


curriculum
faculty
community life

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B E N N I N G T O N C O L L E G E



Bennington regards education as a sensual and ethical, no less than an intellectual, process. It seeks to liberate and nurture the individuality, the creative intelligence, and the ethical and aesthetic sensibility of its students, to the end that their richly varied natural endowments will be directed toward self-fulfillment and toward constructive social purposes. We believe that these educational goals are best served by demanding of our students active participation in the planning of their own programs, and in the regulation of their own lives on campus. Student freedom is not the absence of restraint, however; it is rather the fullest possible substitution of habits of self-restraint for restraint imposed by others. The exercise of student freedom is the very condition of free citizens, dedicated to civilized values and capable of creative and constructive membership in modern society."

—Traditional Bennington College commencement statement, read at every graduation since 1936.

OFFICE OF ADMISSIONS & THE FIRST YEAR

Bennington College
Bennington, Vermont 05201
800-833-6845
Fax: 802-442-6164
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Bennington College is a four-year, liberal arts college offering courses of study leading to a Bachelor of Arts degree in disciplines within the humanities, natural sciences, mathematics, social and behavioral sciences, and visual and performing arts. Total enrollment is approximately 500 students. In addition, the College offers Masters of Fine Arts degrees in dance, drama, music, visual arts, and writing and literature; a Master of Arts in Teaching degree; a Master of Arts in Liberal Studies degree; and a Postbaccalaureate Certificate in premedical and allied health sciences.

Since its inception in 1932, Bennington has been recognized as an innovator in higher education; most recently, it has broken new ground in academic restructuring, creative uses of new technologies, and foreign language learning. Bennington has adhered throughout its history to a distinctive set of ideals and practices, resulting in a liberal arts curriculum that grants equal weight to arts and sciences, focuses on the making of new work as the central learning experience, includes an annual Field Work Term internship, uses written reports as the core of each student's evaluation, and offers programs of study tailored to students' interests and needs.

All academic programs at Bennington are undertaken in a common frame: a first year of grounding and exploration that does not ask students to defer pursuing their own interests, but insists that they engage the diversity of intellectual and imaginative life; sophomore and junior years of increasing immersion and field work; and a senior year that faces outward, exploring and deepening the relationship between individual work and the outside world.

Bennington has a distinctive academic structure. Rather than organizing around departments, it centers on a faculty of teacher-practitioners—artists, scientists, writers, choreographers, composers—who maintain lively professional connections to the world outside the College. Faculty members teach their disciplines and also form multidisciplinary program groups, joining with colleagues to develop dynamic new programs and course work. Together with these teachers, who are also advisors, students at Bennington shape individualized plans of study.

By structuring its curriculum in these ways, the College aims to facilitate in students a certain kind of reflectiveness about education, so that progress through their course of study evolves into the shaping of their intellectual and imaginative identities. The emergence of such a shape, the working through of short-lived passions and the discovery of abiding ones, the cultivation of abilities and the locating of resources, the development of areas of interest—in short, the most extraordinary experiences of a student's undergraduate years—are galvanized by the non-traditional academic structure. This shaping process is, at its heart, the same process Bennington's faculty members experience in constructing the courses they teach. It is a process to which this College is dedicated.

THE OVERALL DESIGN

A Bennington education has three major phases. At the center is the experience of immersion within a field of inquiry, usually the focus of the second and third years. In the first year, as preparation for immersion, students enroll in course work that enables them to encounter a significant range of possibilities. The final-year focus shifts to developing connections between the chosen field of inquiry and a much broader context. Students in their senior year are expected to move beyond their most immediate interests, with the purpose of advancing their understanding of their own work and that of others.

In the process of their Bennington education, students define a field of inquiry, framed by what is called the plan and developed within the context of an ongoing dialogue with an advisor. That plan may be to pursue a conventional academic or artistic discipline such as psychology, painting, or biology; it may involve work in a combination of disciplines, such as philosophy and literature, or music and dance; it may consist of study in areas that have yet to be categorized, such as topics in the emerging field of mind/brain/behavior research. Students take an active role in providing a meaningful shape to their chosen area of immersion. Regardless of their choice of subject, they are responsible for making the case for their academic choices, aims, and intentions in writing.

Each year students submit a detailed, written statement to a faculty committee, combining a reflection

on their academic progress and plans for future study. At the completion of the first year, those plan statements include a discussion of how students intend to progressively focus their efforts. At the close of the third year, those statements include ideas for expanding outward from the focus of the preceding years.

In addition to these ongoing statements of intention, students are encouraged to prepare a CD-ROM portfolio of their work throughout the four years. In so doing they can create an invaluable record of their achievements and learn to apply the power of new technologies. Students are required to provide their own compatible personal computer equipment. See page 6 for details.

FACULTY ADVISING

Advising is at the core of a Bennington education. It is the context in which students develop the habit of reflecting on their work as well as the capacity to become responsible and articulate about intentions and accomplishments. During the first year students usually meet once a week with their advisor. The central challenge of this year is for the student to develop the understanding necessary to create a plan of study for the coming years. This involves a continuous process of students and advisors working together to discover, and then to articulate, the beginnings of a compelling academic design that does justice to the students' intellectual and imaginative potential and provides what they need to negotiate future goals and expectations effectively. As students progress in subsequent years, the nature of the advising relationship shifts appropriately, as do the statements of purpose at the completion of years two and three.

TUTORIALS

Tutorials, which combine a student's or group of students' expressed interest and an instructor's particular expertise, are available during the third and fourth years of study. These learning experiences offer students additional opportunities to design their own education, and often are springboards for new courses.

EVALUATION OF PERFORMANCE

A Bennington student's performance is evaluated by narrative reports at the middle and end of each term. In these evaluations teachers assess the student's academic strengths and weaknesses, identify areas needing further effort, and describe overall progress.

In addition to the written evaluations, students may opt to receive letter grades. This option is not available to first-year students.

Note: Under the Educational Rights and Privacy Act of 1974, the College is not permitted to make narrative evaluations available to other people, including parents, except at the request of the student, although the College does notify parents or guardians when a student is placed on Concern or Academic Probation and if disciplinary action has occurred.

FIELD WORK TERM

Field Work Term (FWT), an essential part of the academic program that constitutes a requirement for graduation, extends over the months of January and February. Students are required to work at jobs or internships for a minimum of 30 hours per week during this time. The FWT/Career Center helps students find meaningful work experiences by providing job leads, offering career-related workshops, and providing professional career counselors. Students are encouraged to begin their job searches early in the fall term and are required to report their job(s) to the FWT/Career Center before leaving for the term. Upperclass students have the option of spending one term in independent study.

For first-year students, whose academic aims may still be undefined, FWT is designed to complement academic studies and help clarify or confirm prospective interests. For upperclassmen, special efforts are made to find work directly related to their studies. Many students return to the same FWT job in subsequent years, during summers, or after graduation. The contacts established during FWT often prove invaluable in pursuing postgraduate careers.

During FWT, students document their work experiences using a field notebook. After completion of FWT, each student writes a summary of the experience and each supervisor provides a written evaluation of the student's performance. These evaluations are part of the cumulative academic record for which a degree is awarded.

International students are not permitted to work off campus for pay during their first nine months of U.S. residency due to federal immigration laws. Most opt either to work on campus or to return to their home countries to work during their first FWT.

The FWT/Career Center also assists students seeking summer jobs and full-time employment. Assistance includes help with résumé preparation, interview skills, job search techniques, alumni networking, and application to graduate and professional schools. A career resource library is available for reference. Additionally, the Center provides complete listings of College work-study and community nonprofit organization jobs available during the term and summer.

AWARDING OF DEGREES

Candidates for graduation must be recommended by the faculty as a whole to the Board of Trustees for graduation.

Note: Graduation and completion rates are available upon request from the Office of Admissions & the First Year.

OTHER ACADEMIC PROGRAMS

OFF-CAMPUS PROGRAMS

School for Field Studies. Bennington is a charter member of a consortium associated with the School for Field Studies (SFS). This program, involving courses in field biology taught at field research sites on five continents, can provide students with a hands-on educational experience that addresses some of the world's most critical environmental issues. For one term, students may pursue such topics as marine ecology and management, biogeography, patterns of ecological diversity, and marine mammal biology and conservation in one of the five main centers SFS operates: the Center for Rainforest Studies in Australia; the Center for Marine Resource Studies in the Caribbean; the Center for Wildlife Management Studies in Kenya; the Marine Mammal Studies Program in Baja, Mexico; and the Center for Studies in Sustainable Development in Costa Rica. In addition, there are 10 satellite environmental "hot spots" around the world where students may choose to study. Bennington's affiliation gives students priority for enrollment, SFS financial aid, and the opportunity to incorporate SFS courses into their Bennington plan.

Study Abroad. Through collaborations with a number of other institutions, Bennington offers students a range of options for study abroad. The Office of the Dean of the College can provide specific information on availability of and requirements for these programs.

GRADUATE STUDY

Master of Fine Arts. Bennington offers two-year, graduate programs in dance, drama, music, and visual arts, leading to the Master of Fine Arts degree. After the first term each graduate student submits a plan describing the intended Master's project and work to be accomplished. The degree is awarded upon successful completion of an accepted plan. Emphasis is on individual work with the guidance of experienced practitioners in the field.

Master of Fine Arts in Writing and Literature. This low-residency program includes two 10-day residency periods each year during January and June, and usually takes two years to complete. Between residencies, students work one-on-one with faculty members, all of whom are active, recognized writers.

Master of Arts in Liberal Studies. This program is designed to provide a context for students seeking an educational alternative to traditional graduate programs in the sciences and mathematics, humanities, social behavioral sciences, and education. Each student collaborates with faculty to design a course of study, enabling concentrations to emerge that cross disciplinary boundaries.

Bachelor of Arts /Master of Arts in Teaching. Bennington has initiated a three-year, combined Bachelor of Arts/Master of Arts in Teaching (B.A./M.A.T.) program that begins in the junior year of college. This program may also be pursued as a two-year graduate degree program. Its unique elements include an intense pursuit of a subject matter, craft, or discipline combined with direct classroom teaching experience through apprenticeships with master teachers, and a specially designed educational seminar. Bennington offers certification in early childhood, elementary, and secondary education.

Bennington /Bank Street Program. The College offers a collaborative program with Bank Street College of Education for students seeking early childhood, elementary, or junior high teaching certification. The Bennington/Bank Street program leads to a B.A. from Bennington, an M.S. from Bank Street, and a recommendation for teaching certification at the end of five years. Students complete three years of liberal arts study, including work in early childhood studies, at Bennington. The fourth year, including two summers, is spent at Manhattan-based Bank Street in the study of child development, educational methods, and curriculum, as well as the history and principles of education. In the fifth year students return to Bennington to complete their combined senior and Master's theses.

Postbaccalaureate Program. Bennington offers a postbaccalaureate program in premedical and allied health sciences providing preparatory work for medical, veterinary, dental, optometric, osteopathic, paramedical, biological, and other health-related graduate schools. The length of study depends on the extent of the applicant's science background. For a student lacking formal academic credits in science, the program takes two years to complete.

SUMMER PROGRAMS

The cultural and educational opportunities characteristic of the College's innovative approach to education continue throughout the summer months, with the Bennington July Program, an intensive program for 250 high school students, ages 15 to 18, seeking an introduction to college-level curriculum. In addition, a variety of independent artistic groups, such as Art New England, use the campus throughout the summer.

For more information, please contact the Office of Summer Programs at 802-440-4418.

ences. Good sense, self-control, and consideration for others are essentials for community life.

The quality of community life at Bennington relies upon an expectation of shared responsibility. Through committee work and collaborative effort, students join with faculty members and administrators in contributing to academic and governance affairs within the College community.

All constituencies of the College contribute to a flow of intellectual and artistic events as well. *SILO*, Bennington's award-winning literary and arts magazine, is edited and designed entirely by students. The newspaper and the radio station are both student-managed. The Student Endowment for the Arts helps fund activities.

The College offers a variety of special events throughout the year, including the Ben Belitt Lecture by a distinguished writer or critic, and visits by artists and intellectuals through the Nields/Mortimer/Hambleton, Candace DeVries Olesen, and Adams-Tillim lectureship programs. The Robert H. Woodworth Lecture Series brings guests to speak on the natural sciences; the Vermont Symposium on Dance Improvisation attracts well-known dancers and choreographers for workshops; and students sponsor benefit concerts for the local AIDS organization and domestic violence agency. Events are free and open to the public.

OFFICE OF STUDENT LIFE

The extracurricular lives of Bennington students are inextricably bound to their academic lives. Students are involved in their own work and are expected to be fully participating members of the campus community. The Office of Student Life strives to enhance the educational experience of students by facilitating a seamless learning environment.

Student Life programs and services are designed with specific student learning and personal development goals in mind. The calendar is filled with events—music, dance, poetry readings, films—many of which are student-initiated and reflect the diverse interests of the campus community.

Student Life staff members are available to assist students with ideas for programs and events. They are also a source of information for individual students and offer guidance to student groups and committees. In addition to planning co-curricular programs and special events, Student Life oversees housing arrangements and residential life programs, international student advising, student disciplinary matters, a student emergency loan program, and publication of the Student Handbook. Additionally, Student Life administrators are responsible for guiding the creation of student governance structures and developing rules, policies, and procedures intended to ensure the health and safety of the whole community.

RESIDENTIAL LIFE

The residential part of the campus consists of 12 New England colonial-style student houses arranged around Commons lawn, and three nearby houses of modern

COMMUNITY LIFE

At Bennington, the acceptance of responsibility required of each student in planning an academic program applies to life outside the classroom as well. Successful experience in community living requires of each student a recognition of and commitment to a common good, and a tolerance for individual differ-

design. Each house accommodates about 30 students; all freshmen live in double rooms. All houses are coeducational and include new and continuing students. Each house has a kitchenette and a spacious living room with a fireplace.

The housing system at Bennington depends on responsible student leadership. House members participate in the governance of their houses, and Sunday evening coffee hours in each house provide an opportunity for discussion of specific house issues as well as matters of wider campus concern.

COMMONS

At the center of the campus is the Commons building, where students check their mailboxes, get a late-night snack, play pool or the piano, purchase artwork, jewelry, and clothing flea-market style, or sit under the portico overlooking Commons lawn and Mt. Anthony beyond.

All meals are served buffet- and cafeteria-style in Commons. There are six informal dining rooms and an outdoor veranda. A wide selection of vegetarian dishes is always available.

THE CAFÉ

Located in a two-story brick building adjacent to Commons lawn, the student-managed Café hosts a range of social activities throughout the week. The downstairs contains a small stage and sound equipment for bands. Friday and Saturday night events often feature student musicians as well as bands from outside the college community. Upstairs, a late-night, European-style café offers gourmet foods, coffees, and desserts. The Upstairs Café has been a venue for community lectures, receptions, movies, theater, and an alternative student art gallery.

ATHLETIC AND OUTDOOR PROGRAMS

Athletic facilities on campus include a soccer field, basketball court, volleyball courts, and clay tennis courts. Bennington's coed soccer team plays in an intercollegiate league. Intramural programs include flag football, basketball, and volleyball; there is also a semi-annual pool tournament. Students organize classes in aerobics and yoga. Weekend programming for fall includes rock climbing and rappelling, canoeing, caving, and hiking; spring term activities include cross-country skiing, hiking, and whitewater rafting. Students may sign out recreational equipment, such as cross-country skis, backpacking gear, and tennis rackets. The Fitness Center, which has Olympic weights and Nautilus equipment, also offers aerobic equipment and a climbing wall.

Off-campus, local facilities offer indoor swimming and Nautilus equipment and instruction. A lake in North Bennington, nearby quarries, and waterfalls offer other opportunities for swimming. The southern Vermont area offers some of the best downhill and cross-country skiing in the country: Bromley, Mt. Snow, and Stratton are within an hour of the Bennington area, and Prospect Mountain Cross-Country Ski Center is 15 minutes from campus. The

nearby Green Mountains invite jogging, bicycling, hiking, and canoeing, and the Battenkill River in the Manchester area offers some of the best fly fishing and fly fishing instruction available.

PSYCHOLOGICAL COUNSELING SERVICE

The professional staff of the Psychological Counseling Service offers mental health services to students who wish to address personal or emotional problems. These services include crisis intervention, brief and long-term individual psychotherapy, group psychotherapy as need and interest arise, diagnostic evaluations, referrals to clinicians in the area, and 24-hour coverage for psychological emergencies.

HEALTH SERVICES

Health Services provides direct care, health counseling, and education to students. The office is open Monday through Saturday during term, and the staff includes a family nurse practitioner and registered nurses. Referrals for consultation by outside providers are made when appropriate. Physicians are on-call for students 24 hours a day, seven days a week. All care provided in Health Services is confidential and cannot be discussed without written consent from the student. Most services provided on campus are covered under the College's student insurance policy. Entering students must show documentation of meeting certain health requirements before registering, including a recent physical examination, updated immunizations, and a PPD (screening for tuberculosis) skin test.

TRANSPORTATION

Free parking is available for privately owned cars. The College operates a van that makes frequent trips to town, the municipal recreation center, and other community locations, and to nearby Williamstown, Massachusetts. A community bus makes twice-daily rounds between campus and town. Grocery stores and restaurants are within walking distance of the College.

ORIENTATION AND THE FIRST YEAR

Orientation programs introduce first-year, transfer, and international students to College academic programs and advising, campus life, and administrative offices at the beginning of each term. During the fall orientation program, a special effort is made to allow entering students time to get to know each other, faculty, and staff members, and the resources of the College. Programming typically includes day-long team building, midnight workshops, informational sessions with members of the staff, and informal dinners with faculty advisors.

In addition, first-year students enroll during their first fall term in one of the First Year Seminars. Through this set of 10 courses, covering a range of disciplines, faculty draw first-year students into the center of their lines of inquiry. The series includes an ongoing writing component, a second form of expression (drawing, music composition, or movement, for example), and public presentation.

FAMILY WEEKEND

During the fall term family members are invited to spend a weekend on campus to see firsthand the work in which students are engaged. A program of performances, lectures, and presentations is assembled for Family Weekend, traditionally the first or second weekend in October.

FACILITIES

Bennington College is located on 550 acres at the foot of the Green Mountains in southwestern Vermont, approximately an hour's drive from 14 other four-year colleges and a three-and-a-half-hour drive from New York City and Boston. The campus was once a farm, and some of the buildings that now house classrooms, studios, and offices were once barns and stables. The heritage of New England village architecture is preserved in the arrangement of student houses and the Commons building around a central lawn. Modern additions to the campus offer space for research, exhibitions, and performance.

Visual and Performing Arts Center. The Visual and Performing Arts Center (VAPA) is a dramatic expression of Bennington's incorporation of the arts into its liberal learning curriculum. As one of the largest wood-framed structures in the United States, the 120,000-square-foot center provides working, performing, and exhibition spaces designed for maximum flexibility. Most spaces in VAPA are open—and used—24 hours a day.

The visual arts studios are the core of the daily educational experience in those disciplines. The central feature of the working area, the Galleria, is a two-story space in VAPA lit by large northern skylights and equipped with overhead cranes; it serves as a multiple-function area divided by movable walls. Overlooking the floor of the Galleria are student studio spaces, the architecture studios, and classrooms. A wide exhibition floor, often filled with works-in-progress, bridges the Galleria. On the ground floor the Galleria is flanked by a large graphics studio, ceramics workrooms and kilns, and by corridors leading to the photography darkrooms.

VAPA also houses the Suzanne Lemberg Usdan Gallery, modeled after the fourth floor of the Whitney Museum, where guest artists, faculty members, and graduating students exhibit their work.

Dance Facilities. VAPA's facilities for practice and performance are remarkable. Dance students have round-the-clock use of three dance studios and access to the Martha Hill Dance Workshop, a 10,000-square-foot black box dance theater. This performance space has a specially constructed wood-on-fiberglass dance floor and is fully equipped for professional productions. Movable partitions and seating platforms make multiple configurations possible.

Drama Facilities. Within VAPA are two main stages, Lester Martin Theater and the adjacent Margot Tenney Theater, both fully equipped professional the-

aters. These are also known as "workshops," acknowledging their use as essentially experimental teaching spaces. These theaters are designed with flexible seating to accommodate large-scale productions as well as staged readings, student workshops, and work requiring an intimate setting. They make use of a system of catwalks and traps for special effects.

Additional large studio spaces exist for workshops and classes, as well as fully outfitted shops for costume making and scene construction. Students also occasionally opt to stage works in alternative spaces such as living rooms, woodland settings, and on outdoor platforms.

Computing and Media Resources. Bennington enjoys the distinction of being the first liberal arts college selected to be a founding member of the New Media Centers Consortium, a partnership of colleges and universities and computer and media industry representatives, including Apple Computer, Adobe, and Macromedia. The centerpiece of campus technology is the Computer Center, which includes two media labs and a service and support unit. The labs provide Power Mac-based authoring and viewing stations, fully equipped with high-end audio and video digitizing and processing capabilities, as well as a range of software dedicated to the creation of multimedia projects. All stations are equipped with large-capacity removal media units for data storage and retrieval; the Center is also fully equipped to author and record CD-ROM disks. Other campus computer resources include clusters of Power Mac-based stations in the Visual and Performing Arts Center and Jennings Music Hall; additional computers in Crossett Library are used as tools for study and research.

Bennington requires all incoming students to have their own personal computer, and also recommends a color monitor, printer, and CD-ROM drive. The Center provides on-site training and support for Macintosh-compatible computers. For students interested in purchasing Macintosh equipment, the College provides a competitively priced technology package, which includes a multimedia-capable Macintosh computer with color monitor and CD-ROM, a printer, and start-up software. A laptop configuration is also available. Information Technology staff are available to help all students new to computers or to the Macintosh format learn to use their computers and multimedia software. More important, students learn to use their computers to enhance academic work in ways that far exceed traditional word processing and computational uses.

For further information on this requirement, please contact the Computer Center at 802-440-4479.

Center for Language Technologies. Adjacent to the Computer Center is the Center for Language Technologies, part of the Regional Center for Languages and Cultures at Bennington College. The Center is equipped with 12 Power Macintosh computers as well as scanners, videodisc players, and VCRs. It permits the development of multimedia language-

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learning materials and helps students acquire language proficiency with the aid of software specifically designed for language learning applications, including Dasher, the Rosetta Stone, A la Recherche de Philippe, and a collection of foreign language CD-ROMs. The Center also serves as an electronic classroom for students and as a workshop for teachers. For more information on the Regional Center for Languages and Cultures, please see pages 30 through 33.

Crossett Library. The Edward Clark Crossett Library is a dynamic educational and information environment that supports students' studies and research. The library houses more than 119,000 books, microfilms, nearly 600 current periodicals, 900 videos, and 23,000 art slides. The Library Website (<http://www.bennington.edu/library>) offers students an opportunity to search the library catalog, journal indexes, and assorted reference links to jump-start their research. Reference services also include one-on-one consultation with trained researchers and interlibrary loan. Bennington is a member of the SUNY/OCLC network, through which students can borrow materials from more than 13,000 libraries.

Early Childhood Center. The Early Childhood Center, a licensed preschool and kindergarten serving children aged two through six, is located on the campus. Students of childhood development and education, as well as those in other academic areas, observe and work directly with young children.

Music Facilities. The home of music studies is Jennings Hall, a three-story granite mansion with 18 practice rooms, 11 of them containing pianos. Other facilities in Jennings include a fully equipped percussion studio, an electronic music studio equipped with Macintosh-based computers, MIDI synthesizers and sampler, and a taping and editing studio. These facilities are combined under the Center for Audio Technologies (CAT), described in more detail on page 37. Jennings houses the Judith Rosenberg Hoffberger Sound Studio, which has multi-track recording and computer-assisted editing capabilities, as well as the Hoffberger Music Library, containing books, scores, records, compact discs, sheet music, computer-driven music composition software and laser writer, and the tape archives of performances at the College.

Bennington has three music performance spaces. The Deane Carriage Barn has excellent acoustics and is adaptable to large and small performing groups, as well as for readings and other events. Greenwall Music Workshop, a two-and-a-half story space within VAPA, is designed to accommodate solo concerts, small and large ensembles, and, with its spacious floor and system of catwalks, collaborations of music, dance, and drama. Commons Theater is outfitted with Western, ethnic, and experimental instruments for the study of acoustics, instrument design, ethnic music, and experimental orchestra. Outdoor stages on campus are used during warm weather.

Science Facilities. Dickinson Science Building houses a variety of laboratories and other facilities, and students have access to all of them. Among a range of research-grade equipment available to undergraduates is a nuclear magnetic resonance (NMR) spectrometer for advanced molecular analysis, a liquid chromatography system, and a scintillation counter for analysis of proteins and nucleic acids, as well as oscilloscopes and other equipment for study of animal behavior. There are animal and instrument rooms; controlled temperature rooms and environment chambers; darkrooms; a greenhouse and herbarium; a reading room; and the Rebecca B. Stickney Observatory, with a 16+-inch, computer-controlled telescope. The 550-acre campus itself, with forest, wetlands, fields, and pond, is an open-air laboratory for field biology and ecology, as is the nearby 900-acre field station on Mt. Equinox.

