructor.  
**Credits:** 2  
**Time:** W 2:10 - 6pm

**DAN4286.01 Collaboration in Light, Movement, and Clothes***Michael Giannitti; Daniel Michaelson; Dana Reitz*

Visual elements are a significant component of performance, whether it be theater, performance art, music or dance. With many performance projects, there is little time to contemplate, rethink or adjust designs in the actual performance space; there is rarely an opportunity to watch a collaborative art develop.

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

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

**Prerequisites:** Previous experience in drama, dance, or visual arts: in creating, directing, performing, and/or designing.  
**Corequisites:** Dance or Drama lab assignment.  
**Credits:** 4  
**Time:** MTh 10:10 - 12noon

**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:** Permission of the instructor.  
**Credits:** 1  
**Time:** MTh 2:10 - 4pm  
*(This course meets the first seven weeks of the term.)*

**DAN4321.01 Technique, Phrasing, and Performance***Dana Reitz*

This is designed for those who are interested in discovering and developing a sense of personal movement phrasing, and want to find new ways of making phrases. Full attention is paid to detail, nuance, and finesse of any phrase material that is made. Students use phrasing as a way to explore compositional, technical and performance issues and consider how aspects of dance making, technique and performance directly affect and inform phrasing.

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

**Prerequisites:** Intermediate level experience in dance and permission of the instructor.  
**Corequisites:** Dance Workshop (Thursday 6:30 - 8pm).  
**Credits:** 2  
**Time:** MTh 2:10 - 4pm  
*(This course meets the second seven weeks of the term.)*

**DAN4344.01                    Movement Practice: Advanced Dance Technique***Kota Yamazaki; Richard Siegal*

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.

Kota Yamazaki will be the instructor for the first seven weeks. Richard Siegal will be the instructor for the second seven weeks.

**Prerequisites:**                    Prior dance experience and permission of the instructor.  
**Corequisites:**                    Dance Workshop (Thursday 6:30 - 8pm).  
**Credits:**                                2  
**Time:**                                    TF 10:10 - 12noon

**DAN4357.01                    Improvisation Ensemble for Dancers & Musicians***Susan Sgorbati; Bruce Williamson*

This course focuses on work in the performance of improvisation. For dancers, special attention is given to the development of individual movement vocabularies, the exploration of forms and emergent structures. For musicians, special attention is given to creating rhythms and sonorities which can then be manipulated and developed while interacting with dancers in the moment. Dancers are expected to have experience with improvisation in performance and are asked to provide a structure for the group. Musicians should have basic skills on their instrument and be able create and convey a sense of form to other musicians in an efficient way. Both dancers and musicians will meet together on Thursdays.

**Prerequisites:**                    Prior experience and training in either dance or music, and permission of the instructor.  
**Corequisites:**                    For Dancers: Dance Workshop (Thursday 6:30 - 8pm), Dance or Drama lab assignment.  
**Credits:**                                4  
**Time:**                                    MTh 4:10 - 6pm

**DAN4670.01                    Dance Performance Project: African Improvisations***Robert Ajwang*

This class will draw on Tanzanian dance forms as a source of inspiration for improvisational explorations including song and narrative. Students will use everyday life experiences to create gestures and movements. Selected readings will be used to further understand the process of improvisation in this context. Our work will culminate in a performance piece that will be performed in both studio and Martha Hill concerts.

**Prerequisites:**                    Prior experience with African dance forms and permission of the instructor.  
**Credits:**                                1  
**Time:**                                    MTh 8:10 - 10am  
*(This course meets the first seven weeks of the term.)*

**DAN4678.01 Dance Performance Project: Chain Reaction**

*Joseph Poulson*

Collaborating in a group is a dynamic process of momentum and choice making. We will work individually and collectively, generating material that is intended to challenge our athleticism, communication skills and movement invention. This is a performance piece for a small group of five to seven dancers who can meet twice a week for the first seven weeks of the term. It will be performed in one of the scheduled concerts during the second half of the term.

**Prerequisites:** Audition, to be scheduled.  
**Credits:** 2  
**Time:** W 8:20 - 12noon  
*(This course meets the first seven weeks of the term.)*

**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), and Dance or Drama lab assignment.  
**Credits:** 2  
**Time:** W 6:30 - 8:20pm

<b>DRAMA</b>
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**DRA2111.01                    Adaptation***Sherry Kramer*

Adaptation: A writer is a reader moved to imitation.

Appropriation, repurpose, pastiche, hybrid, sampling, remix, in conversation, mash up. Everyone knows that when you steal, steal from the best. When we write we may borrow the structure of a sonata, the plot from a story, the tang and tone of a novel, and characters from our own lives. Is everything we write adaptation? We will read 3-5 works of literature, watch movie and musical adaptations, adapt a fairy tale, a poem, a news item, an inanimate object, a song, and a short story.

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

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

There is a great difference between a prop and an object on stage that is built or filled with the dramatic forces of a play. Such objects become metaphors, they become fresh comprehensions of the world. In the 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:**                None.  
**Credits:**                        4  
**Time:**                            Th 2:10 - 6pm

**DRA2120.01                    Word Play: Sounds That Make Sense***Jean Randich*

In daily life and on stage, every word is an action. In this course we will mine the rhythms, images, textures, sounds, structures, and metaphors occurring in dramatic text. Focusing on classical and contemporary plays, we will discover how the text communicates the world of the play. Employing a variety of rehearsal techniques, such as displacement strategies, task performance, resistance exercises, repetition, concretizing thought, and one-upmanship, we will work to connect to thought in a real, physical, and authentic way. Students will work individually and as an ensemble. A commitment to physical exploration, risk-taking, and a sense of play is welcome.

For the final project each student will present a fully physicalized scene and/or monologue from one of the plays studied.

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

**DRA2122.01                    Beat by Beat***Dina Janis*

Students in this class will read a selection of plays and be required to analyze and explore these plays beat by beat in class discussion and weekly critical writing exercises. This is a script interpretation class in which theme, dramatic structure and arc, character development, tone, style and extensive study of the given playwrights and their influences will be explored in detail. This is not a performance class, though it is suggested for actors, directors, playwrights, designers, and students from other disciplines interested in dramatic literature.

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

**DRA2170.01                    The Actor's Instrument***Jenny Rohn*

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

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

**DRA2216.01            The Scene: Theatrical Design History***Michael Giannitti*

Stage design is a magnificent art form dating back over 2000 years. Through the study of design for the theater, we can learn not only the history of design and stagecraft, but also gain insight into the world view and concerns of the designers and their audiences. Throughout the history of western theater, design has supported or confronted the outlook and beliefs of its patrons. In this course, we will examine how design has evolved, both in relation to changing values in society as well as the emergence of applicable technology. The fascinating, newly published book *Making the Scene* by Brockett, Mitchell and Hardberger will be the primary text; it will be supplemented with some additional readings. Class work will consist of readings, research, class presentations and short papers.

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

**DRA2228.01            Light Art***Michael Giannitti*

What is light art? How does one look at, think about, and describe this inherently cross-disciplinary medium? We will start with a look at some prominent light artists, such as Olafur Eliasson, James Turrell, Dan Flavin, Jenny Holzer and others who have worked with light bulbs, projection and/or daylight, followed by a brief look at the work of acclaimed cinematographers. Participants will learn to respond critically to these images, both in presentations and in writing; will learn the fundamentals of operating common light sources, including incandescent, fluorescent and LED; and then will design and make light art pieces of their own.

**Prerequisites:**            None.  
**Credits:**                    2  
**Time:**                        TF 10:10 - 12noon  
*(This course meets the second seven weeks of the term.)*

**DRA2238.01            Architectural Light***Michael Giannitti*

Light and architecture partner in shaping the appearance and our experience of all structures and spaces. This course will explore the interaction and interrelationship of light and architecture, from the perspectives of aesthetics, functionality and economics. Topics will include human vision and perception, color science of light sources, human factors in lighting design, daylight, developing lighting design ideas and approaches, applications of lighting technology, lighting considerations for different kinds of spaces, lighting for visual impact, and energy efficiency. Course work will consist of readings, demonstrations and discussions in class, and weekly assignments.

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

**DRA4103.01                    The Concentrated Moment: The Art of Auditioning***Jenny Rohn*

Auditions are an opportunity to develop your artistic voice and your confidence in that voice through self-critique. In this class we will work to demystify the process of auditioning and understand how to prepare and present work under challenging circumstances. We will cover cold readings, monologue and prepared scenes, with an in depth look at each step of the process, from the artist's point of view. We will address physical movement, text analysis, making choices, taking direction, interviewing, prep and post audition activity in order to experience the entire audition as a work of artistic expression. We will work towards developing a sense of self-evaluation that allows us to be independent of the need for feedback as well as the skills to participate in constructive feedback sessions. Students present work weekly.

**Prerequisites:**                    Permission of the instructor.**Credits:**                                2**Time:**                                    W 9:30 - 12noon**DRA4116.01                    The Magical Object - Intermediate Level***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 critical paper, write a small play that contains a magical object, and, as their final project, build/create that magical object.

**Prerequisites:**                    Students interested in taking this course must email a five page sample of their work to SKramer@bennington.edu by November 1. 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**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 2:10 - 4pm

**DRA4176.01**                    **Scenes from Dramatic Literature: Wendy Wasserstein**  
*Dina Janis*

This advanced level scene class will be run in a traditional conservatory master class format. Students will be required to read the canon of Wasserstein's work during the first several weeks of the term, choose scenes and monologues to work on, find scene partners, rehearse extensively weekly with their scene partners, present each and every week of the term, possibly culminating in an end of term showing. Rigorous and extensive out side of class rehearsal and research is assumed.

**Prerequisites:**                Extensive acting training and permission of the instructor.  
**Credits:**                        4  
**Time:**                            W 2:10 - 6pm

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

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

**Prerequisites:**                *DRA2210 Introduction to Costume Design: Fig Leaves in the Theatrical Garden* or permission of the instructor.  
**Corequisites:**                Costume lab assignment.  
**Credits:**                        4  
**Time:**                            T 10:10 - 12noon, T 6:30 - 8:20pm

**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 explore a play using Viewpoints. Our primary focus will be to discover the unique inner world of each character, how it manifests itself physically, how it affects interactions with other characters, the world of the play, and ultimately the use of the text.

**Prerequisites:**                Permission of the instructor, and a previous dance or drama course.  
**Corequisites:**                Dance or Drama lab assignment.  
**Credits:**                        4  
**Time:**                            TF 10:10 - 12noon

**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 1 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 - 10:10pm

**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. Reading will include: *A Dream of Passion* by Lee Strasberg, *On Method Acting* by Dwight Easty, *An Actor Prepares* by Constantin Stanislavski. An attempt will be made to demystify this often misunderstood, basic acting technique.

**Prerequisites:** Previous Drama or Dance training.  
**Credits:** 4  
**Time:** TF 2:10 - 4pm

**DRA4286.01 Collaboration in Light, Movement, and Clothes**

*Michael Giannitti; Daniel Michaelson; Dana Reitz*

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

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

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

**Prerequisites:** Previous experience in drama, dance, or visual arts: in creating, directing, performing, and/or designing.  
**Corequisites:** Dance or Drama lab assignment.  
**Credits:** 4  
**Time:** MTh 10:10 - 12noon

**DRA4302.01 Faculty Performance Production: Romeo and Juliet**

*Jean Randich*

Shakespeare's early tragedy, *Romeo and Juliet*, ripples with lush poetry, bawdy comedy, and raw violence, culminating in a headlong chase to a sudden end. Wildly popular in Shakespeare's time and equally in our own, *Romeo and Juliet* nevertheless poses unsettling questions about love, life, and death. We will focus on uncovering just how embedded in Elizabethan conventions Shakespeare's play is, and tease out how these issues resonate today. We will work as an ensemble incorporating fights, dancing, and music into an intense, pared down version of the play. The goal is to speak the speech, fight the fights, and play the play authentically, delivering a 2011 punch.

**Prerequisites:** Auditions will be held the first week of the Spring 2011 term. Actors are requested to audition with a Shakespearean monologue of their choice. Musicians, dancers, composers, designers, and other artists are encouraged to audition as well.  
**Credits:** 4  
**Time:** TWThF 7 - 10pm, and some weekends

**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.  
**Credits:**                        4  
**Time:**                            T 2:10 - 6pm, F 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:**                            T 8:20 - 12noon

<b>FOREIGN LANGUAGES</b>
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CHINESE**CHI2115.01 Contemporary Chinese Poetry***Ginger Lin*

While the language of classical Chinese poetry is practically inaccessible to even today's native speakers of Chinese, the poetry of the five contemporary poets studied in this course is written in the vernacular and serves as a rich source of authentic texts for this course, which integrates language learning with poetry study. The five poets, all born after 1980, each offer a unique perspective into the changing society and culture of modern China. Through reading and discussing these poets as well as writing their own poems in Chinese, students will gain insights into the changing culture of modern China, while building on their competencies in listening, speaking, reading and writing Mandarin Chinese. Conducted in Chinese. Introductory level.