The College Farm. At the center of Bennington's commitment to greater environmental responsibility is the College Farm, which saw its first crops planted in spring 1996. The Farm is part of Bennington's biology/ecology/botany program and also provides vegetables for the dining halls and a community-supported agricultural project. It offers students and the community an opportunity to learn, in a participatory way, the value of land stewardship and to experience and to explore the cultural, geographical, and environmental context in which the College is situated.

ADMISSIONS

Bennington seeks men and women who have the capacity to pursue a demanding academic program and who are ready to assume responsibility for their education. The College looks for individuals from diverse backgrounds who share a commitment to meeting the challenges of intellectual and imaginative excellence. Bennington asks students to assume responsibility for the design of their education and for the community in which they live. A Bennington education demands of its students a commitment to self-governance, a seriousness of purpose, and the understanding of the balance between freedom and responsibility.

In considering applicants, the Admissions Committee attempts to gain as complete a view of the candidate as possible. Transcripts, recommendations, and test scores (SAT or ACT) are interpreted within the context of the entire application rather than as isolated data. When evaluating a transcript, the committee considers the range, number, depth, and variety of courses as well as performance. Students are encouraged to speak forthrightly in their essays and interviews and to submit additional materials that demonstrate their commitment to intellectual and creative enterprise.

For students entering Bennington from secondary school, it is recommended that they have taken

four years of English, three years of a foreign language, three years of mathematics, three years of social science, and three years of natural science. For students entering Bennington from another college, it is recommended that they have pursued an academic program emphasizing liberal arts.

A personal interview is expected except in special circumstances. Often students have two interviews or interview simultaneously with two members of the Bennington community. Students are encouraged to visit the College; if a visit is not feasible, an off-campus or telephone interview may be arranged.

Visiting campus is the best way to learn about Bennington. Students who decide to visit are encouraged to plan a day that may include an interview, a tour, attending classes, lunch with current students, and meeting with faculty. The best time to visit the campus is when classes are in session, from September through mid-December and from March through May. Interviews are available Monday through Friday and on Saturday mornings. Please call the Office of Admissions & the First Year for further information: 800-833-6845.

APPLICATION CHECKLIST

- \$45 application fee or fee waiver
- Biographical portion of application and one essay
- Graded analytical essay
- Interview
- Secondary School Report
- Official high school and/or college transcript(s)
- Two teacher recommendations
- SAT or ACT scores (SAT code is 3080; ACT code is 4296)

Bennington accepts the Common Application in lieu of its own form and gives equal consideration to both. Students may obtain copies of the Common Application from their high school guidance counselors. Students may also apply via application software; we accept applications from College Link and College Board's ExPan. Students using the Common Application, College Link, or ExPan are asked to submit supplementary materials.

In special circumstances, we review late applications; please call the Office of Admissions & the First Year for details.

EARLY DECISION

First-year candidates who believe Bennington is their first choice may apply under the Early Decision plan. The application deadlines for Early Decision are December 1 and January 1. If admitted, candidates must inform the College of their intent to enroll by January 30 and February 28, respectively, and forward a nonrefundable matriculation deposit. They must also withdraw applications at other colleges.

EARLY ADMISSION FROM SECONDARY SCHOOL

Qualified students may be admitted to Bennington before the completion of secondary school. These candidates should file the regular first-year application; special attention is paid to the student's record, recommendations, and interview to determine whether he or she has the maturity and capability to enter college early. In cases where early admission is being considered, the application deadline may be extended. At the successful completion of the first year, early entrants are eligible for a high school diploma or G.E.D. should they desire it.

HOMESCHOOLED APPLICANTS

Bennington College welcomes applications from homeschooled students. Homeschooled applicants should include documentation of their academic work with their application materials; documentation should include course descriptions and reading lists. We also suggest that homeschooled students consider taking one or more SAT II subject tests. Those students who are applying for financial aid should ask about stipulations particular to their circumstances.

ADVANCED PLACEMENT

Although Bennington does not grant academic credit or specific course exemption for Advanced Placement scores, faculty advisors consider scores in advising students on appropriate course selection.

INTERNATIONAL BACCALAUREATE

Bennington recognizes the value of the International Baccalaureate and G.C.E. "A" Level work. Students holding either diploma may petition for credit approval after completing one term of work at Bennington. Credit acceptance varies and takes into account the exam scores and quality of work produced here.

INTERNATIONAL STUDENT ADMISSION

Applicants who are not U.S. citizens or permanent residents are considered international students. Students who are not native speakers of English must take the Test of English as a Foreign Language (TOEFL). A student must score 550 or above to be considered for admission. In addition, we strongly recommend that all international applicants take the SAT or ACT. Students are encouraged to visit the campus and have an interview. Interviews with a Bennington alumnus/a are available in many countries, or a telephone interview may be arranged. All transcripts in languages other than English should be accompanied by a certified English translation.

As noted in the Field Work Term (FWT) section, international students are not permitted to work off campus for pay during their first nine months of U.S. residency due to federal immigration laws. Most opt either to work on campus or return to their home countries to work during their first FWT.

ADMISSIONS CALENDAR

December 1

Deadline for Early Decision Option A applications
Deadline for Option A Early Version financial aid applications
Deadline for Bennington Scholars merit award program

January 1

Deadline for Early Decision Option B applications
Deadline for Option B Early Version financial aid applications
Deadline for first-year and transfer applications for spring term
Deadline for financial aid applications for spring term

February 1

Deadline for first-year applications for fall term

March 1

Deadline for financial aid applications for fall term
Deadline for transfer applications for fall term
Deadline for M.A.T. applications for fall term

May 1

Candidates' reply date
Deposit deadline for fall term first-year applications

DEFERRED ADMISSION

Students accepted to Bennington may delay their entrance for up to one year. Students should write the Office of Admissions & the First Year to request a deferral and include a description of their interim plans. Deferring students must submit a nonrefundable deposit to hold their place in the class.

TRANSFER ADMISSION

In addition to secondary school records, transfer applicants must submit transcripts from all postsecondary institutions attended. Recommendations must be provided from two faculty members, preferably with whom applicants have studied during their last two semesters of college work. Official scores for the SAT or ACT should be sent to the Office of Admissions & the First Year. If the transfer candidate took the exam more than five years before applying, this requirement is waived. As with all candidates, a personal interview is expected.

Upon notification of admission, transfer applicants receive written notification of transferable credit. All undergraduate students are required to spend at least two years in residence to earn the Bennington degree.

VISITING STUDENTS

Students enrolled in good standing at other accredited colleges may attend Bennington as visiting students and should contact the Office of the Dean of the College for further information.

SPECIAL STUDENTS

The College admits special students who may or may not be working toward a degree. Permission to take classes as a special student must be obtained from the Office of the Dean of the College.

LEAVES OF ABSENCE

The College regularly approves leaves of absence for students in good standing who wish to spend time

away from the campus. Leaves are granted for one or two terms.

TRANSCRIPTS

Transcripts of academic work are provided to students and graduates upon request to the Registrar. In cases in which there is an outstanding balance, transcripts are withheld until the bills are paid.

APPLICATION DEADLINES FOR GRADUATE PROGRAMS

Master of Fine Arts in Dance, Drama, Music, and Visual Arts. Applications, accepted for the fall term only, are due February 15 (late applications are considered under special circumstances). A limited number of assistantships is available.

Master of Fine Arts in Writing and Literature. Applications are due September 15 for entrance in January, and March 15 for entrance in June.

Master of Arts in Teaching. Applications are due April 1 for the fall term.

Master of Arts in Liberal Studies. Applications are due July 1 for the fall term and January 1 for the spring term.

Postbaccalaureate Certificate in Premedical and Allied Health Sciences. Applications are due April 30 for the fall term.

For more information about undergraduate and graduate programs, please contact:

Office of Admissions & the First Year

Bennington College

Bennington, VT 05201

800-833-6845 or 802-440-4312

Fax: 802-440-4320

E-mail: admissions@bennington.edu

Bennington College offers need-based and merit-based financial assistance to incoming students. We encourage students to consider Bennington regardless of their financial situation; applying for financial aid has no bearing on admission decisions.

FEES, 1998–99

Tuition, room, and board: \$26,400.

The comprehensive fee includes courses, laboratory and studio fees, music and foreign language lessons, and tutorials. Bennington has committed to reducing tuition by 10 percent, adjusted for inflation, over a five-year period that began in fall 1995.

MERIT AID AWARDS

"Bennington Scholars," Bennington's merit scholarship program, offers four-year awards ranging from \$5,000 to \$10,000. Scholarships are offered to exceptional applicants on the basis of a special application.

All applicants are considered for the Brockway Scholarship; this award ranges from \$3,000 to \$7,000 per year for up to four years. In addition, all applicants eligible for need-based financial aid are considered for the Ellen Knowles Harcourt Scholarship, a four-year, \$7,500 annual scholarship.

For more information and application forms, please write or call the Office of Admissions & the First Year, Bennington College, Bennington, VT 05201; 800-833-6845 or 802-440-4312.

FINANCIAL AID

U.S. Citizens and Permanent Residents. Whether a U.S. citizen or a permanent resident, to apply for financial aid applicants must submit the Free Application for Federal Student Aid (FAFSA), a Bennington College financial aid application, and copies of the latest federal income tax returns from parents of dependent students and from applicants, if filers. If parents are divorced or separated, non-custodial

parents must submit a Divorced/Separated Parent's Statement and copies of their latest tax returns.

Early Decision. Students who choose to apply Early Decision and who want financial assistance should submit the Early Financial Aid Form (available from Bennington's Financial Aid Office) along with the previous year's tax returns, and, if applicable, the Divorced/Separated Parent's Statement by December 1. Students are notified of tentative awards with Bennington's offer of admission.

Financial Aid After the First Year. Students must reapply each year for need-based financial aid. Provided the student makes satisfactory academic progress and the family continues to demonstrate financial need, financial aid awards will continue in subsequent years. Students who enter Bennington without financial aid may apply for federal aid in succeeding years. Applications for institutional grant funds are reviewed on an individual basis after current aid recipients have received their awards.

Special Circumstances. Although some special circumstances are taken into account, the College does not usually acknowledge an undergraduate's financial independence. In addition, we expect both parents—whatever their marital or legal status—to contribute to education expenses according to their ability.

Financial Aid Awards. The College financial aid award generally consists of a combination of grant, loan, and work-study funds. For students whose financial circumstances remain similar over their four years at Bennington, awards should remain similar during the first and second years; for the junior and senior years the annual student loan total increases by \$1,000 (to a maximum of \$5,500).

A scholarship awarded by a source other than the Bennington Financial Aid Office can be used, at least in part, to reduce either the amount of the student's loan or the amount of the family contribution.

FINANCIAL AID FORM SUBMISSION DEADLINES

December 1 / January 1 Early Decision applicants

January 15 Spring entry applicants

February 1 International applicants

March 1 Fall entry applicants
Transfer applicants

Students who meet these deadlines will be notified of aid eligibility with Bennington's letter of admission.

International Students. Financial aid to international students is limited. International students must submit an official statement of annual income and benefits from parents' employers, translated into English and U.S. dollars; a Bennington College Financial Aid Application; Foreign Student Financial Aid Application; and Certification of Finances. (The latter three forms are available from the Office of Admissions & the First

Year.) Nearly all financial aid recipients are expected to borrow through the Bennington Loan Program to meet college costs. The amount of loan in a student's award increases each year.

Please call the Financial Aid Office for more detailed information or with questions: 802-440-4325.

Bennington offers a full range of study, with courses in the humanities, natural sciences, mathematics, social and behavioral sciences, and visual and performing arts. In addition to teaching individual disciplines, faculty members with converging interests also teach collaboratively. The combination of interconnecting courses and individual study within and across disciplines produces a lively, organic curriculum—a flexible, responsive mechanism that enables teachers and students to work together as practitioners and apprentices.

At Bennington, creativity is developed and honed by a maturing capacity to discover the wealth of connections at the center of a focused enterprise. By bringing the rigor and responsibility of the practicing and performing artist to the library and the laboratory, the College advances the cause of a liberal education devoted to the expansion of imagination, the disciplining of passion, the extension of empathy, the joy of learning.

This is a composite of courses offered at Bennington for four terms, from fall 1997 through spring 1999. The listing does not include all courses taught nor does it include tutorials designed by individual students and faculty members, which are developed at the beginning of each term. Specific course listings for each year are prepared and published before registration by the Office of the Dean of the College.

ANTHROPOLOGY

SOCIOCULTURAL ANTHROPOLOGY

Miroslava Prazak

Why are cultures and societies so different, and simultaneously, so similar? This course examines some of the theoretical and methodological approaches used by anthropologists in their explorations into human culture and society. We study various ethnographic examples to develop an anthropological perspective on economy and politics, social organization, kinship and family life, ideology and ritual, ecology and adaptation, as well as a focus on the sources and dynamics of inequality.

MAKING A LIVING

Miroslava Prazak

This course examines anthropological approaches to economic life in societies that range from hunting and gathering bands to industrial agriculture. We use case studies and theoretical works in comparative study of systems of production, distribution, and consumption, and to address the origins and development of economic anthropology and its relationship to the rest of the discipline and to other social sciences.

THE VOICES AND WORDS OF CULTURES OF THE WORLD

Miroslava Prazak

Using the novel as ethnography, this course examines cultures as they are described in the literary works of Chinua Achebe, Wole Soyinka, Carlos Fuentes, E. Annie Proulx, Julia Alvarez, Jose Vallejo, V.S. Naipal, and others. We focus on the narrative as ethnographic voice and explore the construction of family and community, issues of individual and social identity, elements of material culture, structures of authority and the themes of change, adaptation, and conflict. This course draws on selected works from throughout the world.

U.S. OF A.

Miroslava Prazak

Do we have to go abroad to learn about cultures? Using ethnographic accounts of social and cultural phenomena, this course takes an anthropological approach to investigate diverse aspects of American society. How do we understand socialization? Breakup of families? Single parenthood? American football? Violence in the cities? Fads and fashions? Drug wars? Ethnic and racial tensions? Cheerleading? Identity in the social scene? Body rituals? By exploring ethno-

graphic evidence, we examine the forces that shape personal choice, discover new dimensions of basic themes in American life, see how subcultures and mainstream interrelate, and learn how to apply anthropological techniques to understand our cultural milieu.

READING THE BODY

Miroslava Prazak, Susan Sgorbati

This course addresses a number of controversial concepts, including using the body to make political statements, the body in motion, body as an expression of self, the body as embodiment of culture, and body as communication. Course work combines reading, discussion, research, and experiential investigation.

ARCHITECTURE

INTRODUCTION TO ARCHITECTURE

Donald Shereffkin

This course serves as an introduction to the disciplines of architectural exploration, and involves the development of drawing and model-making skills through workshops focusing on the manipulation of materials and space. Constructive geometries are then used to record the results. Weekly workshops consist of short, clearly defined projects. In the second half of the term, a small architectural program is developed on a campus site. Architectural sketching is an important adjunct. Associated readings and field trips are a regular component, as well as discussions in history and theory.

CONSTRUCTIVE GEOMETRIES AND SPATIAL PROJECTIONS

Donald Shereffkin

This course investigates essential drawing methods using straight-edge, compass, and scale to describe elements in space. Graphics for representing form and space through multi-view conventions, axonometric projections, and the projection of light and shadow are all explored. An introduction is given to the CAD software, Microstation 95. Weekly workshops and drawing assignments are part of the course work, as are related readings on the significance of drawings as translations/explorations/manifestations. Emphasis in all exercises is on the use of measured drawing as a creative process.

FRAMING THE HOUSE

Donald Shereffkin

Beginning with a systematic analysis of the shaping of domestic spaces and expanding into the study of strategies for assembling those spaces, this course explores a number of solutions through a series of weekly exercises. The second half of the term focuses on developing a particular text chosen by the student into a specific dwelling set into a defined landscape. Associated readings explore the meaning of the house in diverse cultures and historical periods.

ARCHITECTURE AND LIGHTING

Donald Shereffkin, Michael Giannitti

In this course, students investigate the relationship between light and architectural space. Through projects in class and independent work, students create lighting for architecture and architecture for light. Explorations take place in campus buildings with lighting equipment and natural light. Students also work with scale models and drafted studies.

SEE ALSO Place and Experience, p. 47.

BIOLOGY

BIOLOGY I: HOW DO ANIMALS WORK?

Elizabeth Sherman

How do animals work? Why do different animals work in different ways? The blue whale in the Pacific, the tapeworm lodged in the gut of a fox, and the flour beetle in your cupboard all must eat and grow and reproduce, yet they differ enormously in size, longevity, and environment. The particular ways in which each of these animals has solved these problems are different, yet there are also underlying similarities in the mechanics of their solutions. Evolutionary theory makes the diversity understandable and cell physiology reveals the unity of function. In this course, evolutionary theory and cell physiology converge as we examine whole animal form and function. We have the happy

opportunity to study the remarkable diversity of animals on this planet. We examine the array of strategies (adaptations) animals possess that enable them to survive and to reproduce in an often unpredictable world. Questions we consider include: How do animals maintain their organization in the face of environmental perturbations? What are the consequences of changes in size? How do animals acquire mates? How do animals eat but avoid being eaten? How are animal societies organized?

BIOLOGY I: CELLS, GENES, AND ENERGY

Michael Mishkind

This course, an introduction to genetics and the chemistry of cells, includes independent laboratory work and readings from the primary and secondary literature. Students write several brief reaction papers and a longer analytical paper on an aspect of genetics, complete several problem sets, and lead classroom discussions on a regular basis.

TOPICS IN EVOLUTIONARY BIOLOGY

Kerry Woods

Evolutionary theory provides the most powerful conceptual unity for biology. The modern body of theory that derives from Darwin's original concept offers explanatory insight and informs current research in every area of life science, from paleontology, to molecular biology, to physiology and anatomy, to plant and animal behavior, to human origins and nature. In addition to establishing a deep grounding in basic selective theory, the course explores more advanced topics, including some of the following: life history evolution, mating strategies, and evolutionarily stable strategies; competing theories of sexual selection; the implications of inclusive fitness (or "gene-level" selection) in social systems and non-adaptive evolution; phylogenetic reconstruction; adaptive radiation and trends in biodiversity; coevolution in mutualistic and predator-prey (parasite-host) systems; origin of life; origin and evolution of humans; evolution of reproductive systems, including the multiple origin and loss of sex. Throughout the class, we focus on current research

MACHINES FOR LIVING

Donald Shereffkin, Sue Rees

"La maison est une machine à habiter." ("The house is a machine for living.") —Le Corbusier.

"Machines have developed out of a complex of non-organic agents for converting energy, for performing work, for enlarging the mechanical or sensory capabilities of the human body, or for reducing to a measurable order and regularity the processes of life. The automaton is the last step in a process that began with the use of one part of the human body as a tool. In back of the development of tools and machines lies the attempt to modify the environment in such a way as to fortify and sustain the human organism; the effort is either to extend the powers of the otherwise unarmed organism, or to manufacture outside of the body a set of conditions more favorable toward maintaining its equilibrium and ensuring its survival."—Lewis Mumford, *Technics and Civilization*.

This class is a series of investigations into various structures (or implied structures). Categories of investigation include: 1) a protective shell, often mobile, which permits the occupant to explore hostile environments safely, e.g., submarines, spacesuits; 2) a compact space for functionality, allowing for a wider range of uses within a tightly circumscribed range, e.g., Pullman car, kitchen, office cubicle, bath and; 3) an extension of the body for increased functionality, e.g., one-man band, bicycle.

problems along with theoretical background, and explore how evolutionary hypotheses and questions can be addressed by the techniques of scientific inquiry. The class requires extensive reading in primary and secondary literature, and students are expected to write several papers and develop synthetic responses to theoretical and applied problems.

WOMEN AND MEN: THE BIOLOGY OF THE SEXES

Elizabeth Sherman

What are the biological differences between men and women and how do they come about? Beyond the obvious reproductive differences, do other biological differences influence the behavior of women and men? For example, not only do women and men differ in various sex hormone levels, but their brains are influenced in different ways by those hormones. To what extent are the differences in sexual behavior among men and women due to genetic variation? How has our evolutionary history influenced our sexuality? Why are cultural sanctions against sexual "cheating" more severe for women than men? Can we make inferences about our own sexuality by examining mating systems in other primates, particularly the great apes? Our discussion of these and other questions is facilitated by a careful reading of selected evolutionary, medical, neurophysiological, and sociobiological literature.

ADVANCED PROJECTS IN BOTANY

Kerry Woods

This course provides an opportunity for independent and in-depth group study of selected aspects of plant biology, selected by students with the instructor. Possible foci include (but aren't limited to): plant taxonomy and systematics; local floristic or vegetation surveys; plant population and community ecology; ethno-botany and plant domestication; horticultural design and plant propagation; ecological restoration projects. A theme for the term's study is selected through discussion among students and instructor.

CELL BIOLOGY

Michael Mishkind

Cell biology provides the critical perspective for ongoing significant progress towards an understanding of the fundamental mechanism responsible for such diverse processes as the development of biological form, agricultural productivity, disease progression, and learning. This course is an intensive introduction in which we examine the organization and function of eukaryotic cells. The approach integrates biochemical, genetic, and biophysical methods to achieve an understanding of cellular processes at the molecular level. The term's work focuses on the development and maintenance of cellular structure, photosynthetic energy transduction, and cell division mechanisms and control. Specific topics include protein targeting, membrane dynamics, biogenesis of chloroplasts, and cell cycle regulation. Extensive critical reading of the research literature and laboratory investigations prepare students for advanced work in the many fields that utilize the cell biological approach.

NEUROPHYSIOLOGY

Elizabeth Sherman

This advanced biology course considers general mechanisms of neural integration at the cellular, sensory, central, and motor levels of organization. Then we apply those principles to particular systems including: locust flight, cockroach escape, the role of giant fibers in crayfish behavior, memory and learning in invertebrates and vertebrates, and vertebrate visual systems (from light transduction in the retina through integration in the visual cortex). This course is taught in a seminar format, with students reading and discussing the primary literature. Students also conduct their own research projects.

COMPARATIVE ANIMAL PHYSIOLOGY

Elizabeth Sherman

In this rigorous course, physiological processes of vertebrates and invertebrates are studied at the cellular, organ, organ system, and whole animal levels of organization. The unifying themes of the course are the phenomenon of homeostasis (whereby an animal maintains its organization in the face of environmental perturbations) and the relationship between structure and function. Students examine these phenomena in the laboratory by dissection and physiological experimentation. Topics include digestion and nutrition, metabolism, gas exchange, circulation, excretion, neurophysiology, and muscle physiology.

GENETICS

Michael Mishkind

Genetics is crucial throughout the biological sciences. Whether one studies cellular processes, development, physiology, medicine, behavior, ecosystems, or evolution, the models and methods of genetics are essential and central. In this course we examine the various modes of genetic analysis that are of fundamental importance in the study of biological problems. These include the transmission patterns of inherited traits, gene mapping, applications of recombinant DNA technology, genetics of complex traits, as well as aspects of gene structure and function. We focus on both prokaryotic and eukaryotic organisms in order to acquire the tools that are necessary to think about biological problems from a genetic perspective. Rigorous attention is placed on solving quantitative problems and critical analysis of papers from the research literature.

NATURAL HISTORY OF PLANTS

Kerry Woods

Plants define the biological environment. All organisms depend on their capacity for photosynthesis. Plants' structure and chemistry have shaped animal (including human) evolution, and we depend on their products for food, medicine, structural materials, and many other things. Yet few people can name even the dominant plants in their environment, recognize the role of vegetation in providing living landscape, or are aware of the particulars (and vulnerabilities) of our dependence on plants. This course encompasses a gen-

THE ESSAY IN SCIENCE

Wayne Hoffman-Ogier, Jerald Bope, Michael Mishkind

Essays play a crucial role in communicating critical aspects of the scientific view to the world at large. The genre has a rich tradition that extends to the beginnings of the scientific revolution in the 16th and 17th centuries and remains influential today. The essay has served to communicate all aspects of scientific life and thought, from the aesthetics of theory and experiment to the details of the creative process and the excitement of discovery. We critically examine selections on topics throughout mathematics; the physical and biological sciences, including astronomy and cosmology, quantum mechanics and relativity, issues in genetics, the famous "two cultures" debate; and science and politics. Students analyze essays from the literature as well as write, edit, and rewrite their own essays using a variety of literary techniques. Readings include works of Leonardo da Vinci, Montaigne, Bacon, Galileo, Newton, Voltaire, Darwin, Thoreau, Poe, Muir, and modern practitioners such as Annie Dillard, Loren Eiseley, Aldo Leopold, Rachel Carson, Stephen Jay Gould, Lewis Thomas, and Isaac Asimov.

eral exploration of the structure, habits, and diversity of plants, with a strong emphasis on the study of plants in habitat. Themes include basic plant structure and function (anatomy, physiology, development); identification of plants in habitat (with an emphasis on the local flora) and an understanding of their evolutionary relationships (taxonomy and systematics); relationships between plant growth and habit and species distributions and abundance (ecology); the history and nature of the human use of and dependence on plants (ethnobotany). The course includes extensive field work in diverse terrain and weather and at least one weekend field trip.

BIOCHEMISTRY

Michael Mishkind

In this introduction to the chemistry of cells, we examine the structure and function of cellular macromolecules with a special focus on proteins. The central role of enzymes in cellular processes is studied in terms of molecular architecture, chemical reaction mechanisms, and the integrative perspective of cellular metabolism. Students make extensive use of primary research literature and on-line databases in their work.