**Prerequisites:** One term of Chinese or permission of the instructor.**Credits:** 4**Time:** MWTh 6:30 - 8:20pm**CHI4115.01 East Meets West***Ginger Lin*

The stories of Chinese immigrants to America and their children provide a rich source of material for the study of comparative cultures and intercultural encounters. In this course we will read and discuss a selection of these stories in Chinese. Students will build on their competencies in reading, writing, listening and speaking Mandarin Chinese while seeking to find insights into Chinese culture, how it differs from Western culture and how these differences may cause misunderstandings and miscommunications. Conducted in Chinese. Intermediate-low level.

**Prerequisites:** Three terms of Chinese or permission of the instructor.**Credits:** 4**Time:** MWTh 4:10 - 6pm**CHI4701.01 Decade of Change: The Chinese Cultural Revolution***Yinglei Zhang*

On May 16, 1966, Mao Zedong, the Chairman of the Communist Party in China, launched the Cultural Revolution initiating a decade of widespread social and political upheaval. As Chairman Mao sought to eliminate capitalism with all of its accompanying evils, he changed the structure of Chinese society as well as the rhythm of everyday life for all of its citizens. The impact on the country was profound. By analyzing selected stories, movies, and dramas, students will understand the main events and initiatives of the Cultural Revolution and their impact on everyday people. Conducted in Chinese. Advanced-level course.

**Prerequisites:** Five terms of Chinese or permission of the instructor.**Credits:** 4**Time:** WF 10:10 - 12noon

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:** One term of French at Bennington or permission of the instructor.

**Credits:** 4

**Time:** MWTh 8:10 - 10am

**FRE4116.01 Who is Really French?***Jean-Frederic Hennuy*

The notion of French exceptionalism is deeply embedded in the nature of the French national identity. This course will explore the French nation's self-image, how it portrays itself in both texts (fiction and non-fiction) and visual arts (such as painting and cinema). Throughout the term, students will complete a variety of written and oral exercises, with particular emphasis placed on the ability to use language to analyze and discuss specific cultural aspects of France. Conducted in French. Low-intermediate level.

**Prerequisites:** Three terms of French or permission of the instructor.

**Credits:** 4

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

**FRE4212.01 Art of Persuasion: French Literature and Rhetoric***Jean-Frederic Hennuy*

In this course we will read closely different genres of texts ranging from drama and fiction to poetry and oratory, from the sixteenth century to the present. Through the analysis of these texts we will discover all the subtleties and complexities of communication, rhetorical devices and the art of persuasion. Students will be responsible for regular assignments and oral presentations that will help them not only to improve their reading, speaking and writing skills but also to develop their ability to recognize, deconstruct and analyze the different rhetorical devices used by writers. Conducted in French. High intermediate level.

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

**Credits:** 4

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

**FRE4715.01                    Absolutism and Its Discontents***Stephen Shapiro*

This course will examine the relationship between cultural forms (architecture, garden design, art, music, opera, ballet, literature, etc.) and power at the court of Louis XIV. We will focus our attentions on primary texts and cultural artifacts from the period while examining modern perspectives (including film) on the Golden Age of French Classicism at Versailles. We will also examine the counterculture that questioned the royal cultural machine in order to place the monolithic century of Louis XIV in a new perspective. Our study of seventeenth-century France will draw us into important contemporary debates concerning the relationship between art and power as well as dissent and public action. Conducted in French. Advanced level.

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

**Credits:**                        4

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

ITALIAN**ITA2108.01                    Unlocking Italian Culture II***Barbara Alfano*

Entering the worlds of Italy is an integral part of learning the language. Students will continue exploring Italian culture through ideas of space, supported by role-play, music, film, videos, and the Internet, along with different authentic materials. Meanwhile, students will also advance in the study of the language by continuing to develop 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:**                            MWTh 8:10 - 10am

**ITA4102.01                    Italy Through Regional Contexts***Barbara Alfano*

There are as many Italies as the 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 students 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, culture, and literature will be supported by individual 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:**                            MWTh 10:10 - 12noon

**ITA4602.01                    America in Italy***Barbara Alfano*

Whether as a myth, or as a geopolitical space, the United States of America holds a unique place in the history and in the collective imagery of Italians. How does Italian culture confront its own cultural construct of the U.S.A. and what is it that makes Italians rediscover and reinvent America still today? What is the myth made of? This course focuses on ideas of America through Italian literature and film, exploring also TV productions and journalistic reportage, in particular for the section devoted to the post-9/11 years. Students will expand their knowledge of Italian culture, history, and literature while improving their critical analysis, writing, and research skills. Conducted in Italian. Intermediate-high and advanced levels combined.

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

**Credits:** 4

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

JAPANESE**JPN2107.01                    Social Expectations for Japanese Children***Ikuko Yoshida*

Japanese children are expected to behave and communicate in very specific ways. Students will understand these expectations by analyzing Japanese children's books and Japanese animation. Students will also examine how gender differences are depicted in children's books and animation. Throughout the course, students will continue to develop their skills in interacting in Japanese by stating and supporting their opinions in discussions focusing on narrative texts. Approximately 60 new Kanji will be introduced. As the final project of the course, students will write their own children's book in Japanese. Conducted in Japanese. Introductory level.

**Prerequisites:** One term of Japanese or permission of the instructor.

**Credits:** 4

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

**JPN4116.01                    Life and Death in Modern Japanese Films***Ikuko Yoshida*

In this course, students will examine how Buddhism has influenced Japanese thought about the after-life and analyze how Japanese views on the relationship between life and death are depicted in recent Japanese films. As a theme of Japanese films, the Buddhist belief of reincarnation is very popular and has been used in various genres. Therefore, in this course students not only learn and discuss the history and beliefs of Buddhism and its influences in society, but also they analyze how death and a common theme, reincarnation, are depicted in different genres such as love stories and fantasy. Throughout the course, students will develop both their linguistic skills and cognitive skills by discussing their understanding of Buddhist beliefs and analyzing Japanese perspectives on death and reincarnation. Individual projects are required. Conducted in Japanese. Intermediate-low level.

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

**Credits:** 4

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

**JPN4201.01                    What Do Japanese Students Learn About WWII?***Ikuko Yoshida*

In this course, students study World War II from the Japanese point of view, as well as reinforcing their previous knowledge of Japanese language and culture. Historical events such as the bombings of Pearl Harbor and Hiroshima can be perceived differently depending on whether you study them in Japan or in America. In other words, history textbooks in Japan and in America don't necessarily share the same perspectives on the same event. Students will examine the Japanese point of view by reading Japanese history textbooks, novels, and essays. Films are used throughout the course to help students understand Japanese language and culture pragmatically. Individual writing projects are required. Conducted in Japanese. Intermediate-high level.

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

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

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

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

SPANISH**SPA2105.01                    Imported Identities: The Language of Persuasion II***Jonathan Pitcher*

Students with burgeoning linguistic skills will learn the language through an immersion in Latin American painting over the second half of this full-year introduction to the Spanish-speaking world. While there will be some discussion of standard tactics such as stylistic nuances and artists biographies, it is expected that we will continue to develop sufficient linguistic ability to focus on movements, ranging from the republican art of nation-building in the 19th century to modernism, magical realism, and the postmodern, thus treating the works as ideologemes, representations of political and social import. The material traditionally associated with introductory language courses - 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. Conducted in Spanish. Introductory level.

**Prerequisites:**            One term of Spanish or permission of the instructor.  
**Credits:**                    4  
**Time:**                        TWF 4:10 - 6pm

**SPA4112.01                      Cartoon Culture***Sarah Harris*

What are cartoons? Why study them? What do they have to do with Spanish culture? Students in this course will consider the theoretical and artistic concerns that graphic narratives raise, especially in the interaction between text and image. We will examine the gradual evolution of the so-called *historieta* from its historical relegation to the realm of the juvenile and lowbrow, to the more recent boom in the academic and critical legitimacy of graphic novels. Our exploration will encompass comic strips, cartoons, and graphic novels from Spain, critical analyses, articles about the art form, as well as films and works of literature inspired by cartoons. Throughout, we will investigate what these media expose about, and how they simultaneously influence, the cultures from which they emerge. The focus of the course will be on student-generated discussion and critical thinking about these media, but continual practice in all four major areas of language (listening, speaking, reading, and writing) will be essential. Students will learn to defend their own ideas in spoken and written language. We will explore grammatical and linguistic questions as they arise naturally in the classroom. Conducted in Spanish. Intermediate-low level.

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

**SPA4215.01                      Thresholds of Identity***Sarah Harris*

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

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

**SPA4706.01                      How the "Boom" Went Bust***Jonathan Pitcher*

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

**Prerequisites:**                      Six term sof Spanish or permission of the instructor.  
**Credits:**                                      4  
**Time:**    TF 2:10 - 4pm

<b>LITERATURE</b>
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**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

**LIT2111.01                    Adaptation***Sherry Kramer*

ADAPTATION: A writer is a reader moved to imitation.

Appropriation, repurpose, pastiche, hybrid, sampling, remix, in conversation, mash up. Everyone knows that when you steal, steal from the best. When we write we may borrow the structure of a sonata, the plot from a story, the tang and tone of a novel, and characters from our own lives. Is everything we write adaptation? We will read 3-5 works of literature, watch movie and musical adaptations, adapt a fairy tale, a poem, a news item, an inanimate object, a song, and a short story.

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

**LIT2127.01                    The Literature and Philosophy of Innocence***Katie Peterson*

Poet Wallace Stevens writes: "There may always be a time of innocence. There is never a place." Accused criminals plead not guilty; they do not plead innocent, though they are innocent until proven guilty. English poet William Blake wrote two books called *The Songs of Innocence* and *The Songs of Experience*, and though he would let you purchase Innocence on its own, you could only acquire Experience if you also bought Innocence. Is innocence a time, a place, or a state of mind, and is it forever lost? Writing and philosophy have much to say on the subject. This course brings together readings in which innocence is a central concern. Topics to be discussed might include: the garden of Eden, and Paradises, generally considered; the link between sexual innocence and political innocence; the slaughter of the innocents; children and childhood; and, of course, guilt. Readings will include: the book of Genesis, Rousseau, William Blake, William Wordsworth, Henry James, Thomas Hardy, Bertolt Brecht, C.S. Lewis, Penelope Fitzgerald, Louise Gluck. Students will write two papers.

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

**LIT2128.01                    English Literature in the Age of Sensibility***Dan Hofstadter*

This course is devoted to writing in the period between 1790 and the 1840s, when fiction and poetry had begun to reflect domestic life, everyday speech, and the nuances of friendship, romantic passion, and parenthood. We will read major novels by Jane Austen, the Brontës, and Ann Radcliffe, and study poetry and prose by Keats, Byron, and Shelley. We will attend in particular to the role of women, not only in Austen and the Brontës but also, for instance, in Shelley's *The Cenci*, which concerns the circumstances behind judicial murder of a woman. Students will write two essays.

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

**LIT2132.01 Recent Fiction From India and Pakistan***Brooke Allen*

Since its Independence in 1947, India has produced some of the best novels of the English-speaking world. Recently Pakistan, separated from India in the subcontinent's post-Independence Partition, has also begun to generate fiction with an international following. In the last few years, Indian and Pakistani fiction has moved away from specifically post-colonial concerns towards an engagement with the pressing issues of the new century: globalization, relations with the West (in particular the American superpower), cultural and religious identity, and the persistence of feudal social patterns in the face of burgeoning modernity. In this course, exploring literary influences and antecedents as well as cultural contexts, we will read novels written since the mid-1990s, including work by Rohinton Mistry, Mohsin Hamid, and Anita Desai. Students will write two essays.

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

**LIT2155.01 Satire***Brooke Allen*

Satire has proved a remarkably resilient and even stable genre, from the plays of Aristophanes in the fifth century BC up to The Colbert Report. How can we define satire? Does it have any rules, any standards and styles that persist across the centuries? How does the satirist disguise his voice and hide behind different personae? What are the satirist's technical tools? How does the good-natured Horatian satire differ from the savage Juvenalian variety, and are these categories still useful when it comes to current examples of the genre? In this course we will read works by Aristophanes, Lucian, Horace, Juvenal, Petronius, Erasmus, More, Cervantes, Moliere, Swift, Dryden, Pope, Voltaire, Austen, and, moving into the modern age, George Orwell, Evelyn Waugh, and Terry Southern. We will frequently refer to present-day examples (SNL, The Onion, et al.) insofar as they relate to the classic works under discussion and help contribute to a working definition of satire. Students will write two essays.

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

**LIT2157.01 Plague: History and Literature***Annabel Davis-Goff; Carol Pal*

"Plague" is a term that terrifies. In history, literature, and medicine, it works at a deep and awful level. But what are the component parts of this horror? During the first half of the term, we will read novels that treat epidemics both literally and metaphorically: Maugham, Camus, Saramago, etc. In the second half of the term we will examine the pre-modern precursors for these texts. We read and analyze documents produced during historical episodes of plague, from the Plague of Athens in 430 B.C. to the Plague of London in 1665.

Annabel Davis-Goff will teach the first half of the term. Carol Pal will teach the second half of the term.

Students who have previously taken *HIS2111 The History of Medicine to 1800* may not enroll in this course.

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

**LIT2164.01 Cultural Legacies of Argentina's "Dirty War"**

*Marguerite Feitlowitz*

The Gentlemen's Coup of 1976 ushered in years of terror, the forced disappearances of 30,000 citizens and the establishment of hundreds of secret torture centers. Unprecedented in scope and complexity, this period of state terrorism had been foretold, in precise detail, by Argentina's greatest living playwright (Griselda Gambaro), who would be forced into exile by the regime. We will study not only the repression itself, but also selected texts by Gambaro, the poet Juan Gelman, the novelist Marta Traba, as well as works of visual and cinema artists of the repressive 1970s and their complicated aftermath.

**Prerequisites:** None.  
**Credits:** 2  
**Time:** MTh 10:10 - 12noon  
*(This course meets the first seven weeks of the term.)*

**LIT2213.01 Eighteenth-Century England: History and Literature**

*Annabel Davis-Goff; Carol Pal*

An exploration of England in the "long eighteenth century", when the nation lurched through the rapid series of cultural changes that would eventually define its course into modernity. Beginning with the Restoration in 1660, we discuss Empire and Enlightenment, in addition to the South Sea Bubble, the Industrial Revolution, and the culture of the coffee house. The course will be taught in two parts. In the second half of the term we will read the work of eighteenth-century writers such as Defoe, Sterne, and Burney.

Carol Pal will teach the first half of the term. Annabel Davis-Goff will teach the second half of the term.

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

**LIT2237.01**                    **Welty, Woolf, O'Connor: Inside the Writing Life**  
*Rebecca Godwin*

In this class, we will explore the writing process by considering the work of three writers who had plenty to say about it. We'll read Virginia Woolf's *A Writer's Diary*, Eudora Welty's *One Writer's Beginnings*, and selections from Flannery O'Connor's *A Habit of Being* and *Mystery and Manners*, along with novels and short fiction by these prolific writers, including *To the Lighthouse*, *The Optimist's Daughter*, *The Complete Stories of O'Connor*, and others. In addition to critical papers, students keep their own writing journals. Come prepared to read, write, and discuss with vigor and rigor.

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

**LIT2263.01**                    **Literary Biography**  
*Deirdre Bair*

We will explore a historical overview of the genre before turning to textual analysis of some leading figures about whom many biographies have been written. Among the subjects are James Joyce, John Keats, Virginia Woolf, and Sylvia Plath. Students will write two papers on aspects of biography that we will explore during classroom discussion. These can include (among others) methodology, comparative analysis, or actual biographical research and writing.

Course requirements: two papers, one at mid-term, the other a final. Length should be appropriate to the subject but a minimum of eight pages is required.

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

**LIT4110.01**                    **Worlds Within Worlds: Place in Literature**  
*Marguerite Feitlowitz*

A great work of art is a world unto itself, which is not to say it was created in isolation from the so-called real world or from other invented worlds. How does a text draw us into its orbit and what literary elements function to keep us there? We will define place liberally, and study the way a variety of writers in multiple genres handle geography, flora, fauna, kinship, history, myth, as well as characters' habits of mind, belief, and speech. Expect to write every week, in myriad forms. A longer final project will be due at the end of term.

**Prerequisites:**            Email writing sample to mfeitlowitz@bennington.edu by November 1. Class list will be posted by November 8 on the Literature bulletin board on the second floor of the barn.  
**Credits:**                    4  
**Time:**                        W 2:10 - 6pm

**LIT4112.01            The Classical Style***Dan Hofstadter*

In much of the 16th and 17th centuries, Europeans were concerned to identify the characteristics of classicism. This, they felt, was the one style suitable for all the arts, yet its elaboration proved elusive. In this course we will first look at the characteristics of the classic style already elaborated in antiquity, in Tragedy, for instance; next, at how Shakespeare used North's Plutarch translation to fashion *Coriolanus*, his most classical play, and at how Racine, with his deeply Christian concerns, reprised Euripides (already a less-than-classical writer). Illustrations from classic art (early Michelangelo, Raphael, Sebastiano del Piombo, etc.) and classicizing Baroque masters (Guido Reni, Guercino, Poussin) will be shown to vivify the discussion. Students will write two essays.

**Prerequisites:**            Permission of the instructor. Submit a brief statement of interest to DHofstadter@bennington.edu by November 1. Class list will be posted by November 8 on the Literature bulletin board on the second floor of the barn.

**Credits:**                    4

**Time:**                      WF 10:10 - 12noon

**LIT4165.01            Historical Fictions/Fictional Histories***Marguerite Feitlowitz*

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

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

**Prerequisites:**            Submit writing sample to mfeitlowitz@bennington.edu by November 1. Class list will be posted by November 8 on the Literature bulletin board on the second floor of the barn.

**Credits:**                    4

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

**LIT4212.01            Reading and Writing Personal Essays***Rebecca Godwin*

"In a personal essay," writes Philip Lopate, "the writer seems to be speaking directly into your ear, confiding everything from gossip to wisdom." In this class, we'll read and talk and write about a range of essays, from the earliest to the most contemporary. Inspired by glorious example, we'll start small, making forays into the form as we work towards producing longer essays. Intensive involvement in reading, writing, and talking is an absolute requirement. Among the likely texts: *The Best American Essays of the Century*, edited by Joyce Carol Oates, and *The Art of the Personal Essay*, edited by Philip Lopate.

**Prerequisites:**            Permission of instructor. Email creative writing sample of 3 to 5 pages to rgodwin@bennington.edu no later than November 1. Class list will be posted by November 8 on the Literature bulletin board on the second floor of the barn.

**Credits:**                    4

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

**LIT4238.01**                      **Reading and Writing Poetry: The Lyric Tradition**  
*Camille Guthrie*

In this course we will read from the lyric tradition of poetry and use its wildly varying content and forms to develop our own writing. A lyric poem, in simple terms, must be brief, be one (Coleridge), be "the spontaneous overflow of powerful feelings" (Wordsworth), and finally, be intensely personal and subjective (Hegel). This tradition--the lyric's brevity, harmony, and subjectivity--has been often tested and expanded, especially by poets of the 20th century and after. We will read work from the Classical period, the Renaissance, the Romantic era, Modernism, and from contemporary poetry; there will be a special focus on the Romantic poets, as their innovations came to define what we call the lyric poem today. Students will read a poet or more a week and write mimetic exercises to expand their poetic skills. We will write a lot: inspired imitations and our own work. In addition, there will be critical responses, an independent study of a contemporary poet, recitations, and a final portfolio of revised poems due at the end of the semester.

**Prerequisites:**                Email a sample of poetry (3-5 pages) to cguthrie@bennington.edu by November 1. Class list will be posted by November 8 on the Literature bulletin board on the second floor of the barn.  
**Credits:**                        4  
**Time:**                            TF 10:10 - 12noon

**LIT4274.01**                      **James Joyce's Ulysses**  
*Deirdre Bair*

The course consists of a close reading of the text, chapter by chapter, supplemented by lectures and brief related readings in Irish literature and history. There will be enough references made to *Dubliners* and *Portrait of the Artist as a Young Man* that students will benefit from a familiarity with these writings, although they are not required reading.

Course requirements consist of two papers: a mid-term of 8-12 pages, and a final of the appropriate length for the topic.

**Prerequisites:**                Critical writing sample to deirdrebaire@att.net by November 1. Class list will be posted by November 9 on the Literature bulletin board on the second floor of the barn.  
**Credits:**                        4  
**Time:**                            MW 10:10 - 12noon

**LIT4316.01**                      **Devotional Poets**  
*Katie Peterson*

To be devoted is to attempt single-mindedness: to exclude all other subjects but the subject one is devoted to. A devotion also indicates an act of contemplation based in a perception of beauty. Historically, poets have fixed their devotions on God; gradually, poets chose nature as their subject; more recently, devotional poets have sought their objects in human bodies, though the spirit of devotion has remained the same. This course will introduce students to devotional poets from the oral tradition to the present. We will begin with the Bible and St. John of the Cross. We will then look at the work of selected Metaphysical (John Donne, George Herbert), Victorian (Emily Dickinson, Gerard Manley Hopkins), Modern (John Berryman, William Everson), and Contemporary (Carl Phillips, Fanny Howe) poets. Three papers, one recitation, discussion.

**Prerequisites:**                Permission of the instructor. Class list will be posted by November 8 on the Literature bulletin board on the second floor of the barn.  
**Credits:**                        4  
**Time:**                            MTh 2:10 - 4pm

<b>MUSIC</b>
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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

**MUS2011.01 Sage City Symphony (Community Orchestra)***Music Faculty*

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

**Prerequisites:** Audition. Contact Suzanne Jones, x4510, for details.  
**Credits:** 1  
**Time:** Su 6 - 8:45pm

**MUS4224.01 Instrument Building***Nicholas Brooke*

A course on instrument building in the 20th century, focusing on experimental instruments and unheard-of sounds. A survey will introduce students to the innovations of Harry Partch, new gamelans, circuit bending, and intonation theory. Students are required to design, construct, and perform on at least two different instruments during the term. Students will be asked to be critical about the visual and sonic aesthetic of their new instruments, and to explore how instrument design can reinvent musical tradition and performance practice. Class will also regularly use, restore, and adapt the Schonbeck instrumentarium at Bennington College.

**Prerequisites:** Prior work in music. Permission of the instructor.  
**Credits:** 2  
**Time:** T 8:30 - 10:20pm

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

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

**MCO4361.01                    Whose Opera?***Kitty Brazelton*

Looking for six able composers, six able writers and six able singer/actors. Or those who combine these abilities. Example of bi-weekly assignment: short operatic sketch by six teams of writer-composers for singer-actors. Writer starts - delivering libretto to composer who sets words to music, and team delivers sketch to class one week later. After sketch is critiqued in class, singer-actor(s) prepare sketch for following week with composers musical assistance. Writers must contribute to performance in some way as well. Finished sketches presented at Music Workshop during term. Course will culminate in evening-length public showing of successful sketches.

No musical style requirements. For writers: a clear understanding of spoken word and the sonic effects of language. For actor/singers: self-directed quick-study acting ability. For everyone: enough music literacy to speed communication but sight-reading not required - willingness to learn, imagination, memory, acting ability, and good intonation crucial.

**Prerequisites:**                Writers must submit a sample to kbrazelton@bennington.edu one week prior to registration. Composer/singers/actors must submit references from Music Composition/Voice/Drama faculty one week prior to registration.  
**Corequisites:**                Must participate in Music Workshop (Tuesday, 6:30 - 8pm).  
**Credits:**                        4  
**Time:**                            W 8:20 - 12noon

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

Randall Neal

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

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

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

**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 student's own work is progressing. The students meet regularly one-on-one with the instructor, and also meet as a group to hear each other's 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 a short piece for piano or other easily available instrument, as a final assignment.

**Prerequisites:** A previous composition course; permission of the instructor.  
**Credits:** 4  
**Time:** MTh 2:10 - 4pm

MUSIC HISTORY**MHI2177.01 The Music of J.S. Bach**

Allen Shawn

This course will be a group exploration of some of the high points in the glorious music of Johann Sebastian Bach, including the *Mass in B minor*, the *Saint Matthew Passion*, the *Magnificat*, the *Brandenburg Concertos*, the *Well-Tempered Clavier*, the *Musical Offering*, and the *Unaccompanied Suites for Cello*. We will also consider Bach's continuing influence on the music of the twentieth and twenty-first centuries, and listen to transcriptions of Bach's music by Schoenberg, Stravinsky, Louis Andriessen and others. Assignments will include listening assignments, readings, several student oral reports, and papers. Although nominally a "lecture" course, the emphasis will be on listening, discussion, and collaborative investigation, and the students will be asked to research and present findings on subjects pertaining to Bach's life, the instruments used in his day, and the religious texts he set to music.