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 that 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 consider the evolution and adaptedness of different social systems with particular attention to current models of the evolution of altruistic behavior. We 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 undertake their own research projects.

HUMAN, BIOLOGICAL, AND PHYSICAL GEOGRAPHY OF BENNINGTON COUNTY

Jerry Jenkins

This interdisciplinary course focuses on landscape patterns in Bennington County and how they have influenced, and will continue to influence, the natural and human communities of the county. General themes include geology, soils, agricultural and industrial history, forest and wetland communities, population and settlement patterns, and problems of conservation and land use into the next century. The course uses some readings for background information, but emphasizes direct work from field observation and primary materials wherever possible. Assignments include mapping and photographing field sites, reconstructing land use histories from tax and census records, mapping biological communities, interviewing knowledgeable people, and combining imagery, maps, and field observations to make digital maps. Students are expected to travel and to do assignments and field projects off-campus. Specific topics may include: bedrock history and influence, glacial history and soils, revegetation after glaciation, Paleoindian and Woodland civilizations, Western Abenaki diaspora, presettlement forests, forest clearance and agricultural history, iron and textile industries and influence on landscape, reforestation and commercial forestry, agricultural and urban demography, conservation and land use issues.

EXPERIMENTAL FOUNDATION OF MODERN IMMUNOLOGY

Irving Rappaport

Immunology, as an experimental science, is studied in detail from a historical perspective. Using a combination of primary literature and textbooks, we examine those fundamental contributions that have led to our current understanding of immunology as a science of recognition of self versus non-self.

THE GENETICS PROJECT

Michael Mishkind

Students work in collaboration with high school biology teachers to plan and present a laboratory-based unit on genetics for high school students. Students prepare discussion material and develop an open-ended laboratory experience. The goal is to create a vital and rigorous introduction to genetics for high school biology students in which essential aspects of genetic analysis are developed, implications of recent genetic research are discussed, and experimental work is designed and carried out.

SEE ALSO Biochemistry, p. 17; Population, Food, and Farms, p. 19; Environment and Human History, p. 20; On Human Nature, p. 42.

CERAMICS

INTRODUCTION TO CERAMICS

Greg Pitts

This course investigates the unique, material nature of clay as a medium for human, personal, and visual expression. All ceramic forms, whether sculptural or utilitarian, require basic skills and understanding of clay. In this course studio assignments collectively involve an abundance of technique associated with clay-working that will facilitate students' ability to portray personal expression through this material. To develop these skills, we initially limit our objectives to common forms that manifest most of the relevant techniques. Assignments are scheduled to enhance students' awareness of the use of clay in history; frequent reference is made to historical and contemporary clay-working methods. Students are expected to participate in all aspects of the ceramic process, including mixing their own clay, slip and glaze preparation, and the loading and firing of kilns.

STUDIO PROJECTS

Barry Bartlett

This course is designed to support independent development of the creative process in ceramics, with an understanding that lends itself to all forms of art making. Conceptually based projects require investigations on an individual level. All aspects of the ceramic forming process are part of the curriculum, as is working in the glaze lab to develop surface solutions to three-dimensional form. The course includes an emphasis on kilns and the kiln-firing process; all students are required to learn how to fire. Six labs scheduled throughout the term cover the technical aspects of ceramics, including kiln loading, glaze, and ceramic history.

MONUMENTAL AND MINUSCULE

Barry Bartlett

This course explores large-scale forms and small-scale multiples used to complete large-scale installations. Each student completes one piece in extreme scale. Two projects are completed, along with preliminary work in drawings and models. Six labs scheduled throughout the term cover the technical aspects of ceramics including kiln loading, glaze, and ceramic history.

ADVANCED CERAMICS

Greg Pitts

This course is for ceramics students beginning to develop a strong understanding of their individual direction. The projects are designed to support independent development of the creative process in ceramics, with conceptually based projects that require individual investigation. The curriculum includes all aspects of the ceramic forming process, work in the glaze lab, and an emphasis on kilns and the firing process. There is a strong reading and writing component, and a minimum of six labs scheduled throughout the term. Also available is a Senior Ceramics Tutorial, taught by Barry Bartlett.

CHEMISTRY

CHEMISTRY I / PHYSICS I

Norman Derby

Once upon a time, there was only natural philosophy, but through a series of historical accidents, chemistry and physics separated into different departments. Even stranger, it became common to teach chemistry before physics, so that students found themselves grappling with complicated concepts before they had had a chance to encounter more basic ideas. Here we try to correct this situation during the first term by introducing the fundamental concepts of acceleration, momentum, and energy that are needed to make sense of the gas laws and basic thermodynamics and chemical kinetics. We also sketch the development of simplified models of the atom that ultimately led to the development of quantum theory and the modern concepts of the chemical bond. By the end of the second term, students should understand how the concept of the atom developed and how the working principles of chemistry operate, and be well prepared for more advanced work in either chemistry or physics.

BIOCHEMISTRY

Ruben Puentedura

Explore the molecular processes that underlie life in all known organisms, from the smallest bacterium to the largest tree, in this introduction to the chemistry of life. We address the theme of commonality and diversity in biochemical systems throughout the course, from our initial survey of the structure and function of

biological macromolecules to our subsequent focus on proteins. We study the central role of enzymes in cellular processes in terms of molecular architecture, chemical reaction mechanisms, and the integrative perspective of cellular metabolism. Course activities make extensive use of both the primary research literature and on-line tools and databases.

PHYSICAL CHEMISTRY / CHEMICAL PHYSICS: AN INTEGRATED APPROACH

Ruben Puentedura

This course focuses on the development of a solid understanding of physical chemistry, based upon the dual foundation of quantum and statistical mechanics, and is geared towards current research work in the field. The first half of the course focuses on quantum mechanics, and the rules that govern the interactions of atoms and molecules. Topics covered include the exact solution of the Schrödinger equation for simple systems, the application of variational and perturbation approaches to more complex systems, the use of *ab initio* computational techniques, and spectroscopy. The second half focuses on the rules that govern the behavior of large sets of atoms and molecules. Topics include statistical mechanics, advanced thermodynamics, and chemical kinetics. Special attention is paid to the physical chemistry of biological systems, with particular emphasis upon QSAR-related research. Hands-on use of computer applications plays a fundamental role in all student work, including computer modeling of molecules and chemical reactions.

ORGANIC CHEMISTRY II

Ruben Puentedura

Students wishing to pursue chemical investigations to supplement their existing background may apply on a tutorial basis. Students with interests in the chemical aspects of environmental science, geology, or oceanography are encouraged to apply. The application of computers to research and teaching and the chemical aspects of artistic materials and techniques can also be enthusiastically supported. Laboratory capabilities currently include synthetic and analytical facilities. Library research projects may also be supported.

GENERAL CHEMISTRY II

Natural Sciences Faculty

Journey into the world of the very small in the second term of the general chemistry sequence. In this course we explore the structure of atoms and use this information to construct models of interatomic bonds in molecules. Atomic and molecular models are then used to introduce chemical reaction kinetics and spectroscopic methods of chemical analysis. Throughout the course students have opportunities to synthesize the chemical principles learned in the first term with their new knowledge of atomic and molecular structure.

SEE ALSO Biochemistry, p. 17.

COMMUNITY, CULTURE, AND ENVIRONMENT

POPULATION, FOOD, AND FARMS

Kerry Woods

Global population is expected to surpass 10 billion within 35 years (35 years ago, it was less than 3 billion), but this growth is extremely unevenly distributed. The 'Green Revolution' increased grain yields several-fold, but total yields are no longer increasing, and there is concern about genetic impoverishment and supply of fossil fuel-based fertilizers and pesticides. Within 20 years, the food import requirements of China alone are likely to absorb all available exportable food, radically affecting the status of food-importing and -exporting nations. The average tomato in a U.S. supermarket travels over 2000 miles. U.S. farm population, which comprised more than 50 percent of the country 75 years ago, is now under 2 percent, while multinational corporations have become the largest block of agricultural land-holders. About one-fourth of U.S. farmland has been lost, with another one-third significantly degraded. Global food demand is met primarily by a half-dozen crops (all domesticated for millennia), while hundreds of potentially valuable crops remain virtually unknown or abandoned. What are the primary factors determining human population growth? Can they be effectively managed? Should they be? Can any agricultural system be truly sustainable, or will soil degradation inevitably demand external inputs? How many people can agriculture support and for how long? Was Jefferson correct in arguing that democracy was most (only?) viable in a society of land-owning farmers? Can free-market economies and sustainable agricultures coexist? Why did hunter-gatherer societies adopt agriculture in the first place? In this course we address problems growing from the interactions among human population, changing technologies, agricultural ecosystems, and cultural and economic changes. This calls for both application of principles from ecology and evolutionary biology and consideration of difficult socioeconomic and ethical problems. We read from sources, including technical and scientific studies as well as analyses of ethical and social implications of agricultural practices; students are expected to participate in analysis and discussion.

COMMUNITY DISPUTE RESOLUTION: THE SMALL CLAIMS COURT MEDIATION PROJECT

Susan Sgorbati, Daniel Michaelson

For this intermediate course in the study and practice of mediation, students are asked to observe, research, and practice in the Small Claims Mediation Project in Superior Court in Bennington, Vermont. In this course we explore the nature of community dispute resolution and how landlord/tenant, small business, and neighborhood disputes are structured and resolved. We also investigate how the adversarial process of court and the collaborative process of mediation are contrasted and juxtaposed.

COMMUNITY, CULTURE, AND ENVIRONMENT PROGRAM GROUP

Kerry Woods, Susan Sgorbati, Mansour Farhang, Ron Cohen, Edward Hoagland, Sue Rees

The environmental perspective recognizes context. It is concerned with causality and consequence, beyond the immediate, in the relationship between society and the material world ("the environment"). It sees human communities as residing within and interacting with natural communities. "Environmentalism" involves, in part, a recognition that human well-being is dependent on how this relationship is understood and managed—that we participate in and depend upon the function of a global ecosystem. It recognizes, also, that many of the problems encountered in this management require novel combinations of perspective and expertise; solving problems of sustainability often requires synthetic studies that do not recognize conventional disciplinary boundaries. Students of environmental issues, then, are concerned with analyzing failure, in prevailing structures of interaction between society and environment to recognize and incorporate long-term consequences and priorities; and exploration and development of more viable models for human existence in the world and for management of the "natural" resources on which we depend (e.g., new and relevant approaches to conflict resolution, ecologically informed economic models, and resource management policies). The purpose of this program group is to foster curricular and other approaches to these questions, initiatives, and problems, and to support the development of student plans that focus on environmental issues.

ENVIRONMENT AND HUMAN HISTORY

Kerry Woods

In an age of overpopulation, pollution, deforestation, global warming, ozone depletion, and other omens of imminent environmental ruin, the natural and social sciences converge in the need to understand the historical origins of our current predicament in the interaction between culture and the physical environment. How has the evolution of human society and culture altered the natural environment? What impact has the natural environment had on the formation and history of human cultures? We explore major historical episodes of profound interaction between culture and environment, as well as subtler episodes of interaction between social and ecological forces and their impact on human institutions. In parallel, we track the historical evolution of European and American ideas about nature, from the enchanted world-views of the Middle Ages to the environmental movement of the present day. Have regional differences in discovery and adoption of particular technologies (agriculture, metallurgy, wheeled vehicles, domestication of animals) been influenced by ecological and biogeographical setting? Have climate changes driven or triggered important phenomena in human history (decline of early southwestern pueblo cultures, European renaissance)? Did evolutionary relationships with pathogens influence geopolitical dynamics of the age of European colonialism? Were the dynamics of classical Mediterranean civilizations driven by soil degradation? We read and analyze arguments for and against strong environmental influence on the course of human history, and students are expected to develop critical responses in writing and in class discussion. Primary readings are drawn from works by current historians (e.g., William Cronin, Alfred Crosby) and scientists (e.g., Jared Diamond, Emily Russell), and we also read selections from a variety of other current and historical sources.

THE ART OF NEGOTIATION AND MEDIATION: THE STUDY OF DISPUTE RESOLUTION

Daniel Michaelson, Susan Sgorbati

In this introductory course we address distributive bargaining and collaborative negotiation, as well as the many variations of mediation processes. A 20-hour training in mediation and negotiation skills is part of the class, which prepares students to become mediators for the Bennington Conflict Resolution Program. Types of mediation such as family, multi-party, and environmental are explored; students are expected to participate in the training, write papers, and develop a final project.

GLOBAL PERSPECTIVES ON CULTURE AND ENVIRONMENT

Mansour Farhang

This course is designed to probe the ways in which contemporary societies are trying to adapt their mind-sets and are organizing concepts to the emerging features of global change/global environment. It explores the world-wide tension between pressures to homogenize values/aspirations and the desire to preserve cultural identity. The political and ethical choices emanating from this tension are examined in terms of their implications for environmental policies as well as their links to mass poverty/alienation in the developing countries and excessive resource consumption habits in the industrial nations. Since interdependence among political, economic, cultural, and environmental issues is becoming increasingly complex, the approach of the course is multidisciplinary and the search for viable solutions focuses on both governmental and non-governmental initiatives.

SEE ALSO Sociocultural Anthropology, p. 14; The Voices and Words of Cultures of the World, p. 14; U.S. of A., p. 14; Human, Biological, and Physical Geography of Bennington County, p. 17; Human Rights, p. 30; Image, Society, Culture, History, p. 35; Public and Community Service, p. 42.

Technology at Bennington is not limited to the science lab or research carrel. Here it spans the disciplines; all students can learn to enhance and even to transform the way they think about their work, to begin making connections in ways that were unthinkable before.

Bennington works on projects for individual and collective inquiry in the arts and sciences, always using the expanding power of technology to amplify students' capacities and to diminish the substitution of technique for substance. Rather than offer boiler-plate courses in computer use, staff members provide students with the know-how they require for specific projects. From the most basic use of technology to the level in which technology becomes a tool that expands capacity, the Computer Center's goal is to increase the interaction between curriculum and technology.

The Computer Center is used for many courses already in existence as well as others being developed. In the film and video courses, for example, students use the Center's non-linear video editing facilities to compose their own videos and as investigative tools for the critical analysis of film. The applications sampler that follows shows other ideas at work.

TECHNOLOGY APPLICATIONS SAMPLER

- **Animal Physiology/Neurobiology:** Application of neural network simulations to the study of evolutionary development in invertebrate neural systems.
- **Biochemistry:** Molecular/data visualization tools for applications that include explorations of protein folding, information theory, and immune system operation.
- **Ceramics:** Understanding the chemistry of glazes and predicting results; CAD tools for design and color experimentation.
- **Chemistry:** Visualization tools for refined understanding of bond strength, molecular geometry, and reaction probabilities.
- **Childhood Studies:** Systematic analysis of the influence of modern media technologies on the formation of children's minds; resources for students and faculty to develop creative educational software.
- **Ecology:** Development of refined population biology models describing rich ecosystems.
- **Exploratory Mathematics:** Encouraging students to become creators of mathematics rather than end users.
- **Graphic Design/Content:** Technical aspects of desktop publishing and conceptual uses underlying techniques.
- **History:** Availability of original and previously unobtainable source documents on CD-ROM.
- **Language Learning:** Instructional materials for language/culture integration.
- **Musical/Visual Experience:** Explorations for perceptual relationships among sound, color, and shape.
- **Rhythmomachia:** Revival of a late Middle Ages/Renaissance game integrating number theory, music, and visual aesthetics.
- **Video:** Integration of computer technology, video, music, and performance art.

THE SHARED PROGRAMMING ENVIRONMENT: JAVA SCRIPT AND JAVA

Ruben Puentedura

Many books on the subject of programming languages assume that a programmer works alone, carving out each and every piece of code needed to construct an application. While such an approach may be suitable for writing simple, single-use programs, it is far from adequate when the end product sought is a flexible application created by several individuals. Furthermore, this approach falls short when the code to be written is meant to be used in a flexible shared envi-

ronment, such as the World Wide Web. This course presents an approach to programming that stresses the latter environment. The first half of the course focuses on the use of the Java Script language within Web pages, with special attention to the design of procedural code. The second half concentrates on the use of the Java language to write applets, as well as stand-alone applications, while focusing on the development of modular, reusable code. In keeping with the stated goals, the course emphasizes actual application development, with varied projects completed throughout the term.

ZONES OF WORK

Edward Keller

An initial close reading of a text (possibly Michael de Certeau's *The Practice of Everyday Life*) is followed by project investigations of key concepts extracted from that text. Project work may include architectural investigations, material experimentations, film/video work, "narrative" work, and computational work. These investigations are rigorously structured and intensive, with predefined methods in many cases. Mapping is a key strategy in following through ideas extracted from the close reading. Alternative methods of mapping and ways of rethinking the nature of mapping are developed. The usefulness of the inventive and generative map is questioned. Project methods may include: generative geometries (dragging an organizational condition through modalities), investigations of "becoming" processes, the act of pulling an "animal" through different ecologies, the use of a paint or digital medium to experiment with and isolate the intelligence of "material" behaviors, analyses of existing forms through precise drawing or modeling, documentation of event(s) through film or video media, and manipulation of texts to locate narrative flows that migrate into the direct configuration of subjects according to the places of deployment.

WORKSHOP: HYBRID NARRATIVE TECHNIQUES IN DIGITAL

Edward Keller

This course analyzes, through the lens of a set of texts and work intensively covered at the beginning of the term, techniques to produce alternative spatio-temporal sequence and awareness in filmic, sonic, space, and text-based multimedia environments. After the initial analysis, readings/viewings/listenings continue throughout the term as the seminar becomes a workshop environment. Students develop projects as a mixture of analog and computer-based processes, with the goal of inventing hybrid narrative techniques.

HUMAN INTERFACE DESIGN I AND II

Ruben Puentedura

To date, much of multimedia production has focused on technical aspects of the field, while neglecting deeper conceptual issues. To address these issues, the Human Interface Design Research Group was created at Bennington in 1995. This course has as its goal the systematic development of a theory of human interface design in multimedia and the creation of new techniques in this area. Participants read and critique the current research literature in the field, and develop prototype projects. In Part II, the Advanced Research Projects group develops finished products that exemplify new conceptual directions in multimedia; additionally, the group compiles critical surveys of current research literature in the field.

SEE ALSO Introduction to Educational Technology, p. 28; Educational Electronic Publishing in the Real World, p. 28; Cyberphilosophy, p. 39.

DANCE AND MOVEMENT

FIRST-YEAR DANCE INTENSIVE

Dana Reitz

This course considers many aspects of dance making, from technique to performance. It includes an in-depth look at principles involved in warm-up to prepare for making and performing work; principles found in structuring creative work; and tools needed for presenting and performing this work. Students are expected to complete a series of short pieces and one final project, to attend Dance Workshop, and to complete a lab assignment. Furthermore, they are expected to keep an ongoing journal of discussions in class and thoughts related to their work outside of class.

IMPROVISATION TUTORIAL

Susan Sgorbati

This tutorial explores the intensive investigation of individual movement forms. Students build their own movement vocabularies and learn how to participate in and create group structures. Elements such as focus, space, contact, and imagery are examined. Different methods of tapping movement sources are also experienced: anatomical, gestural, meditative, environmental, structural, and architectural. Improvisation as a vehicle for the performance of meaning and learning is the focus.

COMPOSITION, SCORES, AND COLLABORATION

Terry Creach, Tom Farrell

The focus of this course, intended for students with previous experience in movement and choreography, is on improvisational practices, particularly collaborative ones, that lead to improvisational scores and set pieces. Students are expected to complete a series of short pieces and one final project. Selective class meetings are devoted to sound design—essential recording skills and basic sound score construction—and to an investigation of the fundamentals of music. Students are also expected to attend Dance Workshop and complete a lab assignment.

WRITING FOR DANCE

Dana Reitz

This seminar provides an introduction to the study of dance writing. Students research critical writing for dance and write their own evaluations of work. Students are expected to practice writing observations of dance on a weekly basis, using studio showings, performances, videotapes, and films as source material. Furthermore, they are expected to research dance criticism, again on a weekly basis, from current newspaper articles, books, and magazines.

ADVANCED DANCE INTENSIVE

Susan Sgorbati

In this course for the advanced dancer, we engage in a serious investigation of movement vocabularies, structures for compositions, and the process of improvisation for performance. Attention is given to challenging students' technical skills as well as choreographic forms. We address various ways of inspiring movement sources and consider different historical viewpoints of how dances were made. Differing intentions of narrative, abstraction, chance structures, expression, and sensory imaging are examined. Each student choreographs and produces a work for performance.

PRODUCING YOUR OWN WORK

Dana Reitz

This seminar, intended to assist students in preparation for the outside world, is suitable for those who have to produce their own art work—in any related fields: dance, drama, music, visual arts, etc.. Students are expected to prepare a résumé and curriculum vitae, budgets and correspondence for potential projects, and a lecture-demonstration of their own work. Research is involved.

ADVANCED IMPROVISATION ENSEMBLE

Terry Creach, Susan Sgorbati

In this course, for students who have substantial experience and an interest in improvisation as a performance form, we work to develop individual vocabularies as well as ensemble compositional skills. Students are expected to develop scores for the ensemble and to participate in the development and performance of others' scores. We also collaborate with musicians, lighting designers, and set designers.

MOVEMENT PRACTICE: MODERN DANCE TECHNIQUE

Peggy Florin

This intermediate-level technique class provides a thorough warm-up, fostering awareness of body placement and ease and efficiency in movement. Students work for an active alignment, with a sense of weight, space, and momentum. Class includes floor exercises to encourage centering and release; standing warm-up for coordination, strength, and articulation; and longer choreographic sequences, stressing dynamics and rhythmic clarity.

ADVANCED DANCE COMPOSITION

Dana Reitz

The intention of this class is to examine issues involved in the making and performing of one's own work as well as in performing that of others. Discussions center on the development of individual style, focus, dynamic, etc. Students perform their own work and the work of other students, and perform in Dance Workshop, studio showings, independent concerts, or the final dance concert. Students are expected to attend Dance Workshop and complete a lab assignment.

MOVEMENT PRACTICE:

MOVING BIG AND OFF-BALANCE

Terry Creach

Class starts with a warm-up based on yoga techniques and basic alignment principles. We work to access the deep supporting muscles of the body and to strengthen and articulate the body. Taking this information, we apply it in phrases of movement that involve big weight shifts, changes of direction, and traveling. We also work with long rhythmic patterns to build stamina.

CREATING NEW WORK:

DANCE + MUSIC, MUSIC + DANCE

Dana Reitz, Susan Sgorbati, Allen Shawn, Amy Williams

This course provides a laboratory for collaborations between choreographers and composers. As part of this intensive, composers/improvisers work with choreographers/improvisers on a series of focused collaborative studies. These works culminate in performance. Composers/improvisers should have good notational skills and/or the ability to perform their own work. Choreographers/improvisers should have experience in creating and performing their own work.

MOVEMENT PRACTICE: BALLET

Peggy Florin

This Cecchetti-based ballet class, geared for the modern dancer, stresses the development of efficient, safe alignment habits in movement. Class includes a preliminary floor warm-up, a thorough barre, and sequences in center and across the floor. Our goal is to increase each student's core strength, musicality, and ease of movement in the classic vocabulary. Students apply principles of placement and rhythmic sensitivity to all aspects of their dancing.

MOVEMENT PRACTICE: TAI JI

Scott Carrino

Tai Ji is an ancient martial art practiced in slow, gentle movements effective in developing strength, balance, and flexibility. Daily practice promotes improved health by deepening the breath, increasing circulation, building and intensifying the flow of Chi (vital energy) throughout the body, and instilling a sense of well-being. In this class, students learn beginning techniques of the movement and positions of various Tai Ji forms and exercises. Students participate in free movement exploration, both solo and with partners, which teaches concepts that inform this way of relating to the self and others. These exercises focus on cultivating the awareness of Chi energy, which underlies this discipline and all martial arts. Intermediate Tai Ji is also offered.

MOVING FROM WORDS, SPEAKING THROUGH MOVEMENTS...AND LEARNING FRENCH

Agnes Benoit

This course, conducted as a dance technique and improvisation class, is taught exclusively in French. Each class starts with a warm-up, used as a base to develop students' movement vocabulary and French vocabulary. This leads to simple group, duet, or solo improvisational scores. Students code the language in a journal that serves as the basis for a final language/dance project.

ADVANCED DANCE PRACTICE

Sara Rudner

This advanced movement class is designed to apply contemporary alignment techniques to traditional high energy dance styles. The course also explores and analyzes movement phrases to realize their compositional value.

JUDSON CHURCH AND BEYOND: WORK PROCESSES, FROM THE EARLY 1960S TO TODAY

Agnes Benoit

The course begins with a survey of the dance scene of the early 1960s in New York City, mainly focusing on Robert Dunn's composition class, the Judson Church, and the Happenings. Among the artists students will consider are Steve Paxton, Simone Forti, Trisha Brown, David Gordon, Douglas Dunn, and Deborah Hay. After the introduction, each student focuses on one artist, looking at aspects of the artist's work performed throughout the years. This is done through extensive readings, video showings from the Bennington archives, discussions led by students, lectures given by guest speakers, and actual studies of specific scores, dance constructions, and choreographies.