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

**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:** Must have your own instrument; no previous experience on your selected instrument necessary.

**Credits:** 2

**Time:** T 10:10 - 12noon

**MHI4204.01 The History of Rock 'n' Roll, Part Two***Kitty Brazelton*

After a general review of fall's findings, we will continue our yearlong look at the ancientness of rock 'n' roll. Brass bands, jubilee choirs and minstrel revues will escort us into the 20th century, through the effusion of 1920s roots and race records into radio, big bands and the Latin dance explosion. We'll arrive in the '50s, witness the birth of be-my-baby in all its glorious inevitability only to collide with the stern modal and moral reformation of the folk movement while the Brits crank up their warrior echo of Delta Blues. We'll wrap up with a question: is rock indeed the music of rebellion or is it a music of abiding resolution?

**Prerequisites:** *MHI2104 The History of Rock 'n' Roll, Part One*, or permission of the instructor.

**Credits:** 4

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

**MHI4304.01 The History of Rock 'n' Roll, Part Two - Advanced***Kitty Brazelton*

Students attend lectures for *MHI4204 The History of Rock 'n' Roll, Part Two*, and meet for an additional two hours seminar-style to delve deeper into the musical anatomy of lecture topics. Eligible students should understand tonal and modal harmony, and be able to read, write and transcribe music with rhythmic skill. Expect at least two in-depth research projects to include rhythmic, harmonic and textual analysis. Instrumental proficiency is extremely beneficial for performance of historical repertoire.

**Prerequisites:** One term of music theory including harmonic analysis, and one term of music history or equivalent; or permission of the instructor.

**Corequisites:** Attendance at all *MHI4204 History of Rock 'n' Roll Part Two* lectures, TF 2:10 - 4pm.

**Credits:** 2

**Time:** W 4:10 - 6pm

MUSIC PERFORMANCE**MIN2215.01**            **Banjo***John Kirk*

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

**Prerequisites:**            Student must have his/her own instrument (5-string banjo).

**Credits:**                    2

**Time:**                        T 2 - 3pm

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

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

**Prerequisites:**            None.

**Credits:**                    2

**Time:**                        T 3 - 4pm

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

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

**Prerequisites:**            Must have your own instrument.

**Credits:**                    2

**Time:**                        T 1 - 2pm

<b>MIN2232.01</b>	<b>Piano Lab I</b>	<i>Sima Wolf</i>
<b>MIN2232.02</b>	<b>Piano Lab I</b>	<i>Kate Lyczkowski</i>
<b>MIN2232.03</b>	<b>Piano Lab I</b>	<i>Kate Lyczkowski</i>

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

<b>Prerequisites:</b>	None.
<b>Credits:</b>	2
<b>Time:</b>	W 4:10 - 6pm (section 1)
<b>Time:</b>	Th 2:10 - 4pm (section 2)
<b>Time:</b>	F 2:10 - 4pm (section 3)

**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.

<b>Prerequisites:</b>	None.
<b>Corequisites:</b>	Must participate in Music Workshop (Tuesday, 6:30 - 8pm).
<b>Credits:</b>	1
<b>Time:</b>	F 10:10 - 12noon

**MIN4141.01**                    **Beginning Violin and Viola II**  
*Kaori Washiyama*

Basic techniques will include the reading of music in alto and/or treble clefs in the major keys of C, G, D, and A, and minor keys of a, d, e, and g. Hand positions and appropriate fingerings will be shown, and a rudimentary facility with the bow will be developed in order that all students may participate in simple ensemble performances by the end of the term. Using the practice of yoga as a guide, we will consider proper posture and physical concerns of playing.

<b>Prerequisites:</b>	<i>MIN2241 Beginning Violin and Viola</i> , or permission of the instructor.
<b>Credits:</b>	1
<b>Time:</b>	TBA

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

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

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

**MIN4223.01 Clarinet***Bruce Williamson*

Study of clarinet technique and repertoire with an emphasis on tone production, dexterity, reading skills, and improvisation.

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

**MIN4225.01 Classical Guitar***Frederic Hand*

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

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

**MIN4236.01 Piano Lab II***Kate Lyczkowski*

Basic keyboard skills for those with some prior piano experience.

**Prerequisites:** Audition. Contact Suzanne Jones, x4510, for details.  
**Credits:** 2  
**Time:** F 10:10 - 12noon

**MIN4237.01 Saxophone***Bruce Williamson*

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

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

**MIN4333.01 Piano**  
*Christopher Lewis;Yoshiko Sato;Polly van der Linde*

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

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

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

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

**Prerequisites:** Audition. Contact Suzanne Jones, x4510, for details.  
**Corequisites:** Must participate in Music Workshop (Tuesday, 6:30 - 8pm).  
**Credits:** 2  
**Time:** Th 10:10 - 12noon

**MIN4345.01 Violin/Viola**  
*Kaori Washiyama*

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

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

**MIN4354.01 Beginning Cello II**  
*Nathaniel Parke*

The basics of cello, part two. 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:** *MIN2354 Beginning Cello* or permission of the instructor.  
**Credits:** 1  
**Time:** Th 9 - 10am

**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. Students must have had at least three years of cello study.

**Prerequisites:** Audition. Contact Suzanne Jones, x4510, for details.

**Credits:** 2

**Time:** TBA

**MPF4101.01 Sacred Harp Singing School***Kitty Brazelton*

We meet once a week for singing school. We sit in a hollow square. Altos, north. Trebles, east. Basses, west. And the tenors, who lead from the south. Many songs in the Sacred Harp tunebook, published by two Georgians in 1844, tell of death and salvation. But there are social tunes, about Buonaparte, old mother, rambling and roving, or singing school itself. Most of our tunes date back to 1780 - 1800 named after the New England congregations where they began, back when the North still had psalm-tune schools and composers. The shape-note - diamond, rectangle, oval, triangle - system we use, invented in 1801, has taught generations of Americans to sing without formal training. Our singing recalls the days when church music was sung by all. We sing for the joy of it. Loud is good and louder is better. We don't perform. We sing as an end in itself.

**Prerequisites:** Permission of the instructor. Music literacy welcome but not required.

**Credits:** 2

**Time:** W 7 - 9pm

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

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

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

**Corequisites:** Attendance at the final half hour of *MPF4101 Sacred Harp Singing School*.

**Credits:** 2

**Time:** W 9 - 10:20pm

**MPF4205.01 Vocal Ensemble: Street Corner Harmony***Thomas Bogdan*

Wanted: Five men and five women, with strong musical experience, soprano to bass, to form a versatile vocal ensemble that can also break up into smaller groups. We will listen to, learn, and perform classic doo-wop and close-harmony vocal arrangements, both a capella and accompanied, as well as create new arrangements in that style. Most of the pieces will have a lead vocal and back-up vocals, and some will be close-harmony arrangements. The class will develop ensemble performance, harmonic listening, and challenge the participants musical development. Everyone will learn to harmonize, sing back-up vocals, and get a chance to sing lead. The class will culminate with a performance at the end of the term. Students must have adequate musicianship, singing, and sight-reading experience.

**Prerequisites:** Audition. Contact Suzanne Jones, x4510, for details.

**Credits:** 2

**Time:** Th 7 - 9pm

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

We will study and perform from the string band traditions of rural America. Nova Scotia, Quebecois, Irish, New England, Scandinavian, African American, dance and ballad traditions will also be experienced with listening, practice (weekly group rehearsals outside of class) and performing components. Emphasis on ensemble intuition, playing by ear, and lifetime personal music making skills (transposition, harmonizing, etc.). Previous playing experience required on one or more of the following instruments: violin, guitar, banjo, mandolin, bass accordion, concertina, penny whistle, flute, bodhran, harp, ukulele, or piano.

**Prerequisites:** Three to five years of instrument playing experience. Must have your own instrument or arrange for instrument use per term.

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

**Credits:** 2

**Time:** T 9 - 10am

**MPF4230.01 Advanced Chamber Music – String Chamber Ensemble**  
**MPF4230.02 Advanced Chamber Music – Woodwind Chamber Ensemble**  
**MPF4230.03 Advanced Chamber Music – Brass Chamber Ensemble**  
**MPF4230.04 Advanced Chamber Music – Jazz Chamber Ensemble**  
**MPF4230.05 Advanced Chamber Music – Piano Chamber Ensemble**

*Music Faculty*

An intensive, performance oriented exploration of the chamber music literature. Students must have significant previous instrumental training and experience.

**Prerequisites:** Students wishing to form a chamber music group should contact a supervising faculty member and propose a specific group of players.

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

**Credits:** 2

**Time:** TBA

**MPF4233.01 Improvisation Ensemble for Musicians & Dancers***Susan Sgorbati; Bruce Williamson*

This course focuses on work in the performance of improvisation. For dancers, special attention is given to the development of individual movement vocabularies, the exploration of forms and emergent structures. For musicians, special attention is given to creating rhythms and sonorities which can then be manipulated and developed while interacting with dancers in the moment. Dancers are expected to have experience with improvisation in performance and are asked to provide a structure for the group. Musicians should have basic skills on their instrument and be able create and convey a sense of form to other musicians in an efficient way. Some experience and training in either dance or music required. Both dancers and musicians will meet together on Thursdays.

**Prerequisites:** Prior experience and training in either dance or music, and permission of the instructor.

**Credits:** 4

**Time:** TTh 4:10 - 6pm

**MPF4250.01 Jazz Ensemble***Bruce Williamson; Barry Saunders*

This ensemble will perform a wide range of Jazz music (a genre that is constantly evolving), with an emphasis on both ensemble playing and improvisation skills. By playing together, students will learn how Blues, Swing, Latin, and Rock elements have all fueled this music called Jazz. Students will also learn how major Jazz artists such as Ellington, Monk, Mingus, Wayne Shorter, Ornette Coleman and others have approached composition. As a group we will explore different techniques for playing over chord changes and ways to make improvised solos more interesting, both harmonically and rhythmically. Whether playing a jazz standard, a student composition, or free music, the emphasis will be on listening and on interacting with each other, finding ways to create blend, groove, dynamic contrast, and tension/release. Students will also be encouraged to bring in arrangements, transcriptions, and compositions, which will be read and developed by the ensemble. Students will be requested to show work during the term at Music Workshop. Students need to have adequate technique on a musical instrument, be able to read music and have a basic understanding of harmony (chord structures, chord-scales, etc.).

**Prerequisites:** Audition. Contact Suzanne Jones, x4510, for details.  
**Credits:** 2  
**Time:** W 8:10 - 10:20pm

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

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

**Prerequisites:** Audition. Contact Suzanne Jones, x4510, for details.  
**Corequisites:** Must participate in Music Workshop (Tuesday, 6:30 - 8pm).  
**Credits:** 2  
**Time:** T 10:10 - 12noon (section 1)  
**Time:** W 2:10 - 4pm (section 2)  
**Time:** Th 10:10 - 12noon (section 3)  
**Time:** F 10:10 - 12noon (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:**            Two terms of Intermediate Voice. Permission of the instructor.  
**Corequisites:**            Must participate in Music Workshop (Tuesday, 6:30 - 8pm).  
**Credits:**                    2  
**Time:**                        TBA

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

**MSR2207.01            Sound Design for Drama***Scott Lehrer*

This course is intended for students working in live performance who want an introduction to the production tools of sound design and desire to integrate sound into their work. We will spend the term reading plays, discussing approaches to creating sound designs for them and ultimately designing sound scores for scenes from these plays. Students will be required to work with directors and choreographers and create sound designs for these collaborators as their final projects.

**Prerequisites:**            None.  
**Credits:**                    2  
**Time:**                        F 8:20 - 12noon  
*(Note: This course meets every other week alternating with Radioactive – Creating for Radio Broadcast.)*

**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.

**Prerequisites:**           Permission of the instructor.  
**Credits:**                 2  
**Time:**                    Th 6:30 - 8:20pm

**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:**           Sound Design or Beginning Recording Workshop, or permission of the instructor.  
**Credits:**                 2  
**Time:**                    F 8:20 - 12noon  
*(Note: This course meets every other week alternating with Sound Design for Drama.)*

MUSIC THEORY**MFN2171.01           Music Groundwork: Listening/Playing**  
**MFN2171L.01        Music Groundwork: Listening/Playing Lab***Bruce Williamson*

What makes a good performance? What makes a good musician? How does one compose music? How does one improvise music? Music is not unlike many other endeavors, games or structures in that a better understanding of the "workings" usually leads to increased appreciation and enjoyment. This course will involve both "playing" and "grounding" (learning some of the "rules of the game"). By examining and playing various music genres from places around the world such as Ireland, Brazil, Cuba, the U.S. and Africa, students will start to learn the important elements that go into making music with others. We will explore ways to improve our abilities to accurately hear the contours of melody, the harmonic "pull" of chord progressions and the interlocking framework of rhythmic patterns. We will start to "decode" the mysteries of music notation, explore aspects of improvisation and strive to apply both precision and flexibility to ensemble performance situations.

**Prerequisites:**           None.  
**Corequisites:**           Groundworks Lab, Tuesday 4:10 - 6pm  
**Credits:**                 4  
**Time:**                    W 8:20 - 12noon  
**Time:**                    T 4:10 - 6pm (lab)  
*Note: Students must register for both sections.*

**MFN4129.01 Intermediate/Advanced Aural Skills***John Eagle*

Rhythmic exercises, sight singing, and dictation are used to enhance listening and performance. Classes will focus on intermediate to advanced aural skills. This course is highly recommended to all involved in music and to anyone wishing to improve their ears.

**Prerequisites:** Groundworks course or equivalent. Placement test required. Contact Suzanne Jones, x4510 for details.  
**Credits:** 2  
**Time:** W 4:10 - 6pm

**MTH2118.01 Introduction to Counterpoint***Nicholas Brooke*

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

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

**MTH2285.01 Theory & Practice of Tono-Rhythmology & Percussion***Milford Graves*

This workshop introduces and provides each student with the necessary theory and practical methods to properly perform African, Asian, and North/South American music. The primary focus in this workshop is on rhythmic counting, tone production, and proper hand coordination in playing the following instruments: conga drum, bongos drum, tabla drum, bata drum, dundun-talking drum, djimbe drum, trap drum kit, timbales drum, rattles, cowbell, clave sticks, and mallet instruments.

**Prerequisites:** None.  
**Credits:** 2  
**Time:** W 8:10 - 10am

**MTH4115.01 Music Maps***Bruce Williamson*

Time is precious. Memories are fleeting. Music is sound-in-time, so how can we most efficiently remember and teach others our musical ideas? In this course, the basics of chart writing and music notation will be explored by looking at examples of various simple maps that indicate form, melody, harmony (chord symbols) and essential rhythmic figures, then by creating our own lead sheets. Basic arranging techniques will also be examined, working with 2-part and 3-part harmony geared toward adding horn, string and/or vocal parts to one's arrangement. Improve your ability to see what you hear and play what you see. Students should have some experience with playing and reading music (notation and/or charts).

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

**MTH4285.01**                    **Theory and Practice of Improvised Music**  
*Milford Graves*

This course will analyze traditional and modern concepts of how music is constructed and produced. This course will cover tone sequencing and how pulse beats are organized into rhythm patterns from a global perspective; contradistinction between predetermined written music and spontaneously-improvised music; relationship between programmed intellectual music and biological music; psychological and physiological effects of music; computer technology using computational intelligence to develop creative and innovative music. The practical aspect of this course will involve vocal sounds, instrumental techniques, and performance skills.

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

**MTH4419.01**                    **The Key to Songs**  
*Nicholas Brooke*

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

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

## SCIENCE, MATH, AND COMPUTING

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*.  
**Credits:**                        4  
**Time:**                            TF 10:10 - 12noon  
**Time:**                            W 8:20 - 12noon (lab)  
*Note: Students must register for both sections.*

**BIO2104.01**                    **Introduction to the Biology of Cancer**  
*Amie McClellan*

The cells in our bodies need to grow and divide in order to make new tissue, and to repair or replace damaged tissue. The processes that govern cell growth and division are tightly regulated. When the cells that comprise the tissues of our bodies lose the ability to properly regulate their growth and proliferation, cancer is the result. This introductory level course will provide an overview of the basic mechanisms and genetics underlying human cancers, as well as explore current diagnostic and therapeutic strategies.

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

**BIO2204.01                    An Environmental History of Food and Farming**

Kerry Woods

Humans came up with agricultural technology -- active ecosystem management for food production -- over 10,000 years ago, and began changing the world irreversibly. The long-term feedbacks between food production, human population dynamics, and local and global ecosystem properties are so potent that they must be addressed in any consideration of the human condition and what we mean by 'natural states'. A deep historical perspective and the context from ecological science are essential for thoughtful address of modern debates about climate change, food, population, and nearly all 'environmental' issues, and may call for reassessment of basic assumptions about what constitutes sustainable behavior. There will be extensive reading from both primary and synthetic works by scientists and historians. Students will write several essays over the course of the term.

**Prerequisites:**                None, but students without previous work in the natural or social sciences may be required to undertake some background preparation.

**Credits:**                        4

**Time:**                            MTh 8 - 10am

**BIO4101.01                    Agroecology**  
**BIO4101L.01                Agroecology Lab**

Valerie Imbruce

This is an advanced course for students interested in the ecology of agricultural systems. Students will gain an 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? During the lab portion of the course students will undertake a group research project addressing a problem of relevance in the surrounding area.

**Prerequisites:**                Ecology or related biology course.

**Corequisites:**                Students must also register for the lab, *BIO4101L.01*.

**Credits:**                        4

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

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

*Note: Students must register for both sections.*

**BIO4104.01                    Evolution**

Kerry Woods

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

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

**Credits:**                        4

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

**BIO4207.01**                      **Genetics - Principles and Practice**  
**BIO4207L.01**                    **Genetics - Principles and Practices Lab**  
*Amie McClellan*

What are genes? How do they work? How are they passed on? This course will provide an introduction to genes and their regulation. Topics discussed in this class will include, but are not limited to, the molecular structure of DNA and RNA, Mendelian inheritance, molecular properties of genes, and the regulation of gene expression. The laboratory portion of this course will provide hands-on experience with genome-wide genetic screening, highlighting the increasing importance of bioinformatics in the post-genome sequence era.

**Prerequisites:** Introduction to molecular and cellular biology.  
**Corequisites:** Students must also register for the lab, *BIO4207L.01*.  
**Credits:** 4  
**Time:** MTh 10:10 - 12noon  
**Time:** W 2:10 - 6pm (lab)  
*Note: Students must register for both sections.*

**BIO4214.01**                      **Bennington Biodiversity Project**  
*Kerry Woods*

The notion of an "all-taxon biological inventory" -- a complete list of species of all groups occurring in a particular area -- is comparatively recent but compelling. The value of such inventories has been recognized widely, and many have been initiated, but none has ever approached completion. Ours will be no exception; it is a permanently on-going project. Each offering of this advanced class will focus on a selected taxonomic or ecological group (moths, mosses, millipedes, mites, microplankton....) for intensive study. The objective is documentation (quantitative, qualitative, photographic, etc.) of selected groups on campus (and immediate environs), with results compiled towards an ongoing, cumulative "Bennington Biota" website and wiki. The experience of becoming intimately familiar with a particular group of organisms, and the approaches and tools for study and identification are generally readily transferable to other groups. In Spring 2011, we will work with one or more of the major orders of insects.

The tutorial is open to students with appropriate background in biology and the permission of the instructor. Students must be willing and able to work independently. Students may take the class for credit more than once.

**Prerequisites:** Prior work in college-level biology or permission of the instructor.  
**Credits:** 2  
**Time:** TBA  
*(This course meets the second seven weeks of the term.)*

**BIO4307.01            Animal Social Behavior***Elizabeth Sherman*

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

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

**Prerequisites:**            Prior college biology class.  
**Credits:**                    4  
**Time:**                        TF 8:10 - 10am

**BIO4311.01            Advanced Topics in Cell Biology***Amie McClellan*

## The Life and Death of Proteins

The viability of a cell, and therefore an organism, depends upon the proper synthesis, and ultimately the destruction, of the proteins therein. This course will focus on understanding how proteins are made and degraded in the cell, and will emphasize what happens in-between -- how proteins fold, function, and localize to their proper cellular compartment(s). We will delve into the fundamental primary papers that mark initial as well as recent progress in these areas, focusing on critical reading and discussion of the experimental design and conclusions. The role that molecular chaperones, the guardians of the cell, play in each important phase of the life of a protein will feature prominently in this course. Sample topics to be explored include: How do proteins fold? How do chaperones contribute to protein folding? How do proteins get to the proper cellular location? How are proteins degraded? We will also discuss the relevance of these topics to human diseases linked to protein misfolding, mislocalization, and/or aggregation including cystic fibrosis and Huntington's disease.

**Prerequisites:**            Introduction to Molecular and Cellular Biology or Biochemistry.  
**Credits:**                    2  
**Time:**                        W 10:10 - 12noon

CHEMISTRY

**CHE4212.01**                      **Chemistry 2: Organic Structure and Bonding**  
**CHE4212L.01**                  **Chemistry 2 Lab**  
*Janet Foley*

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 *CHE2211 Chemistry 1* and *CHE4212 Chemistry 2* provides a good background for students interested in environmental applications.

**Prerequisites:**                *CHE2211 Chemistry 1.*  
**Corequisites:**                Students must also register for the lab, *CHE4212L.01.*  
**Credits:**                        4  
**Time:**                            TF 10:10 - 12noon  
**Time:**                            W 8:20 - 12noon (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**  
*John Bullock*

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:**                *CHE2211 Chemistry 1, CHE4212 Chemistry 2, and CHE4213 Chemistry 3.*  
**Corequisites:**                Students must also register for the lab, *CHE4215L.01.*  
**Credits:**                        4  
**Time:**                            TF 10:10 - 12noon  
**Time:**                            T 2:10 - 6pm (lab)  
*Note: Students must register for both sections.*

**CHE4301.01 Biochemistry***Janet Foley*

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:** CHE2211 Chemistry 1, CHE4212 Chemistry 2, and CHE4213 Chemistry 3.

**Credits:** 4

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

COMPUTER SCIENCE**CS2105.01 Making Computing Socially Relevant***William Doane*

Educators are beginning to attend to the challenges of developing meaningful computer science education: identifying a common core of intended learning outcomes, instructional designs, and assessments. Computer scientists are beginning to attend to the challenges of making computing relevant to communities and society and educating the next generation of computing professionals.

However, existing approaches to teaching computing tend to focus on small projects, solely for the consumption of the teacher and students in the class ("toy projects"); formal methods (the "traditional" approach); game development ("projects about toys"); or examples intended to be meaningful to the digital generation ("relevant" projects, but with a lower-case "r").

We will review existing computing curricula such as the Association for Computing Machinery's model K-12 computing curriculum and Cisco Academy; frameworks such as the media computation, robotics, and game approaches to introductory computing; and trends such as recent calls for computational thinking across disciplines to understand efforts to make computing accessible to a wide audience.

We'll learn the underlying computing topics (programming, networking, etc.) at a level of detail that will allow us to address issues in curriculum development and instructional, assessment, and evaluation planning. Students will develop learning modules that are Socially Relevant (with a capital "R") meaningful in the sense that they contribute to our understanding of and ability to improve society at large. This course will be of interest to education and computing students and those interested in computing education in service to public action. No prior programming experience is required.

**Prerequisites:** None.

**Credits:** 4

**Time:** TF 4:10 - 6pm

EARTH SCIENCE**ES2105.01 Introduction to Maps and Graphs***Tim Schroeder*

This is an introductory course on the theory and practice of analyzing and displaying quantitative and spatial information. The methods covered have a wide range of applications in the natural and social sciences. Students will learn how to utilize software to analyze large datasets, and how to plot information on graphs and maps using spreadsheet programs, graphing programs, computerized algebra systems, and geographic information systems (GIS). Students will be expected to develop their own work and are encouraged to use data from other classes or projects.

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

**ES4105.01 Environmental Hydrology***Tim Schroeder*

Fresh water is perhaps the world's scarcest and most critical resource. Giant engineering projects are built to control water distribution, wars and legal battles are fought over who controls water, and the problems will only get worse as populations grow. This course is a broad survey of hydrology, the study of the distribution, movement, and quality of water. Students will be expected to perform quantitative analysis of water budgets and movements through Earth systems including rivers, lakes, artificial reservoirs, and groundwater. The focus will be on practical applications and people's access to safe water. This course will require several field trips within and outside of normal class time.