SEE ALSO Reading the Body, p. 14; Light, Movement, and Clothes, p. 25; Experiential Anatomy, p. 35; Anatomical Pathways to Movement, p. 36; Place and Experience, p. 47.

DESIGN FOR DANCE AND DRAMA

THE LIGHTING IDEA

Michael Giannitti

What does a lighting designer do, and how is a lighting design created? These questions are addressed by this course. Topics include how a lighting designer deals with space and how visual images are converted into designs. Students experience the process directly by working through the initial phases of a lighting design. After completing exercises to increase their awareness of light and of its controllable attributes, students learn basic drafting techniques and then apply all of the material covered to a lighting design project.

LIGHTING DESIGN AND PRACTICE

Michael Giannitti

In this seven-week intensive, each student fully experiences lighting design by becoming the lighting designer for a produced project. Other work includes a non-produced project that requires the development of solutions to sophisticated design problems and the lighting conceptualization for a group of plays.

INVESTIGATING THEATER SPACES

Michael Giannitti

The space in which a theatrical event takes place provides a context for the audience. This course addresses the question: "What makes a good theater space?" Students study the development of theatrical spaces since plays were first presented in ancient Greece and examine a number of contemporary performance spaces. We visit several theaters on field trips, some of which include attending performances, which helps students evaluate the effect a theater has on the material performed. Course work includes observation, discussion, research, written assignments, and class presentations.

CONCEPTUALIZATION AND DESIGNING FOR THE STAGE

Sue Rees

The class is aimed at students interested in designing for the stage and for those using narratives as a catalyst for drawings and other visual arts. We analyze two to three plays, including one of students' choice, with the resulting drawings used as a basis for a design for the potential staging of the play. If appropriate, models and objects are constructed. Issues of scale, placement, time, and their implications are addressed. We will consider works of designers; texts may include plays by Alfred Jarry, Ionesco, Dario Fo, and Jean Genet.

STORY INTO SCENE: THE TRANSLATION OF NARRATIVE INTO SPATIAL DESIGN

Sue Rees, Dan Hofstadter

This class looks at designs, paintings, scenery for the stage, and architecture serving a theatrical function in the religious or the political realm. A variety of types of illusion and structure are examined, including works by Giotto, Michelangelo, Caravaggio, Bernini, Galli Bibbiena, David, Leon Bakst, Picasso, Robert Wilson, and others.

FIG LEAVES IN THE THEATRICAL GARDEN: INTRODUCTION TO COSTUME DESIGN

Daniel Michaelson

What messages are communicated when we wear clothing/costumes? Students work individually and collaboratively to examine the process of costume design, creating visual responses to text, music, and movement. Weekly assignments include script analysis, costume research, sketching, and costume construction. We discuss Bennington productions and look at

how live performance, film, and video differ. Students may have the opportunity to design an actual small-scale production. At least one field trip is anticipated to an outside performance and a museum.

LIGHT, MOVEMENT, AND CLOTHES

**Michael Giannitti, Daniel Michaelson,
Dana Reitz**

Dancers and designers consider the look of the whole, working collaboratively to investigate the interrelationships among light, movement, and costumes. Explorations are structured for both formal theatrical contexts and informal studio situations, as well as found environments. All students are actively involved in making movement and in designing lighting and costumes as well as in learning by closely observing the work of others.

STAGE MANAGEMENT I AND II

Steven Espach

What are stage managers? Omnipotent or indentured? This course helps define that question. We begin to develop skills necessary for a stage manager, including auditioning, reading ground-plans, blocking, running and maintaining the production, and more. We also discuss the relationships among the stage manager and the theater management, the artist, the crafts person, and the audience. Stage Management II allows students an opportunity to learn from experience by managing a production. Class time is spent discussing issues that arise from the stage management experience, assisting each other on special problems arising on a production and on individual student-initiated topics. Stage management students create and maintain a production script, supervise fellow students in the conduct of stage business, coordinate rehearsal schedules, and maintain an accurate production calendar.

PRODUCTION MANAGEMENT

Steven Espach

This course gives the advanced student the principles and experience of theater preproduction and actualization. Topics considered include budget, operating expenses, cost estimating, purchasing, inventory, petty cash, bookkeeping, schedules, contracts, hiring staff, volunteers, job combining, responsibilities, and supervision. The course places students in practical managerial positions on advanced directing or faculty-initiated projects, where he or she are expected to create and maintain working and changing production documentation. Knowledge of Claris Works (or a similar application) is important in creating a spreadsheet.

PRODUCTION AND PERFORMANCE WORKSHOP

**Michael Giannitti, Gladden Schrock,
Daniel Michaelson**

This intensive workshop combines the disciplines of directing and design for students working towards a

production during the last half of the term. It includes a multi-discipline dialogue and collaborative evolution, from inception to culmination. The centerpieces are projects that have been proposed and accepted in a prior term.

WHAT IS THAT NOISE: SOUND DESIGN

Thomas Farrell

This course is primarily geared to students who are interested in learning the technical and creative aspects of sound design for video, dance, and drama productions. All steps of the procedures for creating sound designs are covered: gathering of sound using sound libraries and location recording; shaping sound designs using digital editing software and hardware; learning to edit music according to phrasing and rhythm of chosen music. Time is also spent on the technical possibilities of the theater sound systems, their components, and the creative possibilities they present.

SEE ALSO Architecture and Lighting, p. 15;
Structures into Scenes, p. 46.

D R A M A

INTRODUCTION TO ACTING

Derek Campbell

This class is primarily an introduction to the actor's ways and means, but it is also an opportunity to learn more about what it means to be human. By its very nature an acting class causes us to investigate ourselves and examine others in ways both sympathetic and analytic. In doing so we become more aware of our habitual responses to the world and our daily interactions with it. In addition to gaining knowledge about the actor's ways and means, this course helps students expand self-awareness, foster a sense of confidence in themselves and trust in others, and promote greater sensitivity and empathy.

ACTING TECHNIQUES: CONNECTIONS

Janis Young

The investigation of what it is to develop acting skills through the study and building of specific methods of actor development is the work of this one-year course. It centers on the approach of Sanford Meisner, one of the most influential acting teachers of the last 30 years. The Meisner exercises develop an ability to focus out of self—to look and to listen—and to trust that those real connections outward can lead to immediate, live stage moments. Along with Meisner exercises, contact improvisation and vocal and physical centering exercises help to channel focus, heighten given moments, develop trust in self and others, and broaden the examination of personal communication. Course work includes text analysis of a scene—i.e., how to approach scene breakdown and unit transitions—weekly reading and discussion of core plays, reading parts of the Meisner book, and twice-weekly presentation of scenes.

ADVANCED ACTING: SHAKESPEARE

Derek Campbell

The genesis of this class is found in Hamlet's instruction to the Players: "Speak the speech I pray you as I pronounced it to you trippingly on the tongue." Shakespeare wrote for his fellow actors in the boisterous and fleeting world of the Elizabethan theater, and Hamlet's pained appeal to the Players resonates more broadly as Shakespeare's advice to actors down through the ages. The ultimate value and true test of Shakespeare's work resides not in the inky realms of academic scholarship but in the practical and dynamic transition from page to stage. Our basic premise is that Shakespeare's instructions are encoded in his verse, and in this workshop we examine his underlying musical score and look for ways to decipher the rhythm and image codes in the verse.

MASKS

Janis Young

This course addresses the expanded physical awareness resulting from the combined experiences in Masks and Tai Ji. As students follow daily practice of Tai Ji, building the awareness of Chi energy, the mask exercises follow a similar developmental pattern. Beginning work in body sculptures and spontaneous expressions using Mexican full masks progresses to the demanding Jacques Lecoq's neutral mask exercises involving economy of motion and phrasing and then extends into personal clown statements. After exploration of sound shapes in half-masks and shadows in universal and bird masks, the final project focuses on character half-mask study involving a build-up of contrasting rhythms developed through focus on one mask, and final presentation of that character. Some consideration is given to the power and symbology inherent in cultural and theatrical use of masks.

GENET: IMAGINATION IN ACTION

Bill Reichblum

"Genius is despair overcome by rigor."—Jean Genet

Students in this course collaborate with the Paris-based Académie Expérimentale des Théâtres for a thorough investigation of Genet's theater, fiction, poetry, theoretical writings, and political actions. This 20th-century French artist created works of art informed by his experiences as a prostitute, thief, prison inmate, and cultural leader of artistic and political revolutions. Members of the Académie Expérimentale des Théâtres, featuring some of the leading scholars and practitioners of Genet's work, are in residence to work with students, delving deeply into the content and context of Genet's work, as well as composing visual art, theatrical scenes, fiction, poetry, and critical writings. Jean Genet is one of the few figures of our artistic history who was able to have such an enormous influence on multiple genres of expression by combining the streams of high and low art. We still reel from his creations.

ANCESTRAL VOICES PROPHECYING WAR

Derek Campbell

In this advanced acting workshop we examine Ireland's revolutionary and tribal wars as depicted in the work of 20th-century Irish playwrights from Shaw and O'Casey to Friel and McGuinness. Through the plays we explore the origins of the Irish Republic's troubled relationship with England and the long-standing internecine struggle between nationalists and unionists in the North of Ireland. Some background historical reading is required, but the course is based on close analysis of the scripts. Plays are studied primarily for dramatic qualities and secondarily for social and historical significance. Scene work, oral presentations, and written work are all requirements of the course.

PAPER BULLETS OF THE BRAIN

Janis Young

"Words pay no debts," Shakespeare's Pandarus states; but, caterwauling or quiet, we express our basic and most complex thoughts by and through them. This course deals with confronting spoken language and developing an ability to move written lingo from the page, to inner conviction, to outer communication. It is possible to break through oral inhibitions by forging connections to sounds, words, word-clusters, phrases, and rhythms. The approach involves experimental (action) exercises; in- and out-of-class releasing of sounds, words, and phrases; working passages of narrative prose, verse, blank verse, and play dialogue. Emphasis is on connecting local vernacular to diverse styles of written expression.

SATIRE AND BEYOND: FROM ARISTOPHANES TO FARGO

Jean Randich

This course is an introduction to this acerbic literary, dramatic, and cinematic form in historical and contemporary examples. We examine how common assumptions about religion, art, politics, and manners have been mercilessly skewered by such masters as Aristophanes, Swift, Fielding, Mayakovsky, and Fo. We consider satirical films and black comedies such as the Marx Brothers' *Duck Soup*, Kubrick's *Dr. Strangelove*, Allen's *Sleeper*, and Gilliam's *Brazil*. Through close analysis and imitation of satirical forms such as diatribe, ironic monologue, and parody, students are encouraged to write and/or direct an original, satirical work.

THE DIRECTOR'S VISION

Jean Randich

This course introduces the young director to the responsibilities of envisioning a text for the theater and the process of communicating that vision to actors, collaborators, and the audience. Considering the work of major modern directors, the course examines the metaphors master directors have used to realize the theatrical experience, the training of actors, and the ways in which the vision dictates the role of actors, text, time, and space. Students are trained in the basics of recognizing and staging dramatic action.

THE GREEK CHORUS

Jean Randich, Janis Young

Tracing its origin to pre-classical Dionysian rituals, the Greek Chorus embodied the soul of the drama. Serving as an intermediary between the audience and the action of the play, the chorus defined the play's rhythms and visualized the words and action through dance, gesture, and tableau. Focusing on selected works of Aeschylus, Sophocles, Euripides, and Aristophanes, and comic (animal) as well as tragic choruses, this course challenges the performer to discover what the story is and how it can be told. In addition to discussion and analysis of dramatic texts, we work intensively with voice, movement, music, and mask.

DRAMA PRODUCTION: *TROY WOMEN*

Jean Randich

In *The Trojan Women*, Euripides examines the Athenian policy of conquering neutral cities—such as Melos, which balked at joining the alliance and subsequently killing the men and enslaving the women and children. *Troy Women*, Karen Hartman's adaptation, re-envisioned these events in contemporary, poetic, and vernacular language. This production explores the role of singing, chanting, dancing, and gesture in telling the story of ruined lives in a ruined city.

STORY: THE ARC OF THE HUMAN THROUGH TIME

Gladden Schrock

This is an investigative celebration of story: a most fundamental tool of human comprehension, whether entertaining, instructive, self-affirming, or manipulative. From Joseph Campbell's 12 stages of myth-telling, to parallel playwriting structural graphs, to an identification of major passage-narratives of our own lives, we examine a number of sources and texts, including classic fables of various cultures, Studs Terkel's *Depression* interviews; creation myths, from Genesis to American Indian creation lore; biographical plays (Helen Keller, Joan of Arc, Galileo, E. Eberhardt); investigative story-telling (*Young Men and Fire*, Patty Hearst, Watergate); heroic adventures of real history (Shakleton's *Endurance Voyage*); delusion myths, such as the recent Franklin and Ramona False Memory court cases; Botkin's collected folk humor story-telling; Zamiatin's early sci-fi writing; and socio-critical entertainment, including A. Guthrie's *Alice's Restaurant*, Lord Buckley's Hip versions of the Nero and Christ stories, and Lenny Bruce's stand-up routines following his arrest. Students research, gather, and relate stories of their own, and of others (Bennington area interviews of the elderly, in the Foxfire mode), as we seek to sharpen our sense of human identity, stakes, and a passage through time.

PLAYWRITING: BEGINNING /ADVANCED

Gladden Schrock

Beginning Playwriting offers a pragmatic approach to the writing of plays: structural understanding and skills, objective approaches to subjective imagination, constructive reading of dramatic texts, exposure to key guideline technical works. The goal: the writing of original dramatic material, with select limited-production mounting a possibility, when appropriate. The advanced playwriting tutorial is an explicit projects-in-process format to which the work is brought and discussed in depth.

SEE ALSO *Voix de Révolte: le théâtre moderne*, p. 31; Opera Production: *The Coronation of Poppea*, p. 39.

EDUCATION AND CHILDHOOD STUDIES

WORKING WITH YOUNG CHILDREN

Sally Sugarman

Work with young children opens doors to the understanding of human behavior as it develops and is modified by the experiences that children have in families and schools. Besides working directly with young children at the Early Childhood Center, students examine issues of socialization, education, cognition, and play. Curricular themes such as diversity, literacy, inclusion, technology, and gender are explored through projects at the Center and current scholarship on these topics.

CHILDREN, BOOKS, AND SOCIETY

Sally Sugarman

Children's books have consistently reflected and promoted the values of particular societies. Aimed primarily at middle-class children, picture books, series, fantasies, young adult novels, and other genres have generally provided children with messages approved by parents, librarians, and teachers. Books, however, are also the focus of disputes among adults as to what is appropriate, and censorship of textbooks and trade books has traditionally divided communities. An examination of the relationship between adult values and the developmental needs of boys and girls is the core of the course. Besides extensive reading of children's books, students use critical literature to investigate their own research interests and to guide them in the creation of their own books. A film series accompanies this course.

CREATIVITY AND CHILDREN'S LEARNING

Sally Sugarman

Children express themselves through music, movement, painting, dramatic play, and stories. To fully understand cognitive development, it is necessary to understand the processes involved in creative experiences in the arts, math, science, and social sciences. This class addresses questions of education as well as the developmental processes within creativity. As part

of their learning, students develop short-term teaching projects that they implement with children. Besides a report of this work, students provide a context for their project by reporting current research in their chosen areas. Among the authors read are Gardner, Sternberg, and Weisberg.

SENIOR SEMINAR FOR M.A.T. PROGRAM

Susan Engel

In this seminar, M.A.T. students in their senior year have the opportunity to read seminal works in education, discuss their practicum experiences, and collaborate in solving the problems of being a teacher in training. It serves as a forum for discussing both practical and theoretical questions about how to teach.

INTRODUCTION TO THE TEACHING AND LEARNING OF FOREIGN LANGUAGES

Gay Allan

This course offers two components: a discussion on methods, techniques, and strategies conducive to the development of language proficiency and cultural understanding; also, through hands-on activities and practice in mini-lessons, participants explore how to present a foreign language/culture of their choice through the use of real-life documents. Observation of actual teaching situations in language classes with various age groups supplements discussions and readings.

THE TEACHING SEMINAR

Carol Meyer

In this seminar students are introduced to the principles of foreign language instruction for young children. The seminar has two parallel components. Once a week students meet with an RCLC instructor to develop an inquiry into the way children learn languages and the best way to construct and conduct instruction. The focus is to develop reflective evaluation of one's growth as a teacher. The second component is an observation period during which students intern with an RCLC faculty member in one of the foreign language programs. Initially, students monitor the interest and progress of specifically assigned groups of students, developing observation, evaluative, and

analytical tools. Working with their RCLC faculty member, students then prepare and present mini-activities to a specific class. Finally, students conduct an entire class under the supervision of the RCLC faculty member.

INTRODUCTION TO EDUCATIONAL TECHNOLOGY

Nicholas Lasoff

This course is designed for the specialist as well as the generalist in K-12 education. Participants include undergraduates with a strong interest in education, graduate students in education, and in-service teachers. It allows students to develop a background in the use of technology for educational purposes through readings and the critique of existing educational applications. Simultaneously, participants learn basic skills in the computer applications necessary for creating multimedia and Web-based educational materials, which they apply by designing a technology-based unit of their own.

SEE ALSO The Genetics Project, p. 18; Fantasy, Play, and the Media, p. 35.

HISTORY, POLITICAL HISTORY, AND SOCIETY

MODERN BRITISH HISTORY

Jennifer Siegel

This introductory course deals with Britain's domestic and imperial policies and culture from the British victory over the French at Waterloo in 1815 to the present. Its chief purpose is to understand how and why British society worked, what its people believed, and how it related to the world at large. We ask how such a relatively small island-state rose to a position of global pre-eminence; what policies it pursued during the 19th century, and how they reflected its special interests. We examine how British society was affected by industrialization and Britain's rise to mercantile and imperial dominance. We discuss the evolution of British political, economic, and social systems through

EDUCATIONAL ELECTRONIC PUBLISHING IN THE REAL WORLD

Isabelle Kaplan

This course is offered with the participation of a publishing house that mentors an electronic educational project designed by the class for real publication. In consultation with the editors, we learn about the construction process of commercial products as we research the best way to create an innovative approach to learning and blend the best pedagogy with the most artistic design. The class undertakes use of the Web and the production of electronic materials for teaching foreign languages in CD-ROM format. Collaboration with the editor leads us to learn the constraints of market demands and the requirements and specific dimensions of commercial products. We study what learning is, what it entails, and how to create the best learning experience from the learner's point of view. We select a field of language learning, decide on a context, and assemble demonstration samples, adjusting them to fit reviewers' critiques and publisher's specifications. Working closely with the publisher's development team, we design a production calendar and launch into full development of the product. Finally, the class launches a cost study and a publicity campaign, and initiates product marketing. Some research and production may be accomplished at the headquarters of the publishing house, possibly over Field Work Term.

the height of Britain's imperial period. We then explore how a country that had been the leading nation in world affairs in the 19th century found itself by the 1960s economically, militarily, and territorially reduced to second-tier status. We examine Britain's roles in the two world wars, discuss the consequences of these conflicts on British social, economic, and political structures, and attempt to understand the effect of decolonization and the retreat from world power on British society. We discuss Britain's struggle to find its place in post-war Europe and the world and the relationship between domestic and foreign policy throughout the century. Finally, we look at Britain as it prepares for the future.

THE NEW WORLD: SOCIETY AND CULTURE IN AMERICA BEFORE THE CIVIL WAR

David Phillips

This course introduces students to major themes and issues in American social and cultural history beginning with the arrival of Europeans in the late 15th century and ending with the destruction of slavery during the Civil War. Students examine the structures of the Colonial Atlantic economy, explore patterns of conquest and creolization on the North American frontier, and investigate the transformations that industrial development wrought on the lives of ordinary people in town and countryside in the antebellum era. This course makes extensive use of online resources. In addition to learning how to use the Internet as a research and reference tool, students also learn to construct Web pages. All student writing in this course is electronically published on the World Wide Web.

IMMIGRATION AND MIGRATION IN AMERICAN HISTORY

David Phillips

This course examines the history of international and internal migration to and within the U.S. since the Colonial period, and studies the influence that these great patterns of human peregrination wielded on the social, cultural, and political formation of ethnic and racial communities during this period. Assuming a necessarily world-historical perspective towards this phenomenon, topics of investigation include the great migration of slaves, indentured servants, and religious minorities across the Atlantic Ocean during the Colonial period; westward expansion and Indian Removal since the Early Republic; patterns of Irish, German, and English immigration during the Antebellum Era; the Chinese and Japanese in 19th-century California; the Southern and Eastern European migrations of the Gilded Age; the great urban migration of poor whites and African-Americans from the rural South through the mid-20th Century; and patterns of Asian immigration to the United States since the Immigration Act of 1965. As above, students publish and learn to construct Web pages on the Internet.

MODERN AMERICA: U.S. SOCIAL AND CULTURAL HISTORY SINCE THE CIVIL WAR

David Phillips

This course examines the development of American society and culture since the Civil War through an examination of the transformations that modern forms of industrial production and mass consumption wrought upon traditional relationships of class, race, ethnicity, gender, and generation. Topics of investigation include the rise of Jim Crow in the post-Reconstruction South; the invention of scientific management and the emergence of consumer culture during the Gilded Age; the spread of mass culture and the ascendance of the welfare state during the Great Depression; the Great Migration and the Civil Rights movement; the Vietnam War, the counterculture, and the emergence of alternative communities in the '70s and '80s. As above, students publish and learn to construct Web pages on the Internet.

STATE AND SOCIETY IN THE MIDDLE EAST

Mansour Farhang

This comparative analysis of politics and government in the nations of the region explores the foundations of traditional authority, the circumstances of social change, and the political development process. Topics include the challenge of modernity to the state and society; the evolution in class structure and ideology; elite rule and mass disaffection; nationalism and nation-building; the role of the state in the national economy; the status of human rights; the role of the military in politics; causes and consequences of international rivalry in the region; and the processes of transformation in individual and collective consciousness. Contemporary fiction and poetry are included in the readings.

INTELLIGENCE HISTORY IN FACT AND FICTION

Jennifer Siegel

This course examines the role of intelligence in the making of policy and in popular culture. The function of intelligence gathering, appraisal, and assessment has often been overlooked in the exploration of policy making, especially in times of peace. Our undertaking is to examine some of the most significant international events of the 20th century in light of the contribution, or lack thereof, of both covert and overt forms of intelligence. After an introduction to the field, we analyze the histories of several of the major intelligence organizations in the 20th century, concentrating on Great Britain, the Soviet Union, and the United States. The course is not concerned with the intricacies of trade-craft, but with the interplay between intelligence and international policy-making in the origins and encounters of the First and Second World Wars and the establishment of the intelligence rivalries and relationships that played their part in the Cold War. While we discuss the influence of the assessment and utilization of intelligence on the perceptions of policy

makers and public opinion, we also consider the correlation between the growth of intelligence communities, their legitimization and delegitimization, and the popular image of spying represented contemporaneously in fiction and film. We read several examples of espionage fiction and relate what we have learned about the practical role of intelligence gathering, appraisal, and assessment with the fictional accounts by some of the great practitioners of the art.

RELIGIOUS PERSPECTIVES ON WAR

Mansour Farhang

Throughout the ages the principal religions of humanity—Judaism, Christianity, Islam, Hinduism, Buddhism, and Confucianism—have preached peace and justified war. This course is designed to examine the genesis and evolution of how these religious traditions have related to the phenomena of war in the changing circumstances of their internal and external environments. Course material ranges from the original (sacred) sources and representative works of their adherents to modern and postmodern writings on the subject. The approach includes consideration of doctrinal as well as historical views and focuses on the contemporary challenges facing world religions regarding both civil and international wars.

HUMAN RIGHTS

Mansour Farhang

This course is designed to probe the development of the human rights movement since World War II. Following a general examination of the concepts of “natural rights” and “human rights” in philosophical and legal literature, the course focuses on the history, theory, practice, and possibilities of universal human rights standards. Topics include the issue of rights in both Western and non-Western traditions, internationalization of human rights and the question of cultural relativism, the dilemma of accountability in a world of “sovereign” states, the work of both intergovernmental and nongovernmental organizations, human rights as an aspect of foreign policy strategy, the agenda and tasks of international human rights institutions, and the difficulties involved in international protection of human rights.

SEE ALSO Environment and Human History, p. 20; Global Perspectives on Culture and Environment, p. 20; Image, Society, Culture, History, p. 35.

REGIONAL CENTER FOR LANGUAGES AND CULTURES (RCLC)

Isabelle Kaplan, Director

At Bennington, language instruction is interdisciplinary and stresses the development of language proficiency and the study of the culture of the target language, using a variety of audio and written texts to develop a high level of literacy. Early in their studies, students begin integrating the study of language with other disciplines of their choice—art, science, history, literature, politics, music, film, theater—using computer and satellite technology to interact directly with data banks, organizations, and people in foreign countries.

The work of the Center expands to the organization of special study-abroad projects for students. These projects seek to integrate service and field work in a research project. Students have the opportunity to integrate this research into their own academic plans and to include it as part of their long-range curriculum. The Regional Center also participates in Bennington's M.A.T. program. Language students who want to specialize in education are able to concentrate in foreign language education and initiate a degree in teaching a foreign language.

Language offerings cover instruction from beginning to advanced levels in six languages: Chinese, French, German, Italian, Japanese, and Spanish.

BEGINNING CHINESE

Yan Li

Through learning Mandarin Chinese, a language spoken by 20 percent of the world's population, students discover Chinese language and cultural aspects in a dynamic and contextual setting. While listening and speaking skills are emphasized, character recognition and writing skills are developed to help free learners from traditional perceptions. Performing classic Chinese poems and writing them on the computer are projects designed to facilitate tone acquisition, expand memory capacity, and develop appreciation of the beauty and power of Chinese words. The continuation of the course expands the use of the target language in all skills. Movies, pictorials, calligraphy, and contextually structured language further help learners discover the unknown. Students apply their newly acquired skills to authentic documents related to Chinese culture in both its traditional aspects and its modern representations.

INTRODUCTION TO FRENCH LANGUAGE AND CULTURES

Carla Tarini

Discover a new voice as you discover French language and cultures in this two-term program designed for the complete beginner. From the first day students begin expressing their needs and ideas in French as they learn how to talk about their daily activities, their food preferences, their families, their feelings and interests. Dialogues, role play, and class conversation provide the knowledge and confidence to speak. Watching films and videos and listening to a variety of French speakers fosters comprehension of everyday conversation. Authentic documents—including guidebooks, interviews, popular songs, surveys, magazine articles, and Web sites—serve as a basis for discovering cultural habits and values. Students experience the pleasure of writing in French through a variety of creative activities, and create a portfolio of work. They also undertake a culminating cultural project, which may consist of a poem recitation, a performance of an excerpt of a play, a film review, a photo-essay in a travel brochure, a Web page for a French museum, or a discussion of culinary traditions. Use of technology in the language media lab is required.

FRANÇAIS INTENSIF

Virginie Delfosse-Reese

Hear, speak, read, write, and think French all day long—this immersion experience is for students who want to learn French. Its goal is to provide an intensive and living linguistic experience that leads students into building foundations in basic proficiency and literacy in French, and helps them probe the cultural nature of language. Language use and interactions are at the core of all classroom activities and determine the nature of language-learning activities. Students work in small groups, conduct projects together via interviews, e-mail, and Internet explorations to discover some basic principles of French and francophone cultures. They conduct research using various types of inquiry methods resulting in an independent creative project or performance that epitomizes the nature of their learning experience.

DÉCOUVERTE DU MONDE FRANCOPHONE

Carla Tarini

In this course students are introduced to the francophone world. They examine a variety of authentic documents (short stories, poetry, graffiti, cartoons, films) that tap into important social, cultural, and ethical issues. Themes may include colonialism and resistance, male-female relationships and coming of age, games and fantasy, traditions and innovations. Students undertake an extensive on-line writing project as they explore and respond to the documents.

VOIX DE RÉVOLTE: LE THÉÂTRE MODERNE

Virginie Delfosse-Reese

Listening to and decoding the voices of the characters who speak in the plays of Alfred Jarry, Eugene Ionesco, Jean Genet, and Jean-Paul Sartre, students in this course examine the extent of disillusion and dissatisfaction expressed by the authors about the society and politics of that period. The impact on audiences of the topics, the structure, the decor, and the action of these plays is studied as students take on various roles that relate to the theater world: from actor to director, from critic to spectator. Practice and study of intonation and voice use are part of preparation of special oral projects. Students contribute to the class by participating in play reading and performance of scenes.

LA SECONDE GUERRE MONDIALE À TRAVERS LES FILMS

Noëlle Rouxel

Why is the Second World War such an inspiring theme for French directors? By watching and analyzing films such as *Paris Brûle-t-il?*, *Le Silence de la Mer*, *M. Klein*, *Le Dernier Métro*, and *Au Revoir les Enfants*, students learn about the tremendous impact of the war on today's French society, and explore its historical, sociological, and psychological effects. Students develop a special project on a selected theme such as "la peur," "le régime de Vichy," or "la femme sous l'occupation" to show the impact of history on human realities.

ENFANCE ET ADOLESCENCE DANS LE CINÉMA FRANÇAIS

Noëlle Rouxel

Students enrich their language skills through an exploration of French cinema; the theme of adolescence and childhood on the big screen is the backdrop as they ground more elaborate and complex linguistic skills. Film excerpts studied include: *Jeux Interdits*, Yves Robert; *Diabolo Menthe*, Diane Kurys; *Ponette*, Jacques Doillon; *Les Disparus de Saint-Agil*, Christian Jacques; *Pauline à la Plage*, Eric Rohmer; *Les 400 Coups*, François Truffaut; *Chocolat*, Claire Denis. Along with the challenge of understanding a foreign language on screen, students are invited behind the screen: Why did the scenario-writer choose these words, gestures, and signs; how do they add to the purpose of the director? Students work on a portion of film, transcribing and repeating dialogues, with an emphasis on the French phonetic system and its intonative accentuation. They analyze and write a criticism of a film, keep a journal, and develop an extensive writing project that presents the historical, sociological, and artistic perspectives of a selected film.

DÉBATTRE ET ARGUMENTER EN FRANÇAIS

Virginie Delfosse-Reese

Exploring and researching a variety of social, political, and economic issues dealing with France, Europe, and the francophone world, students learn to develop the skills necessary to express their ideas and opinions, and to take part in arguments and debates more effectively in French. The models studied are taken primarily from the news media. Extensive work in diction and phonetics aids in the preparation of projects concerning various types of communication, including announcements, reports, and speeches. Students present a final oral project.

ORDRE ET MESURE: LE SIÈCLE DE LOUIS XIV

Virginie Delfosse-Reese

Louis XIV was king from 1643 to 1715; the reign of this man who came to be known as "le Roi Soleil" was one of absolutism and classicization of culture. The period was also one of the most fertile in literature. This course looks at the social, historical, and cultural changes brought about by Louis XIV. Areas of study include classical theater with Corneille and Racine and the satirical with Molière and La Fontaine; architecture (Versailles was built and Le Louvre expanded); and the arts and society in general.

INTRODUCTION TO CONTEMPORARY GERMAN

Nicholas Lasoff

This course takes a communicative approach to learning German and is designed to help students learn to use German as a functional tool while they simultaneously begin to develop an understanding of language as a system as well as a reflection of cultural realities that differ from their own. Cultural topics covered include: regional German, leisure activities, birthday customs and greetings, development of the German language, types of shops and markets, shopping hours, breakfast, currencies, German school and university systems, foreign students, youth hostels, cafés, public transportation, Austrian culture and history, eating customs at home and in restaurants. At the end of the term students should be able to describe a student's room, tell time, describe moods and personality, state likes and dislikes, discuss courses and professions, express needs, discuss transportation, order in a restaurant, express pleasure, talk about and shop for clothing, discuss events in the recent past and make logical connections and subordinate ideas.

GERMAN HISTORY THROUGH GERMAN FILM

Nicholas Lasoff

From the very beginnings of filmmaking, Germany's contribution to this art form has been innovative and controversial. In both fictional and documentary genres, from Lang's utopian *Metropolis* to Riefenstahl's propagandistic *Der Triumph des Willens*, and from Wenders' melancholic *Himmel über Berlin* to Dörrie's social farce, *Männer*, German filmmakers have used their medium as a means of reflecting and commenting on contemporary issues. By studying these films

and the issues they deal with, participants gain a deeper knowledge of the cultural and political history of Germany during the 19th and 20th centuries. Participants have the opportunity to express their command of that knowledge through their own films, short research papers, visual creations, or multimedia presentations.

ADVANCED COMPOSITION

Nicholas Lasoff

Working with both fictional and nonfictional texts as models, participants develop their ability to write using a variety of rhetorical modes: portrait, narrative, report, review, argumentation. Readings for analysis include literary works, newspaper articles, reviews, and editorials. Students have the opportunity to write on the topics that interest them, e.g., musical or theatrical reviews, historical perspectives, short prose or poetry, literary analysis, and reviews of art and architecture. As a result of their efforts the class produces a paper or electronic magazine in German.

ADVANCED SEMINAR: DEUTSCHE ROMANTIKER

Nicholas Lasoff

Nostalgia and revolution, individualism and nationalism, idealism and irony—the German Romantic Period encompasses many opposing ideas, attitudes, and philosophies. Its influence is felt in politics and philosophy as well as art, music, and literature. Its many strands are the wellspring of such wildly differing phenomena as psychoanalysis and National Socialism. In this seminar, participants research topics in their areas of interest and share their findings. They also examine cultural documents and participate in discussions that lead them to a general understanding of the period.

ITALIAN: LANGUAGE AND CULTURE

Noëlle Rouxel

This course, which follows introductory Italian, covers the Italian elementary grammar, vocabulary, and communication needed to finish the syllabus of *Prego*. Students continue to develop speaking, listening, writing, and reading skills. Students become the Italian actors, art and music critics, journalists, video film makers, and practical organizers in our search of Italy. By turn, students act as the delighted spectators, the obnoxious producers, the intrepid reporters, and the fierce film critics for the 1998 Venice film festival, in a multimedia exploration through the Italian language and culture. *Arrivederci!*

EXPLORING THE ITALIAN WORLD

Noëlle Rouxel

This course serves as a bridge from the discovery to the exploration of Italian language and cultures. Students solidify and expand their communicative skills in Italian as they express their ideas about topics of interest. Using films, videos, and magazine articles as principal sources, students encounter a number of Italian speakers and discuss a variety of topics, including the

multicultural society, the media, and the arts. Students continue their explorations of these and other topics via the Internet and other media and undertake an extensive creative writing project. They incorporate their findings into letters and share them with their classmates.

INTRODUCTION TO JAPANESE LANGUAGE AND CULTURE **RCLC Faculty**

This course places great value on two things: the development of cultural awareness and the sound of the language. To help students successfully develop the skills of the Japanese language that allow them to communicate in a natural and authentic fashion, the course deals with the raw culture, the kind of culture that makes the Japanese language as it is, examining the social notion significant in every interaction. The course also guides students in building a solid foundation in Japanese verbal communication, with a focus on the manipulation of voice; students perform utterances with attention to pronunciation and intonation according to given contexts. By the end of the term, students are able to handle Japanese greetings accompanied with proper behavior, and express themselves in such contexts as making and accepting invitations, making simple comments and statements, and shopping. Students are also able to recognize and utilize the basic Japanese writing systems. In subsequent courses, students continue to develop their cultural awareness and interactive skills in Japanese, expanding their ability to make appropriate comments and suggestions and to interpret the complex implications of the language. Students examine and perform different styles in the language, and continue to develop their skills in the Japanese writing system.

IN SEARCH OF JAPAN **RCLC Faculty**

In this course students continue to explore in depth the world of Japan while improving their language skills to be able to read, write, and talk about the culture of Japan. Oral presentation of the language is the primary focus in this course. Based on cultural topics, students learn to present ideas orally, to read authentic text, and to write short essays in the appropriate style and manners of the language.

INTRODUCTION TO CONTEMPORARY SPANISH **Gay Allan**

This course seeks to develop students' abilities to communicate in the language, using a variety of contextualized presentations. Abundant activities for practice and personalized expression, visually structured language contexts, an in-text audio program, and colorful photographic and video materials provide a dynamic setting for linguistic and cultural interchange. Interaction and classroom community are fostered through a variety of activities aimed at increasing com-

municative proficiency in listening, speaking, reading; some reactive and creative writing; and periodic student presentations.

THE MODERN SPANISH-SPEAKING WORLD **Carol Meyer**

This course, designed to develop and solidify communicative skills in Spanish, focuses on investigating critical topics affecting the Spanish-speaking world, including the world of business, differing Hispanic traditions, and political violence. The class develops its knowledge and awareness of different cultures while expanding the foundation in the language. Students learn to communicate effectively by learning more complex structures and communication strategies. Materials used include print and non-print materials: fiction, magazines, film, and multimedia.

PARODY, SATIRE, AND THE "IMPOSSIBLE DREAM" **Gay Allan**

The picaresque of Spain's 16th century was a crafty, sly, hungry, unscrupulous petty thief — and a thoroughly likable character. An international genre, the picaresque crystallized in Spain as reaction to the chivalric, pastoral, and idealized romance. As the cheerfully cynical vagabond travels from city to city and from master to master, living by deception and his wits, the writer takes him through varying social spheres, satirizing the corruption or licentiousness of those cities and social classes, including the Church. Sometimes a picaresque replaces the picaresque, in which case the heroine has a series of lovers instead of a series of masters; in Cervantes' masterful *Coloquio de los perros* the heroes are dogs, granted for a single day the miraculous power of speech and wry commentary. This course uses the travels and travails of the rogue anti-hero to explore the social and cultural milieu of 16th and 17th century Spain as backdrop to the life and world of Cervantes' *Don Quixote*. While reading, analyzing, and reacting to the social, literary, and artistic realities of that world, students explore critical and creative approaches to the genre, including the practice of occasional translation "workshops."

REBELLION, FRAGMENTATION, AND RENEWAL: IS IT REAL OR IS IT MAGIC? **Carol Meyer**

The second half of the 20th century in Latin America brought with it a new consciousness of regional gifts, strength, and experimentation. This course explores historical, literary, and cultural elemental developments, from the committed to the gratuitous, the violent to the serene, the cynical, and the candid, within the framework of the literary and cultural movement known as "magic realism." Students engage in discussion and examination of the validities and repercussions of the new consciousness, the richness of experimentation, and rejection of traditional forms of reality and naturalism typical of this period.

TRANSLATING SPANISH

Gay Allan

Knowing a language well helps a translator understand the visual and musical power of words, and the impact of style on readers' imaginations. It determines a reader's responses to the message and the creation of the writer. But when it comes to telling in another language the resonance these texts have, the struggle is almost unbearable. In this course students study sets of Spanish texts in the native language, with particular attention to the imaginative power of words, metrics, prosody tone, and style in view of preparing a translation project.

SEE ALSO *Moving from Words, Speaking Through Movements*, p. 24; *Introduction to the Teaching and Learning of Foreign Languages*, p. 28; *The Teaching Seminar*, p. 28; *The Art of Literary Translation*, p. 44.

MATHEMATICS

CALCULUS I, II, AND III

Jerald Bope

Calculus I is an introduction to the differential and integral calculus. Originating in a quest to understand phenomenon in which rates of change are variable, the calculus is one of the greatest achievements of the human intellect. For 300 years it has been able to elucidate new questions arising in mathematics, the physical sciences, the biological sciences, the social sciences, engineering, and economics. Specific topics in this course include: functions, differentiation, limits, methods of differentiation, applications of differentiation, and an introduction to integration. Besides understanding the concepts and methods of the calculus, students can expect to improve their abilities in solving problems and in learning mathematics independently.

Calculus II expands upon the ideas of derivative and limit and develops the concepts and applications of the integral. Specific topics covered include antiderivatives, definite integrals, indefinite integrals, the Fundamental Theorem of Calculus, areas, volumes, arc length, surface area, average values, probability distributions, applications to other fields (physics, biology, ecology, or economics), numerical integration, error estimates, substitution, integration by parts, partial fractions, trigonometric substitution, integral tables, and improper integrals. As time permits, the topics of differential equations and Taylor series are introduced.

Calculus III is an introduction to multivariable calculus. Topics include infinite series; parametric curves and vectors in two-space and three-space; partial differentiation; multiple integration; differential equations. Great attention is given to reading proofs and understanding the concepts of limit, continuity, derivative, and integral as students review and adapt them to multivariable calculus. Use of computers and Mathematica is incorporated into all courses.

APPLIED MATHEMATICAL METHODS

Norman Derby

This course is intended to introduce students to techniques useful in solving the equations describing phenomena in physics and chemistry. Topics to be studied include the partial differential equations of electromagnetic theory and quantum mechanics; eigenvalue problems, linear vector spaces and matrix and tensor methods; time series and fast fourier transforms; orthogonal functions and other special functions; perturbation methods.

LINEAR ALGEBRA

Jerald Bope

Topics to be investigated in this introduction to elementary linear algebra and its applications include systems of linear equations, matrix arithmetic, determinants, vector spaces, inner product spaces, eigenvalues and eigenvectors, linear transformations, and many applications to mathematics, physics, biology, ecology, computer science, economics, and cryptography. Over the term, a comprehensive theory is presented, allowing students to understand and write proofs; learn and apply techniques; and see the beauty and power of advanced mathematics.

SCALE, MODELS, AND SIMULATIONS IN SCIENCE: CONCEPTS, QUANTITIES, AND DIMENSIONS

Elizabeth Sherman

Scale is a form of scientific metaphor. We use scale to make sense of different dimensions. We use it to understand the consequences of changes in size: Does a 500-gram frog jump 5 times farther than a 100-gram frog? Scale enables us to find relationships among dimensions: If I double the length of one side of a cube, what happens to the volume? Like all good metaphors, scale enables us to gain insight into otherwise unfathomable systems and relationships. For example, we all know that dinosaurs lived a long time ago, roughly 200 million years ago. Do we really understand 200 million years? In fact, while 200 million years ago is a long time ago, it is relatively recent in the history of our 4.5 billion-year-old earth. If we scale the entire history of the earth to a 30-day month (each day lasts 150 million years), then dinosaurs first appeared on day 29 and became extinct on the last day of the month. Humans evolved roughly two minutes before midnight on the last day. Scale enables us to have a much more powerful understanding of the history of life on the planet. The diameter of our sun is 1,400,000 km. How big is that? It would take 110 earths to span the diameter of the sun. Models are representations of systems. They are scientific metaphors. Our models simulate certain aspects of systems (presumably the aspects about which we are curious), but depart from the real systems in different ways. It might be difficult to ask a question about a given system for a variety of reasons (the scale might be too big or too small, we don't have a real system at hand, the real system is too vulnerable or too dangerous, etc.). If our model is a good one, we can ask our question using the

model. In this course, we scale and model various biological, physical, and earth science systems. We use these scientific metaphors to ask questions about the various systems under consideration. The course emphasizes the inseparable relationship between science and mathematics. Classroom activities enable students to derive significant scientific concepts after experiments and observations. Class work also includes problem-solving, design, and application of concepts in new situations. We design experiments, collect real data, and untangle the meaning of those data using appropriate mathematical tools, including algebra, set theory, probability theory, and graphing.

MEDIA STUDIES

MEDIA STUDIES PROGRAM GROUP

Sally Sugarman, Tony Carruthers,
Ruben Puentedura, David Phillips

The educational goal of the Media Studies group is to provide students with an opportunity to explore the impact of media on contemporary society and culture. The printing press, the mass production of visual images, film, and television have changed drastically the way in which people think about the world and how they live in it. Courses within this program provide a historical perspective on the current location of media in society and culture as well as opportunities for practical experience with various communication media. Moreover, the process of developing critical skills in media literacy is intended to engage students with current problems and issues affecting the communities of Bennington, Vermont, and New England generally.

IMAGE, SOCIETY, CULTURE, HISTORY David Phillips

From fine art to illustrated advertising, from silent movies to virtual reality, this course explores the history of visual imagery in 20th-century mass media and popular culture. This course makes extensive use of online resources. In addition to learning how to use the Internet as a research and reference tool, students learn to construct Web pages. All student writing in this course is electronically published on the World Wide Web.

FANTASY, PLAY, AND THE MEDIA Sally Sugarman

Play is a window on childhood and adolescence just as television has been described as an "early window" on the world for children. Students examine the complex interaction of fantasy, play, and the media through observations of children's play, toys, computer games, and the analysis of children's and adolescents' games as well as a review of themes and characters on television

programs and in films popular with children and adolescents. We explore the cultural impact of the Disney empire, including the theme parks. Theoretical perspectives shed light on developmental and gender differences in play. Students construct their own projects such as educational programs using the media and play or research into a specific area. Readings include Buckingham, Singer, Sutton-Smith, Thorne, Meyrowitz, and Paley.

SEE ALSO *Zones of Work*, p. 22; *Human Interface Design*, p. 22; *Hybrid Narrative Techniques in Digital*, p. 22; *Children, Books, and Society*, p. 27; *La seconde guerre mondiale à travers les films*, p. 31; *Enfance et adolescence dans le cinéma français*, p. 31; *German History Through German Film*, p. 32; *Studio Sound Recording*, p. 38; *Cyberphilosophy*, p. 39; *The Moving Image*, p. 46; *On the Town*, p. 47.

MIND . BRAIN . BODY

EXPERIENTIAL ANATOMY

Susan Sgorbati

This course addresses the learning process through the direct experience of one's own physical being. We examine the human anatomy, particularly the bone structure. We learn about human anatomy and physiology through imaging, touch, movement, description, visual identification of skeletons, and the reading of texts. Attention is paid to the concept of proprioception and how the nervous system interacts with sensory stimuli. Texts used are *Job's Body* and *The Anatomy Workbook*.

THE EMBODIMENT OF MIND: TOWARD A STUDY OF HUMAN NATURE

Susan Sgorbati, Susan Borden*

Because the study of the origins, structures, and processes of mind is relevant to every domain of human inquiry but exceeds the grasp of any curricular discipline, this tutorial is offered to students who are wrestling with the nature of mind while undertaking advanced work in any discipline or field. Its organizing idea is that thought—whether expressed by art, gesture, numbers, or words—depends critically on the biology and the psychology of the body and the brain. Underlying this idea is the assumption that the human mind—with all its apparently ephemeral qualities—is embodied, that it develops as a result of physical interactions mediated by the brain. The course explores and tries to understand the material and organizational structure (sometimes called the substrate) of the human mind and some of its capacities—including perception, movement, categorization, generalization, memory, emotion, meaning, language, imagination, and behavior.

*A member of the Bennington and Neurosciences Institute Boards of Trustees.

MIND, BRAIN, BODY: THE STUDY OF EXPERIENCE PROGRAM GROUP

Susan Sgorbati, Peggy Florin, Susan Engel

The great challenge for us in the late 20th century is to use our increasingly broad and deep modes of inquiry to uncover the physical basis of thought and feeling, as one way to explain consciousness. Human beings have been trying to understand the relationship between mind and body since Plato. The myriad views of consciousness range from the reductionists to the mysticians. We need to develop a more powerful account of how mental processes cause and are caused by physical experience. Clearly, any truly generative account of these interrelations has to cross disciplinary boundaries and create new integrations, drawing on the insights and methods of psychologists, biologists, dancers, physical therapists, musicians, writers, and philosophers. Our questions address fundamental issues of human experience.

ANATOMICAL PATHWAYS TO MOVEMENT

Peggy Florin

This course provides an in-depth exploration of specific areas in the body that are important sites of energy transfer in alignment, movement, and expression. We study each area anatomically, reviewing bone and muscular structures. We consider how differing body therapies and/or movement practices focus on specific areas of connection. We move, exploring kinesthetically the power, kinetic effect, and creative potential of each site. Four potential areas of study are: Atlanto-occipital joint in its connection to alertness and vision; the head-tail connection through the spine and skull in relation to movement fluidity; the sitz bone-to-heel connection and its effect on grounding and locomotion; the upper chest, shoulder, and arms and their expressive potential.

RIM TO HUB: CENTERING VOICE AND MOVEMENT

Janis Young

The Centering Process is a way of dealing with fragmented energies. Rim to Hub is devoted to discovering how to locate inert pockets of tension or scattered lines of communication and to draw these nervous energies into a central, integrated self. Balance and circulation are essential to health and to creative flow; they help individuals to relax and to realize their goals. This centering approach uses sound and motion. Beginning exercises deepen breathing, release sound, and release physical tensions through isolation/rotation. The work progresses to development of personal vocal range and power through build-up of resonating chambers, followed by experimentation with movement exercises. Throughout the term emphasis is given to "sound"—the building and releasing of resonating vibrations—as a means toward personal voice development, strength, and balance.

INFLUENCE OF MUSIC / HOLISTIC HEALING FOR MUSICIANS AND LISTENERS

Milford Graves

The course material includes an analysis of two ancient Middle Eastern texts (Sáadyah's *Kitab* and Al-Kindi's *Risala fi fíajza Khabariyal al-musiqi*) on the influence of music; Pythagorean arithmetic and scale construction; Yoruba Bata drumming of Nigeria, Africa; Dundun speech drumming system of Nigeria; Ashanti/Ewe drumming system of Ghana, Africa; Haitian Rada and Petro drumming; Cuban Bata and Rumba drumming; Ragas and Tabla drumming of India; Trap drumming, Jazz and Blues music; Astrological music and Kundalini yoga, and the physiological and psychological effects of sound. The class also studies herbology, nutrition, and acupuncture, and how they relate to the musician and listener. The primary objective of this course is to expose students to a holistic overview of various philosophies and experiences that may enhance their own spiritual and intellectual growth.

SEE ALSO Cells, Genes, and Energy, p. 15; Women and Men: The Biology of the Sexes, p. 16; Cell Biology, p. 16; The Genetics Project, p. 18; Movement Practice/Tai Ji, p. 23; Some of the Great Psychologists, p. 41; On Human Nature, p. 42.

MUSIC

ELEMENTARY COMPOSITION I / COUNTERPOINT AND HARMONY

Stephen Siegel

Elementary Composition I, a group tutorial for first-year students, aims to further the understanding of and practice in the techniques of musical composition. It is offered in conjunction with Counterpoint and Harmony, which explores basic compositional techniques for composers, instrumentalists, and singers.