**Prerequisites:** Prior coursework in Earth Science. Students should be comfortable with quantitative thinking and have a firm grasp of basic algebra.  
**Credits:** 4  
**Time:** MTh 2:10 - 4pm

MATHEMATICS**MAT2111.01 Introduction to Applied Mathematics***Andrew McIntyre*

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

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

**MAT2236.01                    Statistics and Their Presentation***Josef Mundt*

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

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

**MAT4125.01                    Real and Complex Analysis: From Euler to Riemann***Andrew McIntyre*

Real analysis is the intensive study of the logical foundations of calculus, and application of the infinitary methods of calculus to more sophisticated mathematical problems. Complex analysis is the calculus of complex numbers; unexpected and beautiful new properties appear in this domain. This course is historically organized and motivated. We will start with some of Euler's virtuosic and magical infinite series inventions, and motivate later developments by the challenge of justifying Euler's work. Goals of the class include rigorous proof of Euler's solution to the Basel problem, and a careful reading of Riemann's famous paper on the distribution of prime numbers, in which he stated the still unsolved Riemann hypothesis.

**Prerequisites:**                *MAT2115 Introduction to Pure Mathematics* and Calculus  
**Credits:**                        4  
**Time:**                            MTh 10:10 - 12noon

**MAT4145.01                    Calculus: Analysis of the Infinite***Andrew McIntyre*

Calculus is the mathematics of quantities that are infinitely small or infinitely many in number. For example, in physics, the curved trajectory of a planet can be understood by splitting it into infinitely many, infinitely short straight line pieces. An area can be computed by splitting the shape into infinitely many, infinitely small squares or triangles. The paradox of Achilles and the Tortoise asks us to sum infinitely many diminishing numbers. Talking vaguely about infinity of course quickly leads to confusion or paradox; calculus is the art of handling infinity safely. It finds application in any situation involving continuous change.

This course is an introduction to calculus. However, it will cover more than a typical first course, including some integral calculus, infinite series and differential equations. The approach will be historically motivated, and will be organized around a few key problems and major applications. Note that this course is not a repetition of AP calculus.

**Prerequisites:**                *MAT2239 Quantitative Reasoning* or *MAT2111 Introduction to Applied Mathematics* or *MAT2115 Introduction to Pure Mathematics* or permission of the instructor.  
**Credits:**                        4  
**Time:**                            MTh 4:10 - 6pm

PHYSICS**PHY2105.01                    The Search for Life in the Universe***Douglas Gobeille*

Carl Sagan once said “The nature of life on Earth and the quest for life elsewhere are the two sides of the same coin: the search for Who We Are”. Only in the last century have we truly begun to ponder our place in the universe in conjunction with active research towards seeking life elsewhere in the cosmos. The course will build an accurate picture of the beginning of time through the formation of our solar system and the abundance of life on Earth. We will then turn to our recent exploration of the solar system and our fledgling search for exoplanets, exploring the science and techniques we currently use and plan for the future. Finally, we will build a picture of our current ability to dialog with alien beings and worlds and how we might ultimately explore the universe focusing on the laws and consequences of relativistic space travel. The class will be aimed at a general audience and not solely toward science majors.

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

**PHY2106.01                    Stars and Galaxies***Douglas Gobeille*

A survey of the larger scale structure of our universe including stars, galaxies, and the universe as a whole examining their dynamics and interactions. Exploration of exotic phenomenon such as black holes, supermassive black holes, pulsars, neutron stars, and the search for dark matter and energy needed to understand the evolution and possible ultimate fate of our universe. No prior experience in astronomy or physics is required.

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

**PHY4106.01                    Observational Techniques in Astrophysics***Douglas Gobeille*

A laboratory course introducing the basic observational, computing, and data analysis techniques used on the cutting edge of modern astrophysics and astronomy. The course will cover the entire electromagnetic spectrum utilizing data from the space based Hubble, Chandra, and Fermi telescopes, as well as the Very Large Array (VLA), the Very Long Baseline Array (VLBA), and the Event Horizon Telescope (EHT). Students will learn how to research, retrieve, calibrate, and produce publication quality images toward ongoing real world research projects. Lectures will cover the physical fundamentals behind different energy spectra and how we observe them. Guest lecturers will assist in adding technical expertise in the reduction of Hubble and Fermi data.

**Prerequisites:**            Permission of the instructor.  
**Credits:**                    4  
**Time:**                        W 6:30 - 10:30pm

**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:**            *PHY2235 Physics I.*  
**Corequisites:**            Students must also register for the lab, *PHY4325L.01.*  
**Credits:**                    4  
**Time:**                      MTh 8:10 - 10am  
**Time:**                      W 9 - 12noon (lab)  
*Note: Students must register for both sections.*

<b>SOCIAL SCIENCE</b>
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ANTHROPOLOGY**ANT2110.01                    Studying Culture in the Contemporary World***Nathan Jones*

How do cultural anthropologists examine culture in the contemporary world? This course will consider the practices, behaviors, attitudes, and forms of social organization throughout the globe that anthropologists investigate when conducting research. We will read studies from several ethnographic articles and four books examining topics such as religious practice, language usage, family relations, labor and exchange, maintaining good health/treating disease, and migration. Students will write a three-page paper due at the beginning of the semester, mid-term and final papers (each five pages in length), and prepare written sets of questions for each reading assignment. The outcome of this course will prepare students to view "culture" not just as concept of study for anthropologists, but as a tool people use around the world to survive, adapt, and thrive in their environments under the conditions of everyday life.

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

**ANT4115.01                    Transnational Migration***Marketa Rulikova*

This course approaches the theme of migration from an interdisciplinary perspective, with a special emphasis on examining lives of immigrants. We will first discuss the major theories of migration, their strengths and limitations. While most theories of migration typically focus on one or another cause of migration, we will try to understand the variability of motives in order to explain different strategies adopted by different immigrants in different places and times. The most widespread causes for migration - economic necessity and political sanctuary - will be discussed at length. The issue of human rights in the context of asylum seekers and war refugees will also be of special interest. We will finally look at developments in immigration policies in the United States, Europe, and elsewhere, and will try to make sense of controversies in contemporary political debates over immigration. Special attention in this context will be paid to individual and social consequences of illegal immigration. This course is aimed to provide students with a solid general overview of trends and issues related to people's mobility across national borders.

**Prerequisites:**                Previous work in social science.  
**Credits:**                        4  
**Time:**                            MTh 8:10 - 10am

**ANT4209.01 Media and Consumer Society***Marketa Rulikova*

Over the past fifty years, the media has assumed a dominant role as the vehicle and inspiration for ever-changing lifestyle and consumption choices. This course explores the complex and evolving interrelationship between media and consumption. In the first part of the course, we will examine theories and concepts that help explain the cultural mechanisms through which certain consumer objects acquire symbolic value and desirability. We will go on to consider some of the ways in which advertising, new forms of technology, and the cult of celebrity fuel consumption, while also accentuating social inequality and accelerating the current crisis of indebtedness. The course will also look at how globalization shapes consumer practices in different parts of the world and how (and to what extent) media has contributed to the creation of increasingly generic global consumption patterns. Finally, in the context of growing environmental awareness, we will look at contemporary anti-consumerism efforts, including the "no logo" and adbusting movements.

**Prerequisites:** Previous work in social science.**Credits:** 4**Time:** MTh 4:10 - 6pmHISTORY**HIS2130.01 Making and Breaking International Law***Eileen Scully*

International law is no longer merely "out there" somewhere, relevant only to travelers, merchants and diplomats. International law is being globalized, and glocalized, so that it now covers complex contested areas such as civil unions, health insurance, sexual orientation, migration. This is an introduction to the fundamentals of twenty-first century international law, through an immersion in challenging weekly readings (200-250 pages) and rigorous weekly written assignments. Monday evening sessions intentionally dovetail with the Social Science Colloquium, which in Spring 2011 will feature lectures and presentations on "the new International Law."

**Prerequisites:** None.**Credits:** 4**Time:** MTh 6:30 - 8:20pm**HIS2157.01 Plague: History and Literature***Annabel Davis-Goff; Carol Pal*

"Plague" is a term that terrifies. In history, literature, and medicine, it works at a deep and awful level. But what are the component parts of this horror? During the first half of the term, we will read novels that treat epidemics both literally and metaphorically: Maugham, Camus, Saramago, etc. In the second half of the term we will examine the pre-modern precursors for these texts. We read and analyze documents produced during historical episodes of plague, from the Plague of Athens in 430 B.C. to the Plague of London in 1665.

Annabel Davis-Goff will teach the first half of the term. Carol Pal will teach the second half of the term.

Students who have previously taken *HIS2111 The History of Medicine to 1800* may not enroll in this course.

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

**HIS2213.01**                    **Eighteenth-Century England: History and Literature**

*Annabel Davis-Goff; Carol Pal*

An exploration of England in the "long eighteenth century", when the nation lurched through the rapid series of cultural changes that would eventually define its course into modernity. Beginning with the Restoration in 1660, we discuss Empire and Enlightenment, in addition to the South Sea Bubble, the Industrial Revolution, and the culture of the coffee house. The course will be taught in two parts. In the second half of the term we will read the work of eighteenth-century writers such as Defoe, Sterne, and Burney.

Carol Pal will teach the first half of the term. Annabel Davis-Goff will teach the second half of the term.

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

**HIS4120.01**                    **The Woman Question in Early Modern Europe**

*Carol Pal*

Before the Victorian era's celebration of domesticity and the "separate spheres" of the sexes, women were defined very differently. There was a surprising fluidity to perceptions of gender -- a fluidity that applied not only to women's roles, but to their bodies as well. In this course, we interrogate historical perceptions of gender in Europe from about 1500 to 1800, and develop a critical approach to our sources. In addition to what was said by major writers and thinkers, we want to know - how did women see themselves? What was "woman," and what did she do? Using letters, court records, journals, art, and published treatises, we see women running businesses, negotiating legal systems, engaging in public debate, performing surgery, and creating art.

**Prerequisites:**                Previous work in the Social Sciences or Literature or permission of the instructor.  
**Credits:**                        4  
**Time:**                            W 2:10 - 6pm

**HIS4250.01**                    **"Best Practices": Managing the Empire, 1800-1950**

*Eileen Scully*

Historically, modern empires emerged as "extended polities," in which the problems of governance, rights, obligations and status were continuously contested and negotiated. In this advanced seminar, we delve into the rich scholarship on imperial medical, psychiatric and penal strategies and practices. Weekly readings (200-250 pages) are combined with weekly write-ups and half-term independent projects.

**Prerequisites:**                At least two Social Sciences courses, or the equivalent.  
**Credits:**                        4  
**Time:**                            T 6:30 - 10:30pm

**HIS4796.01 Special Projects in History***Eileen Scully*

An immersion in historical reasoning and research, this course is open to all students exploring or already pursuing independent projects that seem directly or indirectly to require such an experience. For some, this might mean incorporating history more fully into their work in other constituent disciplines under Social Sciences, or perhaps laying the foundation for advanced work in History itself. For others, it may provide an opportunity to develop ideas for historically grounded fiction and plays. Interested students are encouraged to inquire. Group discussions and critiques are combined with one-on-one guidance.

**Prerequisites:** Submit by November 1 to Veronica Jorgensen, Program Coordinator for Social Sciences, a brief statement outlining the work that might be undertaken in the course. A list of students accepted into the course will be posted in Barn 247 by November 8.

**Credits:** 4

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

POLITICAL ECONOMY**PEC2211.01 Governing Firms and Financial Markets***Geoffrey Pigman*

In 2007, large numbers of homeowners faced sudden increases in their monthly mortgage payments as their low mortgage interest rates abruptly re-set to much higher rates. Many families, unable to pay the higher premiums, lost their homes and had to move. Many financial institutions, which owned bundles of these subprime mortgage obligations, suddenly had to write off billions of dollars from their books as thousands of mortgages went into default. Weakness in large global financial firms like Citigroup, Bear Stearns and Merrill Lynch triggered a global credit crisis that pushed the global economy into a significant recession. 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:** W 8:20 - 12noon

**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 edition*.

**Prerequisites:** Another political economy, politics or international relations course; or permission of the instructor.

**Credits:** 4

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

**PEC4237.01 Contemporary Economic Diplomacy***Geoffrey Pigman*

What is contemporary diplomacy? How does the study of diplomacy help us to understand international relations and analyse conflict? How has diplomacy been studied up until now, and how have the particular emphases of diplomatic studies shaped our views of the activity and purpose of diplomacy? What critical theoretical tools can we use to understand diplomacy and how it may have changed in contemporary times? This course seeks to explore these broad questions through readings, lectures, discussion and research.

**Prerequisites:** Another course in political economy or politics/international relations or permission of the instructor.