ELEMENTARY COMPOSITION II / USING FINALE

Stephen Siegel

Elementary Composition II, a group tutorial for first-year students, aims to impart the basic concepts of musical theory and basic techniques of musical composition. It is offered in conjunction with Using Finale, which explores using the software as a compositional environment and notational tool.

COMPOSITION TUTORIAL

Allen Shawn

Students who wish to study composing intensively may be eligible for a small group tutorial or, where appropriate, individual lessons. All compositions are read by students and faculty. In general, students taking this course are expected to compose in longer forms and with more varied instrumentation than previously attempted.

CENTER FOR AUDIO TECHNOLOGIES (CAT)

Joel Chadabe, Tom Farrell, Randall Neal

Music today is characterized by increasing diversity. Global musical styles, new ensemble types, performance sites, and new venues for electronic media are radically reshaping our musical environment. To be successful in the musical world of the 21st century, musicians need skills appropriate to this new setting. The Center for Audio Technologies at Bennington (CAT) provides students with outstanding facilities for creative work in new musical technologies.

CAT consists of three independent studios, all of which are available to students at any time. All studios are equipped with Macintosh computers, a wide range of professional software, and digital recording devices. In addition, the electronic music studio contains MIDI synthesizers, a Kyma digital-signal processing system, and hardware and software for recording and editing digital audio. The recording and post-production studio offers multi-track digital audio recording and editing as well as a live-room for recording acoustic and electronic instruments. The computer-aided composition studio contains sample players and software for music publishing as well as software for instruction in music fundamentals and MIDI sequencing. Students also have access to the Computer Center, designed for state-of-the-art multimedia work.

Bennington's creative environment offers many opportunities for students. CAT's faculty are professionals, active in the U.S. and on the international music scene, and The Experimental Workshop brings important composers and performers to campus to present concerts and workshops and to help students who are creating new works.

SPECIAL TOPICS IN MUSIC

Allen Shawn

Eligible students may request group tutorials in harmony, counterpoint, composition, advanced analysis, contrapuntal forms, contemporary compositional techniques, specific genres of music or music of specific composers, or other topics involved with an in-depth study of music.

GENERAL IMPROVISATION

Charles Gayle

This course is offered as a means to understanding the various components necessary to construct solos or some form of spontaneity in music—meaning musical traditions in America, Europe, Japan, Africa, India or any other culture where improvisation is appropriate. The components of improvisation generally analyzed include chord construction, chord substitution, melody usage, time, rhythm, and harmony. Some or all of these factors can be used in association with music of various societies when trying to construct and develop an improvisational form that seems appropriate. The class uses tapes, CDs, and live demonstrations to enhance the creative and learning experience.

ADVANCED IMPROVISATION ENSEMBLE

Milford Graves

The primary concern of this ensemble is to teach the student how to pre-hear sound, and not to only perform music constructed on preconceived mechanical procedures (finger habits). Resource material consists of original and traditional compositions and various melodies and solo excerpts from the literature of the African diaspora, especially that which has had a profound effect on the influential musicians of this genre. The environment of this ensemble seriously simulates that of a professional ensemble.

MUSIC, IN PRACTICE

Amy Williams, Stephen Siegel, Marianne Finckel, Charles Gayle

This full-year course is required for first-year students and any others taking instrumental lessons, voice, or improvisation for the first time. Students are placed in one of five sections according to the length of time they have studied a musical instrument (from beginner to experienced). Along with work on musical fundamentals, including ear training and the use of musical notation, students improvise, compose for a variety of instruments, and work on projects in the electronic music studio.

JOHN CAGE: COMPOSER, COLLABORATOR, CREATIVE THINKER

Amy Williams

This course explores the life and work of John Cage, one of the most celebrated and controversial American artists of the late 20th century. The focus is on Cage's interdisciplinary involvements with philosophy (Zen Buddhism and the I Ching), dance (collaborations with Merce Cunningham), poetry (mesostics and writings from his books, *Silence* and *Empty Words*), drama (theater pieces and the beginnings of performance art), and visual arts (his invention of graphic notation and collaborations with artists from the New York School of Painters).

MUSICAL NARRATIVES

Stephen Siegel

This is a course of questions: What is music? How does it work? What is the nature of musical materials and processes? Is music a kind of language? Are there laws that govern musical perception? To what aspects of experience does the "alternative world" of music refer? What social roles does music play? The course consid-

ers aesthetic and technical theories of music and their relevance to musical practice. Work includes reading and listening assignments, several short papers, and a large research project and paper.

MAHLER'S SYMPHONIES

Allen Shawn

This class meets weekly to listen together to Mahler's *Ten Symphonies*. Each student is asked to introduce a symphony with a presentation of background information; students are also expected to write a paper or produce a project related to Mahler's work. Scores are provided, but the ability to read music is not a prerequisite.

ELECTRONIC MUSIC

Joel Chadabe, Randall Neal

This course is offered in split sessions. Morning session explores historical, contemporary, and future trends in electronic music as well as the nature of sound, acoustics and perception, the digital medium, and other issues. Student work is played, critiqued, and related to aesthetic models found in acoustic music, electronic music, and other art forms. Afternoon session provides examinations of the specific technologies employed in the electronic music medium as well as the related fields of CD production and multimedia. Topics include MIDI applications, digital signal processing, algorithmic and interactive processes, and digital audio and studio production. All students are encouraged to offer some creative work in the morning sessions over the course of a term.

SOUND AND STRATEGY: ELECTRONIC MUSIC IN CONTEXT

Randall Neal

This course provides an overview of the historical development and practice of electronic music. The new varieties of compositional strategy found in electronic music are discussed and explored in depth. Short readings, brief papers, and some creative work in a CAT studio are expected. A strong desire to explore the new sounds of electronic music and the strategies for employing them is the prerequisite.

STUDIO SOUND RECORDING: BEGINNING TO ADVANCED

Tom Farrell

The modern recording studio is used in diverse ways. At its basic level it is a facility used to gather and shape sounds—music, speech, environmental, or electronic. This idea of shaping sound is applied in a means that is dictated by the type of project the student is involved with, including music production, sound and music for film, animation and video, sound design for theater, dance and multi-media, and experimental collaborations with other disciplines. The studio is equipped with a full range of professional gear, including con-

denser and dynamic microphones, 24-channel mixing desk, digital and analog multi-track tape decks, dynamic and Digital Signal Processing (DSP) Processing, MIDI, and computer hard-disc recording and editing.

SAGE CITY SYMPHONY

Music Faculty

Sage City Symphony is a community organization that invites student participation. The Symphony is noted for its policy of commissioning new works by major composers—in some instances, student composers—as well as playing the classics. There are always openings in the string sections and occasionally, by audition, for solo winds and percussion.

INTRODUCTION TO PERCUSSION

Milford Graves

The purpose of this workshop is to introduce and provide each student with the necessary theory and practical methods to properly perform African, Asian, and Afro-American/America's percussion music. The primary focus is on the rhythmic counting and proper hand coordination required for playing the following instruments: Conga drum, Bongoes drum, Dumbek/Darabukkah drum, Bata drum, Dundun drum, Jimbe drum, Trap drum kit, Tibales drum, rattles, Cowell, Clave sticks, and mallet.

VOICE

Ida Faiella / Thomas Bogdan

This individual and/or group instruction in the principles and practices of vocal technique includes a weekly evening performance class, Vocalizations, as part of the course of study. The class centers on performance practices and includes pianists, singers, poets, and movement specialists as guest artists. Students are required to practice several hours weekly to learn and to perform repertoire in different languages as well as listen to recordings and view videos.

MUSICAL INSTRUMENTS TUTORIALS AND ENSEMBLES

Music Faculty and Teachers of Instruments

Tutorials consisting of individual lessons and ensembles are available for qualified students. All music students attend seven sessions each term of Music Workshop, a weekly forum for students to perform and to have compositions read by both students and faculty. Music, in Practice is also required for students taking instrumental lessons, voice, or improvisation for the first time. Instruction is available for: bass, cello, chamber music ensemble, clarinet, electric bass, flute and flute ensemble, French horn, guitar, harpsichord, jazz piano, jazz repertoire ensemble, oboe, piano, saxophone, trumpet, viola, and violin.

OPERA PRODUCTION:

THE CORONATION OF POPPEA

Amy Williams, Tom Bogdan, Ida Faiella

Monteverdi's last and greatest opera is about power and passion, demonstrating the truth of the adage, "Love conquers all." The amorous victors, in this case, are the tyrannical emperor of ancient Rome, Nero, and his power-hungry courtesan, Poppea, who plot and succeed in deposing the empress Ottavia so that Poppea may be crowned as Nero's royal consort. Monteverdi's superb music infuses Busenello's libretto with such dramatic credence and universal understanding that the trials of Fortune, Virtue, and Passion in the lives of the opera's characters ring as true to the human drama of today as they did in 17th-century Italy.

VOCAL CHAMBER ENSEMBLE

Thomas Bogdan

The focus of the ensemble is to give singers with some experience the opportunity to hone skills—sightsinging, interpreting different musical styles, languages, listening, and being an ensemble member—by learning and performing works from antiquity to the avant garde. Bogdan, a member of the Meredith Monk vocal ensemble, integrates that experience to help prepare works by Monk for a performance. The class is open to a maximum of 16 singers representing voice ranges from bass to soprano; audition required.

VOCAL ACCOMPANIMENT AND COACHING

Marianne Finckel

A limited number of tutorials is available for the study and performance of vocal literature. We explore the literature appropriate to the student's capabilities and interests and perform representative samplings in Music Workshop. Readings on composers and their works are required.

MUSICAL INSTRUMENTS, DESIGN AND CONSTRUCTION / EXPERIMENTAL ORCHESTRA

Gunnar Schonbeck

The first course involves practical studies of the uses and functions of musical instruments in various cultures. For the second, no previous musical background of any kind is required, but any performance skills that the student may have, whether rudimentary or advanced, are valuable. Full participation is necessary. Music studies in the course are principally materials prepared especially for the experimental orchestra.

SEE ALSO Compositions, Scores, and Collaboration, p. 22; Creating New Work: Dance + Music, Music + Dance, p. 23; What Is That Noise: Sound Design, p. 25; The Greek Chorus, p. 27; Influence of Music/Holistic Healing for Musicians and Listeners, p. 36; Musical Acoustics, Quantum Theory, and Meaning, p. 40; Sound/Image—Image/Sound, p. 46; Place and Experience, p. 46.

PAINTING

INTRODUCTION TO STUDIO ART: PAINTING

Andrew Spence

In this course, which explores the fundamentals of painting, students develop compositions through direct observation and personal interpretation. Particular focus is on the relationship between painting concepts and technique. Since drawing is fundamental to all art disciplines, students are expected to attend a weekly drawing workshop. The course also includes weekly projects supplemented by slide presentations and critiques.

INTERMEDIATE PAINTING

Elizabeth Condon

Working in individual studios, students develop visual vocabulary through which they can express their ideas, considering space, composition, color, surface, and form as applied in contemporary culture and in painting tradition. The course begins with two group projects and then shifts into a tutorial format interspersed with group critiques. Regular slide presentations enable each student to identify a painter who influences his or her work; students are expected to make a presentation on a particular artist's work as it relates to their own. Be ready to paint at the first meetings, and bring a paragraph on your goals as a painter.

ADVANCED PAINTING

Andrew Spence

This course is intended for more advanced students interested in further developing their skills and their understanding of painting independently. Student work is addressed within the context of individual expression. The format of this course include critiques, slide presentations of work on exhibit in New York City, and discussions concerning artists in general.

SEE ALSO Story Into Scene, p. 24.

PHILOSOPHY

CYBERPHILOSOPHY

Carlin Romano

Over the past five years, a deluge of books has appeared exploring the implications of the computer revolution for such traditional philosophical areas as ethics, aesthetics, political theory, philosophy of mind, philosophy of literature, and epistemology. Working our way through some of this literature, we address such issues as the future of linear narrative in fiction, the degree to which humans and machines are converging, the consequences for religion of cyberspace's devaluation of the body, and other "fresh" philosophical questions with ancient antecedents.

AMERICA THE PHILOSOPHICAL

Carlin Romano

This course examines the role of philosophy in American culture from the 18th century to the present. A traditional stereotype holds that America marginalizes philosophy. We, on the contrary, pursue the thesis that America is the most philosophical culture in the history of the world. In addition to studying such traditional thinkers in the canon of American philosophy as the Framers, the Transcendentalists, and the Pragmatists, we ponder non-academic theorists, talk-show hosts, media columnists, and the fundamental question of how argument and persuasion take place in the United States.

EXISTENTIALISM

Carlin Romano

From Søren Kierkegaard to Jean-Paul Sartre, the existentialist tradition addresses the difficult issue of human existence in all its intellectual and emotional complexity. Core issues include the apparent absurdity of existence in a secular world, the possibility of total human freedom, and the role of decision-making in ethics, literature, and art. After examining literary and philosophical texts, we look at some post-existentialist European philosophy to bring the story up to date.

GOD

Carlin Romano

Who or What or Which or Where is He or She or It or They? This philosophy of religion course explores the philosophical profile of the biggest luminary of them all, an entity for all seasons, whose impact on logic, morality, art, and other human endeavors is with us until the end of time.

READING THE REPUBLIC

Elizabeth Coleman

In his quest to understand the meaning of justice, Plato takes us into places that profoundly unsettle and stunningly illuminate the experience of being human—in its mix of the individual, personal, and private, and the public, political, and social. In so doing, he is alternately luminous, shocking, incomprehensible (at least to me), dazzlingly clear, ceaselessly fascinating, and almost always engaging things that matter terribly. What does it take really to understand something; how is that different from the appearance of doing so? What does it take to think and what are the multiple ways of avoiding doing so? What does it mean to take in the significance of the fact that we are not alone in the world? What are the consequences—personal and political—of ignorance, of intellectual dishonesty, of the absence of self-knowledge, of misplaced certainties, of unexamined convictions? What is the place of art in all this: What accounts for its extraordinary power?, what are its limitations? In this course we read and think our way into *The Republic*, using our collective efforts to see it as fully and resonantly as we can.

PHOTOGRAPHY

INTRODUCTORY PHOTOGRAPHY

Maxine Henryson

This course is a study of light and its visual and conceptual expression on black-and-white film and photosensitive paper. Assignments explore form, composition, and the construction of image. Students learn camera operation, principles of exposure, film development, and printing. The course includes slide lectures on historical and contemporary photography and regular discussion of student work. Students are required to have a 35mm or medium format camera and to supply film and paper.

INTERMEDIATE PHOTOGRAPHY

Maxine Henryson

Students are encouraged to experiment and investigate a variety of techniques, aesthetic approaches, and concepts in black and white, color, and digital imaging. Slide lectures on contemporary photography and its relation to literature, film, painting, and popular culture are presented; discussion of student work occurs regularly. Advanced and independent tutorials are offered every term beyond the intermediate level.

PHYSICS / ASTRONOMY

PHYSICS: MATTER AND MOTION

Norman Derby

Can jumping the right way enable a dancer to evade the law of gravity for a moment? Will we ever find a way to travel at warp speed? Who said nothing can go faster than the speed of light? How do the planets move around the sun? Does the water in a draining bathtub circulate in the opposite direction in Australia? This course investigates how things move and tries to understand the bewildering variety of possible motions in terms of a few basic concepts. We study some of the history of attempts to describe motion (Galileo and Newton) and some of the philosophical implications of relativity theory. During labs, we study motions of the sky in the Stickney Observatory and in computer simulation programs, analyze the motion of dancers from videotapes, conduct experiments, and experience a few exotic motions personally. The course emphasizes the development of qualitative reasoning and well-constructed explanations, but along the way students develop their ability to state and solve problems in mathematical terms as well.

PHYSICS OF THE 20TH CENTURY

Norman Derby

We explore the development of physics in this century starting with the triumph of the atomic theory, which was the capstone of 19th-century science and seemed to provide order and certainty to our description of the physical world. We then investigate the new ideas that

began to undermine all of that certainty: Einstein's ideas in the special theory of relativity, Planck's introduction of the quantum postulate, and Bohr's initial model of the atom, all of which led ultimately to the development of modern quantum mechanics. We conclude with a survey of the current state of knowledge about subatomic, elementary particles and the Standard Model.

MUSICAL ACOUSTICS, QUANTUM THEORY, AND MEANING: A CRASH COURSE ON WAVES

Norman Derby

Wave theory provides a way to organize and make sense of a wide range of phenomena: sound, surf, light, and even electrons. In this course we study musical examples and atomic systems that illustrate the value of wave theory. A few examples: designing concert halls, canceling the noise of jet engines, mimicking sounds with a synthesizer, making sense of musical scales, and modeling the structure of an atom. In both acoustics and quantum theory, the observer plays an important role, and in neither case can the observer be considered a passive receptacle for sensory information. For instance, what actually comes out of the tiny speaker of a small radio can be very different from what we think we hear, so the ear and the brain are very active. And in atomic systems, Heisenberg's Principle says that the observer cannot observe without at the same time altering the system under surveillance. Ultimately, both music and quantum theory raise perplexing questions about the nature of meaning. What does a piece of music mean anyway? What does the wave function of an electron tell you about the reality of electrons? All of these questions are illustrated and discussed, though there is no guarantee that all of them are answered.

ASTRONOMY

Norman Derby

This course in descriptive astronomy attempts to trace the development of contemporary concepts of the universe. Beginning with a very abbreviated survey of the solar system, we turn our attention to the stars to find out how we have learned about stellar life cycles from their birth until their final fates as white dwarfs, neutron stars, and black holes. The final third of the course focuses on galaxies, near and far, and how they have led us to develop our current ideas about cosmology and the future of the universe. Throughout the course, we emphasize questions that begin, "How do we know...?" or "Why do we believe...?" Course work includes weekly field work in constellation identification and telescopic and photographic observations of the planets and brighter galaxies, using the Stickney Observatory's computer-controlled telescope.

SEE ALSO Chemistry I/Physics I, p. 18; Physical Chemistry/Chemical Physics, p. 19.

PRINTMAKING / ETCHING / DRAWING

PRINTMAKING: BEGINNING AND ADVANCED

Catherine Mosley

This course introduces the student to several different forms of printmaking, including monoprinting, block printing, and etching. Certain themes are coordinated with other introductory classes to expand the group critique experience. Students produce a group portfolio based on a theme chosen by the class. Advanced printmaking involves group critiques; seniors are expected to produce a body of work to exhibit in the Senior Art Show. Also offered is a tutorial in traditional lithography and photo-lithography.

THREE-DIMENSIONAL WORLD ON TWO-DIMENSIONAL PLANES

Sue Rees

This class is concerned with a variety of drawing approaches involving perspectival, collage, cartography, and other descriptive means. The main emphasis is to describe the three-dimensional world on a two-dimensional plane.

DRAWING AND WRITING FROM LIFE

Dean Snyder, Roland Merullo

Students are required to explore the Bennington campus, the town of Bennington, and locations further afield, and use these adventures as a basis for their drawing and non-fiction writing. Each student contributes at least two drawings and one essay to a book to be compiled and reproduced by the end of the term.

PSYCHOLOGY

SOCIAL PSYCHOLOGY

Ron Cohen

This course examines various psychological and sociological perspectives on the person, social interaction, social structure, and the relationships among them. Attention focuses on such issues as obedience and authority, social perception and cognition, attributions of causality and responsibility, influence and resistance, moral development, social and common dilemmas, interaction as performance, and the social consequences of various forms of social organization.

SOME OF THE GREAT PSYCHOLOGISTS

Susan Engel

The purpose of this course is to give students an opportunity to discover the power and drama of psychological ideas. We read the works of some of the great psychologists: Sigmund Freud, Leon Festinger, B.F. Skinner, George Miller, Ulrich Neisser, Charles Dickens, Henry James, Jane Austen, Leo Tolstoy, Toni

Morrison, and Pablo Neruda. In each case our goal is to uncover the psychological idea within the work. What is the author trying to tell us, and what can we do with the idea?

PUBLIC AND COMMUNITY SERVICE: THEORY, RESEARCH, PRACTICE

Ron Cohen

This course explores public service and community service through a close reading of relevant literature, a critical examination of controversial issues, and voluntary service (and reflection on that service) at an off-campus site in Bennington County. Readings may include such texts as Benjamin Barber's, *An Aristocracy of Everyone: The Politics of Education and the Future of America*; Robert Bellah et al., *Habits of the Heart: Individualism and Commitment in American Life*; Robert Cole's, *The Call of Service*; Eric Gorham's, *National Service, Citizenship, and Political Education*; and Robert Wuthnow's, *Learning to Care: Elementary Kindness in an Age of Indifference*. Relevant research on the impact of public and community service on recipients and volunteers is also examined. In addition, students volunteer at a Bennington County site (e.g., Bennington HeadStart, Sunrise Family Resource Center, Bennington Tutorial Center, Bennington Area AIDS Project) for a minimum of five hours each week, and maintain a journal of that experience.

SHHH! THE SOCIAL CONSTRUCTION OF SILENCE

Ron Cohen

Silence is a central element of social life and experience, but it has rarely been the focus of explicit research and theoretical attention. This may reflect a conception of silence as "absence," or mere ground for figures of speaking, utterance, and noise. This course reverses these two related aspects that have governed previous conceptions: Silence is a presence, and a figure emerging from grounds of speech, utterance, and noise. Silence is also the result of a complex social process. Understanding silence thus requires understanding the process of silencing, as well as its likely consequences. This facilitates an understanding of the deeper significance of silence, including the often devastating effects it has on those on whom it is imposed. This is primarily a course in social psychology, and much of the reading is drawn from work in that discipline and the allied disciplines of psychology and sociology. Other readings are drawn from the anthropological and historical literature, as well as from the mass media. Students write one or two papers, presenting the results of original research. Students also keep a journal in which they collect, record, and reflect on: annotated bibliographic references to silence or silencing; specific examples of "noticeable silences"; and specific examples of "broken silences."

ON HUMAN NATURE

Ron Cohen, Elizabeth Sherman

Recent developments in several fields—evolutionary biology and evolutionary psychology among them—have reinvigorated fundamental questions about humans, their conduct, and the cultures and societies they reproduce. In this course, we examine several of these questions: What is the nature of altruism? of aggression? of conflict? of reconciliation? What can be learned about human manifestations of these processes by examining them in non-human animals? What constraints does our evolutionary history place on current and future development, on individual persons and the societies they inhabit? What are the advantages, and what are the risks, in posing these questions?

READING AND WRITING

THE EPIC TRADITION

Stephen Sandy

Homer's two epic poems are the foundation of Western literature. Together with Virgil's *Aeneid*, they are central to us still—compelling texts that tell us about our culture and ourselves. Though their influence has affected our way of looking at the world, these cornerstones of our culture are distant from our understanding. The centers of our discussions are the text and an active reader, willing to speak of his or her responses to the work at hand. The goal is to read these masterpieces closely and to take them personally, understanding them as a part of our lives. There are only two questions in the study of Homer: who Homer was—the "Homeric question"; the other, what the poems mean. While we acknowledge that the two questions are to a degree interdependent, this course disregards the first question and attempts to elicit the meaning(s) of the poems from a close study of their texts and of important criticism. Virgil's *Aeneid* is the first great example that has come down to us of Homer's influence; we read the first half of Robert Fitzgerald's translation of this poem.

ENGLISH RENAISSANCE POETRY

Steven Cramer

This course focuses on the Renaissance lyric from Wyatt to Herbert, tracing the genre's stylistic developments from the Native tradition, through the Petrarchan influence, to the assimilation of these two phases in the major sequences of Sidney, Greville, Shakespeare, Donne, Jonson, and Herbert. In addition to close readings of key poems, class discussion pays particular attention to the ways individual poets adapt and subvert Petrarchan conventions and to the relationship among love poems, penitential lyrics, and the poetry of meditation. Most important, we explore how

many of our own lyric impulses have their roots in conventions from this fertile period. Careful study of the metaphysical, ethical, and aesthetic assumptions of the Elizabethan era is required.

BRITISH STORYTELLING: DICKENS THROUGH BENNETT

Dan Hofstadter

In this course we read the fiction of Dickens, Trollope, George Eliot, Conrad, and Arnold Bennett, along with a smaller sampling of Victorian and Edwardian narrative non-fiction: Darwin, Edmund Gosse, Hazlitt, Livingstone. Students write essays and brief pastiches (imitations); those with a background in creative writing may eventually try their hand at anecdotes, travel writing, etc., in a vein similar to the required readings.

GERARD MANLEY HOPKINS: THE POEM AS PRAYER, THE PRAYER AS ORNAMENT

Mary Oliver

Gerard Manley Hopkins (1841-1889) was a Jesuit priest who wrote poems in celebration of the God of his faith. In our age, we are more used to dealing with a text that investigates or discusses faith, and doubt as well, than poems that begin in certainty and end in exultation. Through what means, technical and personal, does Hopkins keep us involved with the text, whose premise we may or may not agree with? What shall we focus on as we read the poems—the man speaking or the text given? As a priest, Hopkins had his given words and gestures: the liturgy church ceremony. Is it logical or emotional excess that moved him to write poems? Why is it (if we agree) that Hopkins's work, with its sprung rhythm, dense alliteration, intense use of color, and reformation (almost) of the natural world seems to fit no pattern, nor to belong to his own time—to seem, in fact, utterly modern? We read and discuss a selection of Hopkins' poems with these and other questions in mind; additionally, we consider Hopkins in relation to other writings, among them the work of Christopher Smart, the Book of Job, and Emerson's essay, "The Poet."

USEFUL SONG

Stephen Sandy

This course offers exploration in the work of three major poets in the English and Irish tradition: W. B. Yeats, W. H. Auden, and Seamus Heaney. These poets held it as necessary to teach as to delight; their works show a remarkable range as they take up the challenge of high modernism—to instruct as well as to please. The works of these important writers are studied in depth; prose works are read as well as poetical works. Some background in Victorian letters precedes our discussion of Yeats by these important operatic and musical settings are included.

THE AFRICAN-AMERICAN EXPERIENCE

Tony Eprile

We explore the African-American experience primarily through literature but also through film, music, and art. The literature covered begins with early accounts of the African Diaspora (e.g., Olaudah Equiano), continues through Frederick Douglass, the Harlem Renaissance, and moves on to contemporary writers. Authors include Ralph Ellison, Claude McKay, Toni Morrison, David Bradley, Robert Hayden, and Sherley Anne Williams.

DICKINSON AND WHITMAN

Steven Cramer

This course invites total immersion in the work of these two great poetic innovators of the 19th century. From seemingly opposite aesthetic poles, almost simultaneously, and all but unknown to each other, Dickinson and Whitman invented American poetry, raising most of the important poetic issues that confront modern poets and their readers. Class discussion focuses on the key texts and the discoveries regarding craft and vision that grow out of close readings. We constantly train our eyes and ears to pay greater attention to how these poets see and say.

"ONE GREAT VERB": THE NEW YORK SCHOOL IN POETRY AND PAINTING

Steven Cramer

In the 1950s and '60s, a group of poets and painters centered in New York joined forces in a rich artistic moment of cross-fertilization. Poets wrote art criticism, and painterly techniques formed the premises for poetic style; New York's monumental cityscape found expression in the imposing abstractions of Jackson Pollack and Franz Kline, and its streets' irrational energy could be heard in Frank O'Hara's frenetic poems. With O'Hara as its tireless spokesman, the New York School represented a period in which (to paraphrase O'Hara) no poet was color-blind and "floods of paint" flowed into "one great verb." We read the work of the key poets—Frank O'Hara, John Ashbery, James Schuyler, and Kenneth Koch—and consider the work of the Abstract Expressionists and early Pop artists who influenced them.

19TH-CENTURY RUSSIAN LITERATURE

Roland Merullo

In this course we examine the Golden Age of Russian literature through a concentration on Tolstoy's *Anna Karenina*, Turgenev's *Fathers and Sons*, and Dostoevsky's *Crime and Punishment*, with a sprinkling of shorter works by Chekhov and Leskov. Class discussion and writing skills are emphasized.

SOUTH AFRICAN LITERATURE AND CULTURE

Tony Eprile

South Africa has often been viewed as a political problem—one gloriously resolved in the 1994 democratic elections—while its vibrant and diverse culture has gone relatively ignored. This course explores South Africa's rich literary and artistic output over the past century, while providing an introduction to the country's culture(s) and complex history. We examine how imaginative works operate in a moral and an aesthetic dimension within a country that is multicultural and multiracial but divided along ethnic lines. Works read range from Olive Schreiner's *Story of an African Farm* (1883)—considered to be one of the world's first feminist novels—to satirical novels by contemporary young writers (such as Chris Van Wyk's *Year of the Tapeworm*), and include literature by Afrikaans, Black, English, Indian, Jewish, and "mixed race" South African writers. We also explore "Resistance" music and art (including serial art or cartoons), films, advertising copy, and government pamphlets.

THE POLITICAL AND THE PERSONAL

Roland Merullo

This course uses relatively recent novels to explore the interaction between the outer and inner worlds, i.e., the way political events are shaped by—and shape—people's interior lives. Novels studied likely include: *A Flag for Sunrise*, Robert Stone; *Cry, the Beloved Country*, Alan Paton; *Doctor Zhivago*, Boris Pasternak; *The Death of Artemio Cruz*, Carlos Fuentes; *Dreaming in Cuban*, Cristina Garcia; *At Play in the Fields of the Lord*, Peter Mathiessen, and *Native Son*, Richard Wright.

THE LOTUS AND THE SWORD

Stephen Sandy

This course offers a general introduction to three cultures of Asia through a brief but intensive survey of the history, geography, art, and literatures of India, China, and Japan. The primary emphasis is to approach the ways of thinking of Asian peoples through their literatures. India is studied through a reading of some scriptures, especially the *Bhagavad Gita*. After a consideration of the geopolitical foundations of T'ang China, we look at the tenets of Confucianism and then those of Taoism as an introduction to a close reading of poems by Li Po, Tu Fu, and other T'ang masters. Japan is introduced through a study of classical Japanese poetry; we read *The Tale of Genji*, the first part of Lady Murasaki's *Genji Monogatari*, and enter the world of the shining prince, which in some ways gathers together the developing strands of Asian thought through its cultural and artistic expression.

THE ART OF LITERARY TRANSLATION

Tony Eprile

This is a course on the making of literature in English through translation from another language. We explore issues of how to convey voice, meter and form (if translating poetry), atmosphere, and meaning, and how critical interpretation is a necessary part of trans-

lation; each participant is encouraged to formulate his or her own theory of translation. Students should have a working knowledge of a language other than English; fluency would be nice, but is not a requirement. We do both prose and verse translations. This course is designed not only for language students but also for literature and creative writing students, and anyone who has ever wondered what you're getting when you read a work in translation.

NATURE WRITING:

THE LITERATURE OF JOY AND REQUIEM

Edward Hoagland

Nature writing has been a literature of discovery and joy, but now also of requiem; of rhapsody, but more recently of elegy, too. We begin with God's own jubilant dithyramb to the animal kingdom at the end of the Book of Job, add some Homer, then jump ahead to the beginnings of nature writing as we know it—to Gilbert White and William Bartram, its late 18th-century progenitors in England and America. We continue with explorers like Audubon, Carlin, Lewis and Clark, and Henry Bates; transcendental interpreters like Emerson and Thoreau; novelists like Turgenev, Melville, Conrad, and Twain; and modern essayists like Edward Abbey and Annie Dillard. The smashing of nature on a worldwide scale has of course precipitated an attitudinal sea of change. But earlier, the difference between pre-evolution and post-evolution writing was nearly as marked. In the 17th century, for example, the "father of English natural history," John Ray, titled his most popular work, *The Wisdom of God Manifested in the Works of the Creation*, whereas in the 19th century many evolutionists became agnostics. Today, although nature writers have often come around again to Ray's viewpoint, society as a whole is deaf to it and lacks even the evolutionist's secular sense of wonder.

THE WRITING OF PERSONAL HISTORY FROM BOSWELL TO THE PRESENT

Dan Hofstadter

This is primarily a reading course. Memoirs, autobiographies, journals, diaries, and letters are read in rapid succession; students are encouraged to search for structure, narrative form, and stylistic elements, and to talk about them in class. Among the writers considered are Boswell, Rousseau, Chekhov, Babel, Yeats, and Carlo Levi. Two papers, one long, are assigned.

THE WOMEN BEFORE US

Mary Oliver

We read works of several American women poets of the 20th century, including Amy Lowell, Marianne Moore, Edna St. V. Millay, Elizabeth Bishop, May Swenson, Gwendolyn Brooks, and Linda Hogan. We discuss each work in terms of the poverty of opportunity it emerged from, central or recurring subjects, and

FROST THE BUILDER

Mary Oliver

Are Frost's poems ruminations, or declarations? His poems are often read as though they are the talk of a solitary man arranging his thoughts to himself, moving about in what is frequently perceived as dark, even sorrowful, reflection or anticipation. But one does not ruminate (i.e., wonder to oneself) in tetrameter couplets. Do people respond too much to Frost's own playfulness and carry his often repeated remark ("Now I'll say a poem...") too far? If lineation is not chosen and labored over, why is it there? If poets are not rhyming against the gush of chaos, why do they bother? My premise is that Frost's poems are as formal as the poems of any poet, and more formal than many, and form, as I've said elsewhere, is certainty. In fact, it is the poem as a carefully built construct that allows Frost to use his famous "conversational" tone. We explore these ideas in Frost's work in particular and, by extension and using a few poems of other authors, we also discuss in a wider framework this essential marriage of statement and craft, which is called—when it works—the art of the poem.

critical response. We refer to earlier women writers who were and are intellectual highpoints (George Eliot, for example) and who were therefore models for these writers. We talk about content and style, differences that might be likely between the work of men and women poets at that time (and perhaps presently as well). And, of course, first and foremost we read and discuss the poetry itself.

MYSTICAL WRITING

Roland Merullo

In this developing course we will likely read *The Wisdom of the Desert*, edited by Thomas Merton; some Lao Tzu and Chuang Tzu; Walt Whitman; Theresa of Avila; and other writers who produced works about the search for meaning and transcendence. The writing requirement is a long spiritual autobiography, written in stages, that asks the student to peer deeply into his or her own belief system, formulate a written explanation/defense of it, and present that explanation to the class for discussion. Class discussion and writing skills are emphasized.

READING AND WRITING THE NOVELLA

Tony Eprile

The novella is a unique literary form that combines the compression and intensity of the short story with the larger canvas of the novel. The form has a long tradition—both Western and non-Western—and is currently experiencing a "revival" in the work of such contemporary writers as Richard Ford, A.S. Byatt, and Saul Bellow. This course focuses on how we move from writing short fiction to longer works and explores techniques and skills that make the transition easier. The ambitious goal of the course is that each student produce a novella—a work of fiction of 35 pages or more—as a final project. We also read a range of novellas, including works by Apuleius, Thomas Mann, Goethe, Junichiro Tanizaki, A.S. Byatt, James Joyce, and Jim Harrison.

POETRY WORKSHOP: THE PRINT ON THE PAGE

Mary Oliver

Our subject in this workshop is design; we talk about the meaning of the conventional shape of the poem, lineation, the left margin, what stanzas do, what white space does, what indentation does, what circularity might do, how much the poem is enhanced and its meaning intensified by the performance of its letters on the page. It is a closure of possibility simply to accept the conventional; it is no more than a frolic to accept the unconventional without thought. We move therefore along the continuum, through various possibilities, with each participant free to write poems of any design, in a spirit of interest and inquiry.

NONFICTION WORKSHOP: PERSONAL HISTORY

Dan Hofstadter

Students work on a memoir, a journal, or one or more autobiographical fragments. The emphasis is on fairly objective accounts of people, experiences, travel, etc., and what they mean to the student writer. Short readings may be assigned on an ad hoc basis.

POETRY WORKSHOP

Stephen Sandy

This is a close discussion group, reading poems by members and other works, by way of example. It includes some exercises for limbering up. Students are expected to hand in something every week, although allowances are made.

PROSE WRITING

Edward Hoagland

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

POETRY WORKSHOP

Steven Cramer

This workshop for experienced student poets emphasizes rigorous reading, writing, and revision. In addition to discussions of student work, we explore as a class a number of "canonical" books of modern or contemporary poetry as well as critical essays on the craft of poetry. Each week students submit poems and written reactions to classmates' work. Students also write two in-depth reviews of books of poetry, and at the end of term assemble a portfolio of work completed.

STYLE AND TONE IN NON-FICTION WRITING

Wayne Hoffmann-Ogier

This course, which focuses on the writing of extended essays, including non-fiction narrative, literary criticism, research writing, and the personal essay, gives particular attention to developing individual voice and command of the elements of style. Incorporating group editing in a workshop setting with an emphasis on rewriting, it involves the analysis and interpretation of a variety of texts, explores writing across the curriculum, and concentrates on the effective use of logic and rhetorical patterns in developing a thesis.

TUTORIALS IN ENGLISH AS A SECOND LANGUAGE

Wayne Hoffmann-Ogier

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

SEE ALSO *The Voices and Words of Cultures of the World*, p. 14; *The Essay in Science*, p. 17; *Writing for Dance*, p. 22; *Playwriting*, p. 27; *Drawing and Writing from Life*, p. 41; *Some of the Great Psychologists*, p. 41.

SCULPTURE

SCULPTURE STUDIO: BEGINNING, INTERMEDIATE, ADVANCED

Dean Snyder

The beginning course is an encounter with some fundamental concepts in the production of sculptural objects. The problems in this course are arranged programmatically to enhance confidence with making skills and raise some primary theoretical issues specific to the practice. In the intermediate studio, which is structured as an open workshop, students are expected to produce a significant amount of work that reflects an emerging line of inquiry. There are regular practical demonstrations in more sophisticated processes such as flexible molds and foundry/forging. Each student must present finished works. In the advanced studio, students are expected to have an ongoing line of inquiry in sculpture. Critical evaluation is more intense, as is

the expectation for significant work of a high caliber. Some advanced seminar meetings also highlight critical issues and readings in contemporary sculpture, the history of sculpture, and sculpture theory. Seniors are required to present a slide lecture on their work and their influences.

SCULPTURE STUDIO SEMINAR

Dean Snyder

This seminar's content varies, based on the needs and desires of the group, but the constants are artist writings, theoretical and historical readings, and student presentations. The focus of the seminar is to complement the practice of sculpture with passages from ongoing intellectual dialogue. Seniors in sculpture present a slide lecture on their work; others are responsible for developing a presentation with slides on a topic or sculptor of their choice.

STRUCTURES INTO SCENES

Sue Rees

The class looks at spaces on the conceptual and material level. Spaces are designed and altered by the addition of forms, structures, lighting, and sound to set up narratives and interactions. A performance within these spaces is a possibility. These spaces can be on the conceptual level as well as the realized. A variety of structures, stagings, and installations are looked at.

SEE ALSO *Machines for Living*, p. 15.

VIDEO

MOVING IMAGE

Tony Carruthers

Starting from flip books and optical toys the course explores the beginning of cinema and the early development of narrative connections, including cross-cutting and montage. Material on film and video includes work by Melies, Porter, Griffith, and Vidor that illuminates the development of the moving image and the introduction of sound. The class uses camcorders in the second part of the term to experience the basic aspects of film/video making. The second term concentrates on the different siting of television in its development from radio and on the work of some independent video/film practitioners. This half of the course is project-driven, using camcorders and editing (both analog and digital) to examine the context of representation. Viewing sessions include the work of Goddard, Classanetes, McElwee, et al. Students research and make work relevant to the topic.

SOUND/IMAGE—IMAGE/SOUND

Tony Carruthers, Tom Farrell

This course explores the relationship between sound in its many dimensions and the visual image in video. In practice, the course involves many ways to layer these elements and create composite meaning ranging from

"impressions" to linear narrative. Students are expected to work in both video and sound through a series of short projects designed to explore the basic technical possibilities of each medium and the way in which they combine. The class also includes selected readings and the viewing of relevant films and videos. During the second term, the class explores more specific layering of sound and image, focusing on the way that synchronization can influence our perception of time, space, and movement. Two projects are required, each exploring a different aspect of this relationship, including extensive use of revision.

ON THE TOWN

Tony Carruthers

Video offers a way to individually observe and interpret aspects of small towns and their settings. Bennington offers a site for direct documentation or more abstract representation, and supplies a microcosm of concerns to be found throughout the nation, including shelter and urban development. A variety of

means of recording information is investigated, including use of camcorders. The class includes a series of evening viewings of related video and films, along with sessions at CAT-TV.

PLACE AND EXPERIENCE

**Donald Sherefkin, Susan Sgorbati,
Tony Carruthers, Charles Gayle**

This class brings together students interested in the study of architecture, dance, music, and video. Each class becomes an act of composition—the making of new work. Individual faculty members design a four-week process within the overall collaborative structure; each discipline takes a lead position during that time. Students need prior experience in the understanding of improvisational forms. Sites include outdoor and indoor spaces on campus or in the community.

The academic heart of Bennington College is a faculty composed of teacher-practitioners who do what they teach. By inviting students into their work, faculty members help them engage firsthand, and from the very beginning, in the creative process itself. This apprenticeship model makes students active partners in the pursuit and shaping of their education.

In addition to teaching a range of disciplines, faculty members—artists, writers, composers, choreographers, and scientists—with converging interests collaborate to frame and to develop additional programs for students and each other. This combination of offerings in individual disciplines and across the curriculum constitutes the course of study.

Note: New faculty members in ceramics, chemistry, computer art, education, history, literature, photography, psychology, and reading and writing join Bennington for fall term 1998 as does a new faculty member in the RCLC, to teach Japanese. To request an update on 1998-99 course descriptions or biographical information on new faculty members, please contact the Office of Admissions & the First Year. Also, please note that this listing reflects faculty members teaching at Bennington during the academic year 1997-98.

BARRY BARTLETT, Ceramics

B.F.A., Kansas City Art Institute, 1975; M.F.A., New York State College at Alfred University, 1977. Selected recent exhibitions: *Studio Days 97*, Chester Spring Studio, Chester, PA, 1997; *Salt & Pepper: Shake and Grind*, traveling exhibition, 1997; *Current Ceramics*, Gallery 12, Guilford, CT, 1997; *Sum, Revolution*, Ferndale, MI, 1996; *Eccentric Object*, Shaw-Guido Gallery, Pontiac, MI, 1996; *Organic Matters*, The Clay Studio, Philadelphia, PA, 1996; *Contemporary American Ceramics*, Azuma Gallery, NYC, 1995; *Ceramic Sculpture*, Betty Ryhmer Gallery, School of the Art Institute of Chicago, 1995; solo show, Jane Hartsook Gallery, Greenwich House Pottery, NYC, 1994; *Contemporary Ceramics*, Erector Square Gallery, New Haven, CT, 1993. National Endowment for the Arts Fellowship, 1983 and 1991. Selected lectures/residencies: University of the Arts; Rhode Island School of Design; NYU; School of the Art Institute of Chicago; Arco School, Center for the Arts, Lisbon, Portugal. Resident, Watershed Center for the Ceramic Arts, Edgcomb, ME, 1992 and 1994. Teaching experience: Camberwell School of Arts and Design, London, 1978; New School for Social Research, 1979; Parsons School of Design, 1989. Bennington College, 1982 and 1987–.

THOMAS BOGDAN, Voice

Studied voice with Adele Addison, acting at Bloomfield College, dance with Guy Alessandro. Former member, Gregg Smith Singers. Performed in premieres of more than 50 pieces, including: world premiere, Meredith Monk's opera *Atlas*; U.S. premieres, John Caskin's *The Golum* and Stephen Oliver's *Mario and the Magician*; world premieres, William Harper's opera *El Greco* and Richard Wilson's *Aethelred the Unready* with American Symphony Orchestra.



Meredith Monk's *New York Requiem* was written especially for Bogdan; also appeared in Monk's *American Archaeology* and *The Politics of Quiet*. Wrote *L'Amour Bleu*, presented by Danspace Project at St. Mark's Church, NYC, 1994–96 and in Berlin, 1997. Selected recent recordings: *Atlas*, ECM New Series; *Stravinsky: Cantata*, Music Masters; *Ned Rorem: Missa Brevis*, Vox; *Tod Machover: Valis*, Bridge Records; and *Blitzstein: The Harpies*, Premier Records. Bennington College, 1997–.

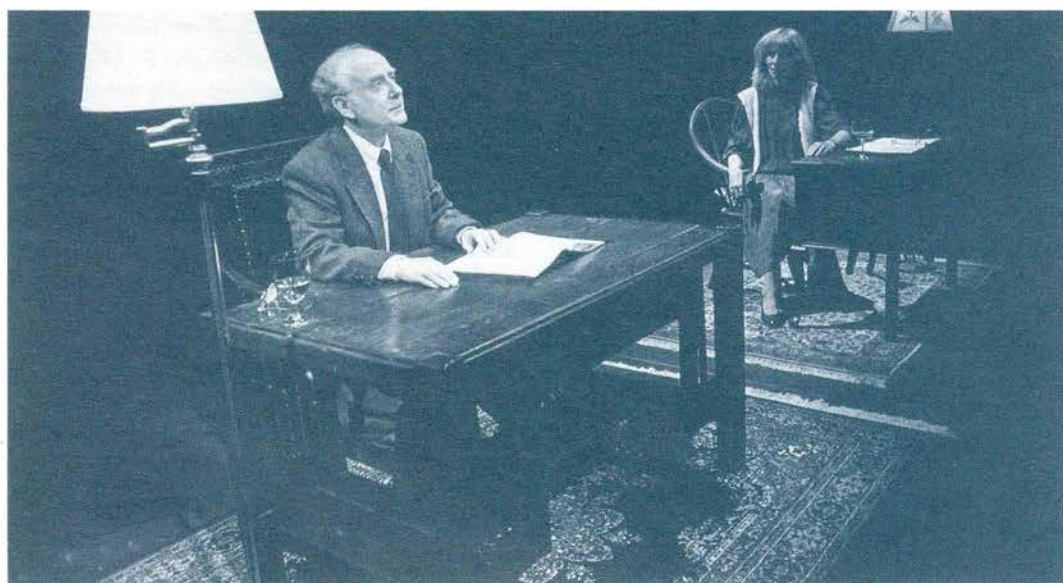
JERALD D. BOPE, Mathematics

B.S., 1969, Ph.D., 1977, University of Wyoming. Research interests include Boolean algebras, recursion theory, and graph theory; has directed research in number and graph theory and algebra. Consulting experience in applying mathematics and statistics. Teaching experience: Williams College; University of Bridgeport (Henry W. Littlefield Award for Distinguished Teaching); Bard College; the University of Maine at Machias; the University of Wyoming. Bennington College, 1994–.

DEREK CAMPBELL, Drama

N.C.S.D., L.U.D. (Honors), London University, 1969; M.A., Theater Arts, Pennsylvania State University, 1979. Acting experience: Merrimack Rep, Lyric Stage & New Rep, Boston; Symphony Space, New York; Three Rivers Festival, Pittsburgh; Playhouse, Studio Arena and Center Theatres, Buffalo; Worcester Foothills Theater. Leading roles: *Dancing at Lughnasa*; *Love Letters*; *Caucasian Chalk Circle*; *Waiting for Godot*; *Richard II*; *As You Like It*; *The Bishops Bonfire*; *Pack of Lies*; *Laura*. Directing: (U.K.) Belgrade Theatre, Coventry, *The Glass Menagerie*; Civic Theatre, Crewe, *The Price*; Edinburgh Festival Fringe, *A Midsummer Night's Dream*; (U.S.) American History Theater, St. Paul, MN, *Observe the Sons of Ulster*; Carnegie-Mellon University, *The Crucible*; Boston Shakespeare Co., *Double Cross*; Kavinoky, Center & Playhouse Theatres, Buffalo, *The School for Scandal*, *The Country Wife*, *Juno and the Paycock*, *The Price*. Founder/artistic director, Phoenix Festival Co., London. Member: Theatre Touring Policy Committee, British Arts Council. Auditor, New York Arts Council. Essays and reviews published in *Theatre Three*. Teaching experience: Middlesex Polytechnic (London), 1973–76; SUNY-Buffalo, 1979–84; M.I.T., 1984–88; Carnegie-Mellon University, 1988. Bennington College, 1991–.

Barry Bartlett (second from left) with students participating in the Greenwich House Pottery FWT project.



Derek Campbell and Janis Young in *Love Letters*, 1997.

TONY CARRUTHERS. Performance Design. Media Studies

Attended St. Martin's School of Art, Central School of Arts and Crafts, London. Resident designer, Mermaid Theatre, London, 1961–63; Royal Shakespeare Theatre, 1966–68. Designer for London and European productions, installations and performances, 1963–68, including premieres of work by Sean O'Casey, Arthur Adamov, Brendan Behan, Joe Orton, Peter Weiss, C.P. Taylor, Berthold Brecht. Recent design, performance, and media work: The Joyce Theatre, Roulette, Downtown Art, DTW, The Twining Gallery, Wolf Gallery, P.S. 122, New York. Video shows: Institute of Contemporary Art, Los Angeles; I.C.A., London; The Bank, Amsterdam; New England Artists Trust Congress, 1994 (video curator); First Vermont Video Festival, 1995; Williams College Museum of Art; *The Art Show*, monthly, CAT-TV, 1995–97; No B.I.A.S., North Bennington, 1997. Director, VT Independent Video Festival '97. Other works in: Artists Book collection, Museum of Modern Art; Franklin Furnace, NY; Books and Things, Amsterdam. Video for the Ridiculous Theatre Company, 1986–88; commissioned work with Cow Video. Teaching experience: designer-in-residence, Theater Program, SUNY at Buffalo, 1969; faculty: School of Visual Arts, New York, 1970–72; video workshops: Architectural Association, London, 1980–85. Bennington College, 1974–.