**Credits:** 4

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

PHILOSOPHY**PHI2116.01 Philosophy of Mind***Catherine McKeen*

There is a 3 lb. grayish-white, fatty organ inhabiting your skull. All of your thoughts, dreams, hopes, beliefs, and memories originate, in some way, in this organ. But how does this meat in your head think? How is your brain capable of having conscious experiences? How does your brain allow you to taste a strawberry or hear more cowbell? How is your brain able to represent the world outside of your skull? In this course, we will investigate the way in which the mental fits into the physical world. We will focus on two philosophical problems: (a) the problem of consciousness - whether or not we can give any plausible account of conscious experience that makes this feature of our mental life consistent with a physical account of the world; and (b) the problem of intentionality - whether or not we can give any plausible account of how physical states can also be representational states. We will explore the attempts of philosophers both old and new to address these two problems. This course will involve close readings of texts, attention to philosophical argument, and analytical writing.

**Prerequisites:** None.

**Credits:** 2

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

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

**PHI2136.01 Aristotle***Catherine McKeen*

Virtue is a habit; To be moral is to choose the mean between extremes; Happiness is not a goal, but a state. In popular culture, Aristotle's ethical views are often represented in slogan form. In this course, we will work on unpacking the meanings of these slogans. We will endeavor in this course to closely investigate Aristotle's Nicomachean Ethics. Throughout, we will consider such questions as: What is happiness and what is a happy life? What is involved in leading an ethical life? How should friends figure into my life? Can I willingly choose what is bad? What am I morally responsible for? How does my conduct contribute or detract from justice in the world? How might we educate for ethical development?

**Prerequisites:** None.  
**Credits:** 2  
**Time:** TF 10:10 - 12noon  
*(This course meets the first seven weeks of the term.)*

**PHI4104.01 Liberalism: For and Against***Paul Voice*

This course invites students to critically engage with liberalism, the dominant political theory in Anglo-American philosophy. Students will read some of the main texts in the various traditions of contemporary liberal thought, including libertarianism, Rawlsian liberalism and utilitarian liberalism, and survey some of the central critical responses to the liberal project. The aim of the class is to acquire a detailed and critical understanding of liberal political philosophy and to assess its strengths and weaknesses.

**Prerequisites:** At least two classes in any of the social sciences.  
**Credits:** 4  
**Time:** MTh 4:10 - 6pm

**PHI4106.01 Reading Marx***Paul Voice*

Marx's ideas remain an important source of political and social science thought. This class requires students to engage in a close and critical reading of a number of Marx's essays and to assess his work in the light of critical philosophical responses.

**Prerequisites:** At least two classes in any of the social sciences or literature.  
**Credits:** 2  
**Time:** W 2:10 - 6pm  
*(This course meets the first seven weeks of the term.)*

**PHI4127.01 Existentialism and Phenomenology***Karen Gover*

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

**Prerequisites:** At least two prior philosophy courses.  
**Credits:** 4  
**Time:** MTh 10:10 - 12noon

**PHI4220.01                    Philosophy Projects**

*Karen Gover; Paul Voice*

This course is for advanced students in philosophy who want to research and write a thirty to forty page paper on a topic of their own choosing. In addition students will be expected to read and comment on other students' work, to discuss reading chosen by students and to make presentations of their own work.

**Prerequisites:**            Advanced Work in Philosophy Group Tutorial.  
**Credits:**                    4  
**Time:**                        W 6:30 - 10:10pm

**PHI4240.01                    Text Seminar: Plato's Symposium**

*Karen Gover*

What is love? How does it relate to wisdom? In this course we will undertake a close reading of one of Plato's most celebrated and beloved texts--about the nature of love. In addition to its content, we will also reflect on the form of this text: is it a philosophical work of literature? A literary work of philosophy? Is there a difference? We will supplement our textual work with other readings in philosophy, classics, and psychology.

**Prerequisites:**            Prior work in either Philosophy or Literature.  
**Credits:**                    2  
**Time:**                        TF 10:10 - 12noon  
*(This course meets the second seven weeks of the term.)*

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 8:10 - 10am

**POL4205.01 Collapsed States***Rotimi Suberu*

States that are variously described as weak, fragile, failed or collapsed are a feature of the contemporary international system. Concentrated geographically in Sub-Saharan Africa, these states are more or less severely deficient in the performance of the basic security, political, economic and welfare functions of government. This course focuses on politics in collapsed or collapsing states. Readings and assignments will explore the following themes: various conceptualizations and measurements of state failure or collapse; when and how states fail; collapsed states and the international system; the challenges of rehabilitating failed states; and detailed analyses of political dynamics in past and current collapsed and fragile states, including (but not limited to) Burundi, Côte d'Ivoire, Democratic Republic of the Congo, Liberia, Sierra Leone, Nigeria, Somalia, Sudan and Zimbabwe.

**Prerequisites:** At least one class in the social sciences.**Credits:** 4**Time:** W 8:20 - 12noon**POL4252.01 US-Africa Relations***Rotimi Suberu*

US foreign policy toward Africa has been characterized variously as one of indifference, neglect, selective/constructive engagement, disengagement, reengagement, and so on. This course probes the US-Africa relationship in the light of the seeming reprioritization of that interaction by the United States since 9/11. Topics, readings, assignments and presentations will explore alternative paradigms for analyzing US-Africa relations, the historical evolution of the relationships, the strengths and weaknesses of specific US Africa-oriented policies and programs (including the Africa Command, the African Growth and Opportunity Act, the Presidents Emergency Plan for Aids Relief, and the Millennium Challenge Corporation), US interventions in African conflicts, and US relations with selected African states, including the anchor states of South Africa, Nigeria and Kenya.

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

**PSY4203.01 (In)Justice and Conflict Resolution***Ronald Cohen*

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

**Prerequisites:** One year of work in a social science discipline and at least one course in social psychology

**Credits:** 4

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

**PSY4325.01 Behavioral Diversity and Neuroethics***David Anderegg*

This advanced seminar will investigate the metaphor of behavioral diversity as rain forest. As we are increasingly able to alter human behavior through psychopharmacological and genetic interventions, we lose behavioral diversity (as a species). If this is our rain forest, do we know what we are losing before we lose it? Is reducing behavioral diversity a bad thing? For whom? We will read and think about related topics, including attention deficit disorders and creativity, court-ordered medications, various mental patients' liberation movements (both historical and contemporary) and ethical issues in genetic manipulations of the future.

**Prerequisites:** Two courses in psychology and permission of the instructor.

**Credits:** 4

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

**PSY4377.01**                      **Experimental and Survey Methods in Social Research**  
*Ronald Cohen*

This course will examine the research process as it is practiced in several of the social sciences. We will focus on the logic of experimental, quasi-experimental, and correlational methods as they are currently practiced in various areas of psychology and sociology, though these methods are also employed frequently in politics, economics, sociology, and anthropology. Methodological, statistical, and ethical issues will be examined through the lens provided by both classical and contemporary pieces of research. This is not a statistics course. However, the methods we will be examining, and the research we will be reading and doing, will require familiarity with several of the statistical techniques employed in research of the kinds we will study.

**Prerequisites:**                      One year of work in a social science discipline and a course in statistics, or permission of the instructor. This is not a statistics course. However, the methods we will be examining, and the research we will be reading and doing, will require familiarity with several statistical techniques.

**Credits:**                                      4

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

<b>VISUAL ARTS / STUDIOS</b>
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**ARC2238.01 Architectural Light***Michael Giannitti*

Light and architecture partner in shaping the appearance and our experience of all structures and spaces. This course will explore the interaction and interrelationship of light and architecture, from the perspectives of aesthetics, functionality and economics. Topics will include human vision and perception, color science of light sources, human factors in lighting design, daylight, developing lighting design ideas and approaches, applications of lighting technology, lighting considerations for different kinds of spaces, lighting for visual impact, and energy efficiency. Course work will consist of readings, demonstrations and discussions in class, and weekly assignments.

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

**CER2105.01 Foundations in Ceramics: The Hand as a Tool***Barry Bartlett*

Exploring the unique, material nature of clay as a medium for personal and visual expression will be the focus of this course. All ceramic forms, whether sculptural or utilitarian require a knowledge of the basic skills and an understanding of clay. A variety of construction methods will be introduced employing handbuilding techniques. Emphasis will be placed on developing a personal language with the material. Formal issues such as composition, form and surface developments as well as the concerns of use and content will be addressed throughout the term in a number of diverse projects. Regular demonstrations, slide presentations and critiques will increase your exposure to the unlimited possibilities within this tradition. Students will participate in all aspects of the ceramic process including clay mixing, slip and glaze preparation and the loading and firing of kilns.

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

**CER2107.01 Beginning Potters Wheel***Aysha Peltz*

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

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

**CER2121.01 Clay Formulation***Jeff Campana*

Through a combination of lectures and hands-on experimentation, students will gain a fundamental understanding of basic ceramic materials and how to use them in the formulation of clay recipes to meet various artistic needs. Material covered will include low fire, mid-range, and high-fire stoneware and porcelain for use in slip casting, sculptural, and wheel throwing applications.

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

**CER2131.01 Glaze Chemistry***Jeff Campana*

This course will explore the fundamentals of formulating glazes and other fired surfaces for use in ceramic art. Through hands-on and theoretical approaches, students will gain experience developing glazes for a temperature range of their choice while receiving an overview of all temperatures ranges. As glaze development is an ongoing investigation for the ceramic artist, emphasis will be placed on acquiring the methodology needed to continue developing glazes on an individual basis.

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

**DA2101.01 Introduction to Digital Arts***Elizabeth White*

This course provides an introduction to the use of digital technologies in an art context. Through creative projects, readings, lectures, and critique students will gain knowledge of the history, theory and practice of web-based creative practices and develop skills to expand their personal work. Thematic concerns within digital art will be explored, and students will gain skills in Photoshop, Dreamweaver, HTML and CSS. Written assignments and oral presentations will encourage independent research and critical thinking and enhance communication skills.

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

**DRW2149.01                    Markmaking and Representation***Mary Lum*

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

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

**FV2103.01                    Video Toolbox***Kate Dollenmayer*

A hands-on introduction to the technology and techniques of video-making. Using digital video cameras, we will learn principles of motion picture photography, lighting, sound recording, editing and post-production. Classes will include brief lectures and screenings, but will consist mostly of group exercises and demonstration. Readings and short individual assignments outside of class will culminate in a group video project to be shot, edited, and screened at the conclusion of the seven weeks.

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

**FV2149.01                    Moving Image History of the 1970s***Julie Talen*

The 70s were an extraordinary time for every aspect of moving imagery, from the gritty films set in a New York City on the brink of bankruptcy to Coppola's masterpieces of *Godfathers 1 and 2* to the emergence of television as an art form. Ironically, the same decade that saw the first blockbuster (*Jaws*) also gave birth to the first authentic independent American cinema, from directors like Scorsese, Bogdanovitch, Polanski, and Altman. In Europe, internationally acclaimed directors like Fellini and Bergman were making their mature works. Artists like Joan Jonas and Beryl Korot innovated in the new technology of video as technology exploded.

This course will explore every aspect of moving image history in the 70s, with weekly in-class screenings, readings and discussion.

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

**FV2150.01**                      **Movies on Film**

*Kate Dollenmayer*

This course follows in a venerable tradition of people who make movies in the film medium using minimal resources and maximal arts-and-crafts ingenuity. We will explore a variety of techniques, most without the use of a camera, for making motion pictures directly on 16mm film. We will discuss this movement within the context of cinema's history as a whole, and screen examples ranging from some of the earliest hand-tinted motion pictures to films from the vibrant contemporary community of film(hand-)makers. Each student will create a short (1-3 minute) film to be screened at the end of the course.

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

**PAI2110.01**                      **Painting in Context**

*Andrew Spence*

This is a studio painting class.

For many reasons, painting continues to be relevant over the long course of its history. In this class, students will explore various painting styles through visual thinking in the context of their personal experience.

Weekly projects and reading assignments, group critiques and other art related discussions are the format of this course.

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

**PHO2302.01**                      **Photography Foundation**

*Liz Deschenes*

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

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

**PHO2360.01 Color Photography***Liz Deschenes*

This course will present color photography in a different light. Discovering one's color aesthetic will be the basis of the class. Students will work with color negative, and slide film. Through assignments, presentations, and critiques students will learn to observe the color of light. Students will develop a better understanding of their own color vocabulary and how to achieve it through a variety of methods: film choices, filters, artificial lights, photoshop, time of day one photographs, to printing in the darkroom. Students will be expected to produce a portfolio of prints and to participate in critiques.

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

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

This course is an introduction to copper plate Intaglio. We will explore various techniques to prepare our plates including hand working and acid etching with materials such as rosin resists and sugar lifts. By the end of term, we will be printing in color. Ultimately, the overall goal of our endeavors will be to begin a dialog about artistic production in a contemporary context while also exploring the unique history of the intaglio process.

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

**PRI2112.01 Silkscreen / Serigraphy Workshop****PRI2112.02 Silkscreen / Serigraphy Workshop***Sarah Pike*

This course will focus on the basic technical processes of screen printing including, screen preparation, image development, registration, paper handling, and printing multi run prints. Through demonstrations and hands on experiences students will complete a series of projects using block out methods and photo emulsion by creating hand-drawn and digital films. Particular emphasis will be placed on color interaction, mixing, and layering. Students should expect to be working on both independent and collaborative projects.

Two sections of this course will be offered (one the first 7-weeks and one the second 7-weeks). Sections will be determined by lottery and substitutions cannot be made.

**Prerequisites:** None.  
**Credits:** 2  
**Time:** M 2:10 - 6pm  
*Section 1 meets the first seven weeks of the term.*  
*Section 2 meets the second seven weeks of the term.*

**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, Clay, styrofoam and metal. Regular slide presentations complement individual and group critiques.

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

**SCU2210.01 Building/Materials: Woodshop***John Umphlett*

This seven-week course is recommended for students interested in developing their technical skills in sculpture beyond basic contractor methods. There will be a fundamental introduction to working with wood and general shop safety, with a focus on design in conjunction with woodworking techniques. Processes such as joinery, lathing, scraping, and laminating will be covered, among others. The course is project-based. Students will be evaluated on their ability to use shop tools with proficiency and safety.

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

**VA2116.01 The Magical Object - Visual Metaphor***Sherry Kramer*

There is a great difference between a prop and an object on stage that is built or filled with the dramatic forces of a play. Such objects become metaphors, they become fresh comprehensions of the world. In the 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:** None.  
**Credits:** 4  
**Time:** Th 2:10 - 6pm

**VA2228.01 Light Art***Michael Giannitti*

What is light art? How does one look at, think about, and describe this inherently cross-disciplinary medium? We will start with a look at some prominent light artists, such as Olafur Eliasson, James Turrell, Dan Flavin, Jenny Holzer and others who have worked with light bulbs, projection and/or daylight, followed by a brief look at the work of acclaimed cinematographers. Participants will learn to respond critically to these images, both in presentations and in writing; will learn the fundamentals of operating common light sources, including incandescent, fluorescent and LED; and then will design and make light art pieces of their own.

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

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

**ARC4401.01 Advanced Architecture***Donald Sherefkin*

This is an advanced studio class for students who have a proficient understanding of basic architectural concepts, history and theory.

**Prerequisites:** Three Architecture Studios or permission of the instructor.  
**Credits:** 4  
**Time:** Th 8:20 - 12noon

**CER4222.01 Throwing: The Composition of Parts***Aysha Peltz*

This course is designed for the committed throwing student who is interested in exploring more complex pottery forms. Using the potters wheel students will explore the challenge of compound forms such as cups with handles, covered jars and teapots. Students will be asked to expand their form vocabulary and further integrate form and fired surface. Student teams will fire class work with faculty supervision. Slide lectures, library visits and critiques will provide historic references and peer perspective on the projects.

**Prerequisites:** One college level throwing class.  
**Credits:** 4  
**Time:** T 8:20 - 12noon

**CER4250.01                    The Language of Material and Process***Barry Bartlett*

This course will investigate the unique, material nature of clay as a sculptural medium.

Students will explore the material aspects of clay such as dryness, wetness, mass and scale using a variety of mechanical processes that include extrusion, slab rolling and casting. In doing so, the pieces created will be used to convey ideas of form and process as both the vocabulary and meaning expressed.

Students are expected to participate in all aspects of the ceramic process, which include, but are not limited to, mixing their own clay, slip and glaze preparation, and loading and firing of kilns.

**Prerequisites:** Two art classes or two ceramic classes and/or permission of the instructor.

**Credits:** 4

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

**CER4386.01                    Senior Projects in Ceramics***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 historical presentation on issues of interest in the arts and its relationship to their own work in development during this class. There will be emphasis on glazing and the firing process. All students are responsible for the firing of their own work. Senior students will also complete written statements about their work.

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

**Credits:** 4

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

**DA4110.01                    Design for Artists***Elizabeth White*

This course provides an introduction to basic principles of design and offers an overview of digital design tools for artists. Drawing exercises from the Bauhaus Basic Course, Design for Artists incorporates historical and theoretical context while enhancing visual literacy and building technical skills. Students will learn the basics of the Adobe Creative Suite, including Photoshop, Illustrator, and InDesign, and will complete independent design projects relevant to their own artistic work.

**Prerequisites:** *DA2101 Introduction to Digital Art* or permission of the instructor.

**Credits:** 4

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

**DRW4259.01 Life Stories: The Figure in Context***Mary Lum*

Drawings of the human figure have the power to reveal as much about the artist as about the subject at hand. What or who is drawn works in concert with the skill and decision-making process of the drawer to expose a fascinating third thing, the "real" subject. This advanced drawing course will satisfy the student who is curious about drawing the presence and absence of the human figure, in context. Each class period will be spent working to create images from observed life (including models, objects, and settings) that speak to a particular aspect of the human condition. In-class drawings will be supplemented by discussions, critiques, readings, and out-of-class assigned work. An independent project will be part of the course structure, and a high degree of self-motivation is expected.

**Prerequisites:** Two visual arts courses including one in drawing or painting.

**Credits:** 4

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

**FV4312.01 Video: Experiments in Documentary***Kate Purdie*

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

**Prerequisites:** *FV2101 Introduction to Video* or equivalent and permission of the instructor.

**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.

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

**Credits:** 4

**Time:** Th 8 - 12noon

**MA4205.01 Advanced Digital Animation***Sue Rees*

This course introduces students to the basic language of 3D animation. Students will be expected to become familiar with the basic principles of the Maya program and to produce a short animation by the end of the term.

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

**Credits:** 4

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

**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:**                        T 8:20 - 12noon

**PAI4202.01                   Subject and Meaning in Painting***Andrew Spence*

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

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

**Prerequisites:**            One class in painting and one other art related class.

**Credits:**                    4

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

**PHO4110.01                   Visual Remix: Photography in the Digital Age***Oliver Wasow*

This class will explore the increasingly complex relationship between photography and digital culture. Emphasis will be placed on understanding the profound effect the shift from analog to digital technology has had on varying modes of image production and distribution. Among the many topics to be explored will be the relationship of digital imaging technologies to the diminishing veracity of the photographic image, the creative practice of appropriating, mixing and re-contextualizing fragments of digital culture, and the related issues of image authorship and copyright.

Class time will be evenly divided between discussion/critique and hands-on studio work. In addition to reading a few short texts, we will look at and discuss a wide range of artists, including those committed to capturing the photographic "decisive moment" and others more interested in exploring the fictional, mutable qualities of the medium. While the focus of the class will be on photographic practice, we will also look at the increasingly blurred boundaries between traditional photography, time-based media, design software and Internet technologies. Class projects will be varied with students encouraged to apply material discussed in class to their own visual and conceptual interests.

**Prerequisites:**            Permission of the instructor.

**Credits:**                    4

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

**PHO4130.01            The Digital Photo Book**

Jay Muhlin

From photography's inception, photo books have been critical to the medium and have provided a way to understand our culture's use of images. In 1844 William Henry Fox Talbot utilized the book form with the first lens-based book, *The Pencil of Nature*. In this course, students will explore the photo-based artist book as a vehicle for self-expression. A variety of approaches to the photo book will be introduced through a mix of readings, presentations, assignments, and critiques.

The class will cover a large scope of photography from pre-WWII books acting as markers of place and people such as Walker Evans' collaborative effort, *Let Us Now Famous Men*, to various current versions of documentary projects rooted in personal observation. Careful attention will be given to books that help shape the field, including Robert Frank's *The Americans*, along with many contemporary practitioners such as Larry Sultan, Wendy Ewald, Daido Moriyama, and Alec Soth. The ways in which photographs function and create meaning through sequence, narrative, design, and text within the book format will be examined. Students will be introduced to different ways of conceptualizing a book project, exploring a range of methods whether based through structuring a book by theme or with other approaches such as a nonlinear narrative.

Through assignments students will learn basic skills in page layout software with Adobe InDesign. Photo-based books will be produced using a print-on-demand publisher such as Blurb, Adoramapix, or MagCloud.

**Prerequisites:**            *PHO2302 Photography Foundation* and at least one 4000 level studio photo course.  
**Credits:**                    4  
**Time:**                        F 2:10 - 6pm

**PHO4273.01            Photography: Installation, Sculpture, Performances**

Liz Deschenes

In this course, photography's relationship to the third dimension will be explored. Assignments and readings will address the photograph as object, photography's relationship to scale and measurement, photography as installation, and also its relationship to performance-based work. A final project of the student's choosing will reflect their developed interest in one of these diverse areas where photography and three-dimensionality intersect.

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

**PRI4210.01 Artists' Books***Thorsten Dennerline*

In this course we will explore the many possibilities of the book as an artist's medium. Students will make books but also study other artists' work in order to understand the extremely broad range of possibilities and approaches that can be taken to making artists' books. In this rigorous course, students will make a series of book projects. Some ideas explored will include book structures, relationships of form and content, the possibilities of text and image, history, collaboration, and distribution.

Students will be required to bring some printing knowledge and/or experience with the book arts.

**Prerequisites:** Minimum one print course at Bennington or *Artists' Books & Zines* or permission of the instructor.

**Credits:** 4

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

**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 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. and familiar with the wood shop tools.

**Credits:** 2

**Time:** Th 8 - 12noon

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

**SCU4797.01 Projects in Sculpture: Making It Personal***Jon Isherwood*

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

**Credits:** 4

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

**VA4116.01                    The Magical Object - Intermediate Level***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 critical paper, write a small play that contains a magical object, and, as their final project, build/create that magical object.

**Prerequisites:** Students interested in taking this course must email a five-page sample of their work to SKramer@bennington.edu by November 1. 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

**VA4215.01                    Chromophilia: Explorations in Color***Ann Pibal*

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

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

Visual work using a variety of materials including cut paper, water-based paint and mixed-media will be the primary focus of the class. In addition, reading assignments as well as written responses will be assigned weekly. Class time is primarily used for discussion and critique, presentations and demonstration of materials. Although assignments are given, it is the objective of this class to provide the skills necessary for the student to confidently pursue self-designed projects. A high degree of motivation is expected.

**Prerequisites:** Permission of the instructor prior to registration.

**Credits:** 4

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

**VA4404.01                   Advanced Workshop for Painting and Drawing***Ann Pibal*

This course is for experienced student artists with a firm commitment to serious work in the studio. Students will work primarily on self-directed projects in an effort to refine individual concerns and subject matter. Students will present work regularly for critique in class as well as for individual studio meetings with the instructor. Development of a strong work ethic will be crucial. There will be an emphasis on the growth of each student's critical abilities, the skills to think clearly and speak articulately about one's own work and the work of others. There will be supplemental readings, student research and presentations about the work of 20th and 21st century artists.

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

**VISUAL ARTS / RELATED STUDIES****VA2107.01                   History of Western Art II***James Voorhies*

Introduction to the history of western art from the Renaissance to 1945. This course will study art of the Renaissance, Baroque, Rococo, Neo-Classicism, Romanticism, Realism, Impressionism, Fauvism, Cubism, Expressionism and Surrealism, concluding with the emergence of Abstract Expressionism. It will give particular attention to the increased interest to represent reality in art, the rise of the individual artist and the desire to convey personal expression. Major topics will include the influence of politics, the industrial revolution, transportation, race, gender, sexuality, class, war and the everyday on art. The course will address relevant contemporary contexts as means to initiate discussions about these topics and the art. Students will learn to identify and discuss the styles of individual artists, movements and mediums. They will learn to analyze a work of art, a style and a discipline within the history of visual culture and be able to communicate about it through writing and speaking.

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

**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

<b>GRADUATE PROGRAMS</b>
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CENTER FOR CREATIVE TEACHING**EDU5425.01            Reflective Practice II: Student Teaching Seminar***Carol Meyer*

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

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

**Credits:**                    4

**Time:**                        W 4:10 - 6pm, W 6:30 - 8:20pm

**EDU5504.01            MAT Student Teaching Practicum***To Be Assigned*

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**DAN5695.01            Graduate Tutorial in Dance***Dana Reitz*

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

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

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

**Corequisites:**            Dance Workshop (Thursdays 6:30 - 8pm).

**Credits:**                    6

**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.