JOEL CHADABE. Electronic Music

B.A., University of North Carolina at Chapel Hill, 1959; M.M., Yale University, 1962. Honors, grants: NYS Council on the Arts Commission, 1995, 1971; National Endowment for the Arts, Consortium Commission, 1985, 1988; Fulbright Travel Grant, 1988; NY Foundation for the Arts Award, 1985;

Grossen Preises der Ars Electronica (2nd Prize), Linz, Austria, 1982; ASCAP Prizes, annually since 1970; keynote speaker, International Music and Technology Conference, University of Melbourne, 1981; Rockefeller Foundation grant, 1977; SUNY Faculty Exchange Scholar, 1974; SUNY research grants, 1966–68, 1971, 1973, 1976–77; Ford Foundation fellowship, 1964. Author, *Electric Sound: The Past and Promise of Electronic Music*, 1996. Selected articles/reviews: *Leonardo Music Journal*, *Companion to Contemporary Musical Thought*, *Macworld Music and Sound Bible*, *Contemporary Music Review*, *Electronic Musician*. Solo shows: Centro Cultural Recoleta, Buenos Aires; North American New Music Festival; Center for Experimental Music and Intermedia, University of Texas; Aarhus Festival, Denmark; Wellington International Festival of the Arts, New Zealand; La Porte Suisse, Paris; others. Software design: M (MIDI software for the Macintosh in collaboration). Interviewed for: *Music Today Quarterly*, Australian Broadcasting Company; *Cahiers de l'Acme*; *Journal Seamus*; *Classical Music*; *Canzona*; *High Fidelity/Musical America*. Professional affiliations: Electronic Music Foundation, founder, president; Composer's Forum, Inc., president, 1978–198. Teaching experience: SUNY Albany, 1965–. Bennington College, 1971–.

RONALD L. COHEN. Psychology; Director, Program in Public and Community Service

B.A., University of Minnesota, Phi Beta Kappa, 1966; Ph.D., University of Michigan, 1972. Graduate fellowships from U.S. Public Health Service, Ford Foundation, National Science Foundation. National Endowment for the Humanities Fellowship for College Teachers, 1982–83; visiting scholar, Research Center for Group Dynamics, Institute for Social

Research, 1983. National Science Foundation grant, 1984. National Institute on Aging grant, 1984–86. Editor and contributor, *Equity and Justice in Social Behavior; Justice in Social Relations; Justice: Views from the Social Sciences*. Coauthor, *Political Attitudes Over the Life Span: The Bennington Women After Fifty Years*. Associate editor, *Social Justice Research*. Articles in various professional journals. Visiting professor: University of Mannheim, Federal Republic of Germany, 1981–83; University of Utrecht, The Netherlands, 1991; University of Warsaw, 1993; invited lecturer at University of Gothenberg, Sweden, 1983; Tilburg University, 1983; University of Leiden, The Netherlands, 1983, 1986–87. Co-chair, Bennington Cooperative Service Council; member, Bennington County Reparative Board. Dean of Studies, Bennington College, 1973–76; Dean of Faculty, 1985–91. Bennington College, 1971–1993, 1994–.

"Few of the concerns that have occupied public attention over the past decade have greater importance than the reemergence of an historical debate about the relationship between individuals and communities. In what ways are the rights, obligations, and identities of individuals mutually dependent on the structure and boundaries of local, national, and global communities? How are individuals and communities accountable to, and in what ways are they responsible for, each other? Thoughtful responses to these questions must be sought out, and educational institutions—colleges and universities in particular—must participate actively in that search.... Bennington's insistence on the essential role of students as citizens of the College community as a whole—as important participants in discussions of educational policy, and as the primary architects of their social life on campus and, with faculty guidance, their academic programs—can be understood in part as expressions of that goal."—Ronald L. Cohen

ELIZABETH COLEMAN, President of the College

B.A. (Honors), University of Chicago, 1958; M.A., Cornell University, 1959; Ph.D. (with distinction), Columbia University, 1965. Major awards and honors: honorary doctorate, Hofstra University; doctor of laws, honoris causa, University of Vermont; President's Fellow, Columbia; Woodrow Wilson Fellow; Ford Foundation Scholar. Selected recent professional activities: member of the boards of the Institute of Ecosystem Studies, the Woodrow Wilson National Fellowship Foundation; chair, Vermont Rhodes Scholar Trust. Selected presentations and publications: keynote speaker, ArtTable, Inc., the Getty Center, "The Arts and Society: Looking Ahead," 1998; "Restructuring and Re-engineering in Higher Education," Council for the Advancement and

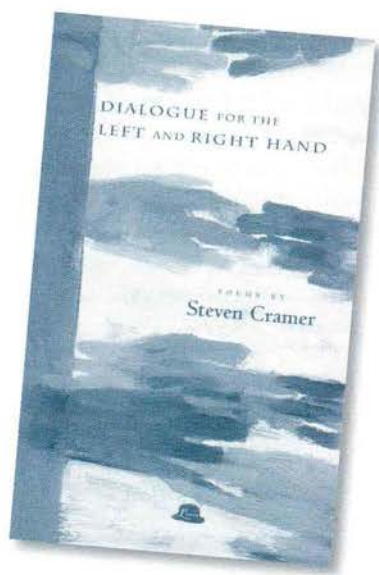
Support of Education, 1996; "The Will to Change," Association for Catholic Colleges & Universities, 1996; "The Institutionalization of the Study of Literature: A Cautionary Tale," College English Association, 1996; keynote speaker, Askwith Symposium on Higher Education, Harvard Graduate School of Education, 1995. Publications in various academic and educational journals. Teaching experience: SUNY at Stony Brook; The New School for Social Research; Bennington College, 1987–.

ELISABETH CONDON, Painting

B.F.A., Otis Art Institute of Parsons School of Design, 1986; M.F.A., School of the Art Institute of Chicago, 1989. Selected solo exhibitions: Lyons/Wier Gallery, Chicago, and 55 Mercer Gallery, New York, 1995; Robert DeCaprio Gallery, Moraine Valley Community College, 1996. Selected group exhibitions: City College of New York, Stephano Basilico Fine Arts and Esso Gallery, both of NYC. Residencies: Ox-Bow artist-in-residence, 1991; Vermont Studio School, 1994. Teaching experience: Hunter College, 1996; New School For Social Research, 1997. Bennington College, 1997–.

STEVEN CRAMER, Literature

B.A., Antioch College, 1976; Sheffield University, 1975; M.F.A., Iowa Writers Workshop, 1978. Publishing experience: assistant editor/poetry editor, David R. Godine, Publisher; staff editor for poetry, *The Atlantic Monthly*, 1987–94. Awards: Phi Beta Kappa Poet, Tufts University, 1993; Stanley Young Fellowship in Poetry, Bread Loaf Writers Conference, 1987; National Endowment for the Arts fellowship, 1984; The Artists Foundation fellowship, Massachusetts Council for the Arts; 1983; Alan Collins Poetry Scholarship, Bread Loaf Writers Conference, 1982. Books of poems: *The Eye that*



Desires to Look Upward, 1987; *The World Book*, 1992; *Dialogue for the Left and Right Hand*, 1997. Included in the anthologies, *Touchstones: American Poets on a Favorite Poem* and *Articulations: The Body and Illness in Poetry*. Poems, essays, reviews published in *Agni*, *Antioch Review*, *The Atlantic Monthly*, *Harvard Review*, *The Nation*, *The New England Review*, *The New Republic*, *North American Review*, *Paris Review*, *Poetry*, *TriQuarterly*, others. Teaching experience: Blacksmith Poetry Center; M.I.T., 1983–84, 1992, 1994; Boston University, 1984; Tufts University, 1988–94. Bennington College, 1994–.

TERRY CREACH, Dance

B.S., University of Oregon, 1972. Performing and teaching company member: James Cunningham's Acme Co., 1978–85; Vanaver Caravan, 1979–85; artistic director, Creach/Koester Dance Co., 1980–; concert seasons in New York City; national and international teaching/performing residencies. Venues include St. Mark's Church/Danspace Project, NYC; Bates Dance Festival; North Carolina School of the Arts; University of Oregon; University of Maryland/College Park; 2nd Biennale de la Danse, Charleroi, Belgium; NYU Tisch Summer Dance Festival, NYC. Choreographic commissions: Pick of the Crop Dance, Buffalo, NY; Ririe–Woodbury Dance Company, Salt Lake City; Transitions Dance Company, London. Grants/fellowships: New York Foundation for the Arts, 1989; Bonnie Bird Choreography Fund, North American Award, 1992; Joyce Mertz–Gilmore Foundation, 1990–91, 1995–96; Mary Flagler Cary Charitable Trust, 1995, 1997; National Endowment for the Arts, 1990–97; NYS Council on the Arts, 1987–1998. Teaching experience includes: University of Wisconsin/Milwaukee; Bates Dance Festival, 1991, 1994; Laban Centre, London, 1992; NYU Tisch Dance Summer Festival, 1993–97; The Alvin Ailey American Dance Center, 1996; The Juilliard School, 1997–98. Bennington College, 1987–.

"I teach at Bennington because here I can work with students who actually want to work creatively and dance; the focus here is simultaneously on choreography and dance technique, and students self-select this kind of educational environment, which is available to faculty as well. This dialogue, or tension, between theory and practice, technique and composition, never grows stale. The self-directed faculty member can introduce and promote curricular changes, experiment with the presentation of course work, and pull colleagues into projects as ideas and interests develop and change.... I have taught at a number of places, and I choose to be at Bennington."
—Terry Creach

NORMAN F. DERBY, Physics and Astronomy

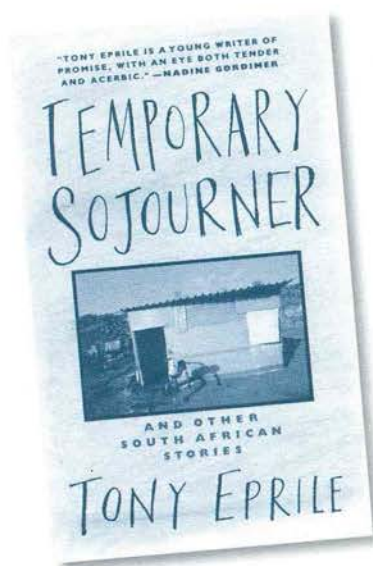
B.S., Loyola University, 1967; Ph.D., M.I.T., 1976. National Science Foundation (NSF) graduate fellow, 1967–69, 1971. Publications in *The Astrophysical Journal* and *The Physics Teacher*. NSF Instrumentation grant, 1991. Visiting scientist, High Altitude Observatory, 1989. Bennington College Dean of the College, 1994–95; Director of Administrative Computing, 1985–87; acting Dean of Faculty, 1985; Dean of Studies, 1983–85. Teaching experience: University of Delaware, Freshman Honors Program, 1976–78; visiting professor, U.S. Air Force Academy, 1996. Bennington College, 1978–.

SUSAN ENGEL, Psychology; Director of Graduate Studies

B.A., Sarah Lawrence College, 1980 (Alumnae Scholar); Ph.D., City University of New York, 1985. Awarded the NICHD Training Fellow in Developmental Psychology, 1980–84. Published *The Stories Children Tell: Making Sense of the Narratives of Childhood*, 1995, and *The Uses of Memory*; articles/chapters in *Play in Early Childhood Education* and the *Journal of American Psychology* (in press), *New Ideas in Psychology*, *Journal of Creativity Research*, *Children's Environments Quarterly*, *Journal of Psychotherapy*, *Journal of Pragmatics*; contributing writer, *Event Knowledge: Structure and Function in Development*. Educational advisor and cofounder, Hayground School, Bridgehampton, NY. Teaching experience: Williams College, Smith College, Simon's Rock of Bard College, Berkshire Community College. Bennington College, 1995–.

TONY EPRILE, Literature

B.A., Connecticut College, 1976; M.A., Brown University, 1979. Honors: Illinois Arts Council, Finalist Award, 1995–96; National Endowment for the Arts fellowship, 1983–84, 1994–95; Ingram



Merrill Foundation grant, 1990; Shane Stevens Fellow in Fiction, Breadloaf Writer's Conference, 1989; Fellow in Short Fiction, Wesleyan University Writer's Conference, 1988; Pushcart Prize VIII, 1983–84. Residencies: Cummington School for the Arts, Dorland Mountain Colony, MacDowell Colony, Blue Mountain Colony. Published *Temporary Sojourner and Other South African Stories*, a *New York Times Book Review* "Notable Book"; stories in *Ploughshares*, *Glimmer Train*, *Social Text*, *George*, *Details*; reviews in *International Fiction Review*, *The New York Times Book Review*, *The Washington Post*. Teaching experience: Brown University, 1979; the University of San Diego, 1981–84; San Diego Mesa College, 1982–84; Harvard University's Kennedy School, 1986; Wesleyan University, 1991–92; Northwestern University, 1993–97. Bennington College, 1997–.

IDA FAIELLA, voice

B.A., Hartt College of Music; M.A., SUNY at Stony Brook; also studied at Fairfield University, Aspen Festival Music School, and Yale. Repertoire includes 20th-century music, opera, and cabaret. Former music director, Friendship Ambassadors Foundation, the largest private cultural exchange foundation in the U.S., coordinating music tours in Russia, Rumania, Poland, and India. Director of music festivals at Krakow Conservatory of Music, and arranged student composer exchanges. Founder and artistic director, L'Ensemble, a professional chamber music group performing throughout the U.S.; former chair, Albany Arts Commission. Teaching experience: Hartt College of Music, Harlem School of the Arts, Hudson Valley Community College, Bloomingdale House of Music. Bennington College, 1994–.

MANSOUR FARHANG, History

B.A., University of Arizona, 1965; Ph.D., Claremont Graduate School, 1970. Served as revolutionary Iran's first ambassador to the United Nations, resigning in protest when the Khomeini regime refused to accept U.N. Commission of Inquiry's recommendation to release American hostages in Teheran. Early in Iran–Iraq war served as envoy in negotiations with international peace missions. Current advisory board member of Middle East Watch, a branch of the Human Rights Watch. Publications: *U.S. Imperialism: From the Spanish-American War to the Iranian Revolution*, 1981; *The U.S. Press and Iran: Foreign Policy and the Journalism of Deference*, with William A. Dorman, 1987; contributor to scholarly journals and national news media. Teaching experience: Ford Foundation teaching fellow, Claremont Graduate School, 1969–70; California State University at Sacramento, 1970–79; Claremont Graduate School, 1982; Princeton University, 1982–83, research fellow, Center for International Studies, Princeton University, 1982–83. Bennington College, 1983–.

THOMAS FARRELL, Music Specialist for Dance

B. Music, Crane School of Music, SUNY at Potsdam, 1980. Commissions for Creach/Koester Dance, Martha Wittman/Betty Jones Dances We Dance Co., June Finch and Dancers, Susan Sgorbati, Caroline Adams, and McLaughlin/Beswick Dance Theater. Tours with McLaughlin/Beswick Dance Theater and American Dance Machine. Teaching experience: composer, musical director, and instructor for N.Y. State Summer School of the Arts, 1987–; Barnard College 1985–90; American Dance Machine, 1983–88. Accompanist for SUNY Potsdam, 1976–80; SUNY



Milford Graves (left) and Charles Gayle help celebrate Convocation.

Purchase, 1990–; Paul Taylor Dance Studios; José Limón Dance Studios; and Alvin Ailey Dance School. Bennington College, 1987–.

STEPHEN FRAILEY. Photography

B.A., Bennington College, 1979; M.F.A., San Francisco Art Institute. Solo shows: Vassar College, 1990; Lieberman & Saul Gallery, 1989; 303 Gallery, 1986; Hallwalls, 1985; The New Museum of Contemporary Art, 1984. Public collections: Fogg Art Museum, Harvard; Polaroid Collection, Frankfurt, Germany; International Center of Photography, New York. Grants and awards: McDowell Colony fellow, 1988, 1995; Aaron Siskind Foundation Grant, 1992; National Endowment for the Arts grant, 1988. Teaching experience: School of Visual Arts, International Center of Photography, Bard College. Bennington College, 1998.

CHARLES GAYLE. Improvisation

Performing musician in the U.S. and abroad for more than 20 years. Twelve recordings, including *Homeless*, *Always Born*, and *Spirits Before*, Silkheart Label; and *Repent* and *More Live*, Knitting Factory label. Primary instruments: tenor saxophone, bass clarinet, piano. Teaching experience: University of Buffalo, 1970–73. Bennington College, 1996–.

MICHAEL GIANNITTI. Lighting Design

B.A., Bates College, 1984; M.F.A., Yale School of Drama, 1987. Lighting designer: *Joe Turner's Come and Gone*, on Broadway and at Old Globe, Arena Stage, Seattle Rep, Yale Rep, and Huntington Theatres; *Henry IV, Part I*, *Merry Wives of Windsor*, *Much Ado About Nothing*, Shakespeare & Co.; *Seven Guitars*, *Two Trains Running*, *Birth of the Boom*, *Bessie's Blues*, *Spell #7*, *Studio Theatre*; *Threepenny Opera*, *A Midsummer Night's Dream*, *Blithe Spirit*, *Two Gentlemen of Verona*, *Artists and Admirers*, *Comedy of Errors*, *Much Ado About Nothing*, *The Skin of Our Teeth*, NY Shakespeare Festival; *The Winter's Tale*, *Macbeth*, *Fences*, *Burn This*, *The Heidi Chronicles*, *Reckless*, *A Christmas Carol*, *Other People's Money*, Trinity Rep; *A Tuna Christmas*, Capital Rep; *Separation*, George Street Playhouse; *Forever Plaid*, Weston Playhouse; additional shows at the Hampton Playhouse and Oldcastle Theatre. Dance lighting: *Don't Go Without Your Echo*, *Grey Marie*, *Beau Regard*, *Picture This*, *Twain*, *Little By Little She Showed Up*, at DTW, The Kitchen, and P.S. 122; 15 pieces by Marta Renzi at The Joyce, DTW, LaMama, Central Park Summerstage, and on tour; *Gravity Twins 3*, *Fractured*, *A String of Lies*, at The Kitchen, DTW and P.S. 122; *The Science Project*, *Body of Work*, Everett Dance Theatre, Spoleto Festival, and on tour; *The Nutcracker*, *Sleeping Beauty*, *Swan Lake*, Festival Ballet. Opera lighting: *The Terezin Opera Project*, Merkin Hall and on tour; *The Stronger*, *Will You Marry Me?*, Opera Ensemble of New York. Guest artist: Rhode Island College, Middlebury College. Bennington College, 1992–.

MILFORD GRAVES. Music

Attended City College of New York, New York Community College, and Eastern School for Physicians Aides, Occidental Institute of Chinese Studies. Awards: the *Down Beat* International Award, the Critics award for best drummer, and a National Endowment for the Arts grant. Music consultant for P.S. 201 in Harlem and for the Board of Education in NY. Has made 21 recordings. Performed at colleges nationwide; at Judson Hall and Town Hall, New York; Laren Festival, Netherlands; Antwerp Festival, Belgium; Autumn Festival, Paris; Festac Festival, Nigeria; toured Japan in 1977, 1981, 1985, 1988, and 1993. Subject of documentary on Japanese national television, July 1993. Bennington College, 1973–.

MAXINE HENRYSON. Photography

B.S., Simmons College, 1965; M.A., University of London, 1970; M.A.T., University of Chicago, 1973; M.F.A., University of Illinois, 1986. Selected solo exhibitions: Linda Kirkland Gallery, NYC; Artemisa Gallery and Arc Gallery, Chicago; Usdan Gallery, Bennington; Bernard Toale Gallery, Boston, 1996. Residencies: The Kitchen, The Media Bureau, Yaddo, St. Norbert Arts and Cultural Center, Manitoba, Canada. Teaching experience: University of Chicago Laboratory Schools, 1975–84; CUNY, 1990–93; International Center of Photography, 1995–97. Bennington College, 1997–.

EDWARD HOAGLAND. Literature

A.B., Harvard University, 1955. Publications: author of 15 books, including *African Calliope*, 1979; *The Edward Hoagland Reader*, 1979; *The Tugman's Passage*, 1982; *Seven Rivers West*, 1986; *City Tales*, 1986; *Hearr's Desire*, 1988; *The Final Fate of the Alligators*, 1992; *Balancing Acts*, 1992. Essays have appeared in *National Geographic*, *Granta*, *Rolling Stone*, *The New York Times Magazine*, *Outdoor Magazine*, and elsewhere. Selected grants and honors: Prix de Rome, 1964; Guggenheim



fellow, 1965 and 1975; American Academy of Arts and Letters, 1981; elected to American Academy and Institute of Arts and Letters, 1982; National Endowment for the Arts, 1982; Citation in the Arts from New York Public Library, 1988; National Magazine Award, 1989; Lannan Foundation Award, 1993. Nature editorialist, *The New York Times*, 1979–89. General editor, Penguin Nature Library, 1985–1998. Teaching experience: New School for Social Research, Rutgers, Sarah Lawrence, City University of N.Y., University of Iowa, Columbia University, Brown University, University of California at Davis, Beloit. Bennington College, 1987–89, 1991–.

DAN HOFSTADTER. Literature

B.A., Columbia University, 1966. Wrote *The Love Affair as a Work of Art*, 1996; nominated for 1997 Book Critics' Circle Award, on the *New York Times* Notable Books list; named one of "Fall's Most Important Books," by *Bildzeitung*. Translation of George Sand's *Story of My Life*, 1980, chosen a "Christmas Book of the Year," *London Observer*. Contract writer, *The New Yorker*, 1985–94; work in *Smithsonian*, *New Republic*, *The New York Times*, *Wall Street Journal*, *Modern Painters*, elsewhere. Honors: Guggenheim fellowship, 1992. Teaching experience: E.S.L., at City College, 1974–75; Columbia University, Summer Session, 1975; Critic-in-residence, University of Pennsylvania's School of Fine Arts, 1987–90. Bennington College, 1997–.

JERRY JENKINS. Botany

B.A., Williams College, 1966; graduate studies at Williams College and the University of Massachusetts. Consulting biologist and land-use planner since 1968; founder and director, the White Creek Field School of field biology. Current research includes contemporary and historical flora of Vermont, biological evidence of climate change in the northeastern U.S., invasion and extinction rates in Vermont flora, vegetative identification of grasses and sedges. Member, botanical subcommittee of the Vermont endangered species committee. Teaching experience: graduate program in environmental studies, Bard College; continuing education program, Institute for Ecosystem Studies. Bennington College, 1997–.

EDWARD KELLER. Computer Art

B.A., Simon's Rock College of Bard, 1985; M.Arch., Columbia University Graduate School of Architecture (GSAP), 1994. Publications: *Leonardo Electronic Almanac*; *Any*; *Progressive Architecture*; *Metropolis*. Lectures: Rensselaer Polytechnic, Iowa State, Ohio State, Rice University School of Architecture, Columbia University GSAP. Founder, contributor, *Basilisk*, an on-line journal. Founder and VP, Straylight Imaging and Design, architectural, film, and industri-

al design and imaging firm. Teaching experience: Columbia University GSAP, Rensselaer Polytechnic School of Architecture. Bennington College, 1997–.

JONATHAN KLINE. Photography

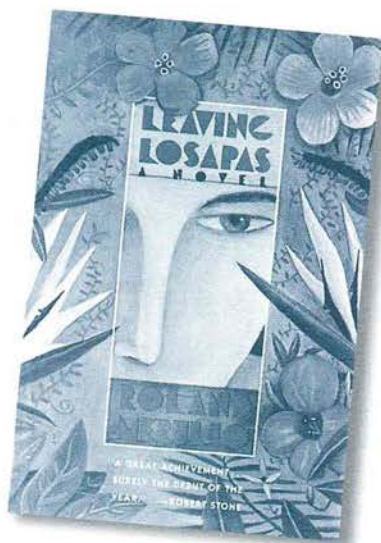
B.F.A., San Francisco Art Institute; M.F.A., Rochester Institute of Technology. Exhibitions: Annika Sundvik Gallery, Tisch School of the Arts, Paul Morris Gallery, New York City; Instituto di Cultura, Italy. Photography published in *Exploring Color Photography*, 1993; *Exits & Entrances*, *50 Photographers*, 1990; elsewhere. Residencies: Pouch Cove, Newfoundland; Hamidrasha Institute of Art, Israel; Aaron Siskind Foundation Fellowship. Teaching experience: Tisch School of the Arts, International Center of Photography, School of Visual Arts, Institute of Fine Arts. Bennington College, 1997.

ROLAND MERULLO. Literature

B.A., 1975; M.A., 1976, Brown University. Novels: *Leaving Losapas* (1991); *A Russian Requiem*, (1993); *Revere Beach Boulevard* (1998). Book reviews, essays, articles, and op-ed pieces in: *Newsweek*, *Boston Globe Magazine*, *Los Angeles Times*, *Philadelphia Inquirer*, *Chicago Tribune*, *Boston magazine*, *Details*, *Yankee*, *Forbes FYI*. Teaching experience: Williams College 1983, 1985; North Adams State College, 1986. Bennington College, 1993–.

DANIEL MICHAELSON. Costume Design for Dance and Drama; mediation

B.A., Phi Beta Kappa, Queens College, 1965; Harvard Graduate School of Design, 1965–67; M.F.A., Columbia University, 1970. Designer, Off-Broadway: *Woyzeck*, *A Man's a Man*, *Dialogue for Lovers*, *The Rise of David Levinsky*, *Spring Awakening*, *Clownmaker*, *The Carpenters*, *All She Cares About Is the Yankees*. Designer, regional theater: Playhouse on the Green, Worthington, Ohio; Theatre by the Sea, Portsmouth,



NH; The Lenox Arts Festival, MA; Playhouse in the Park, Philadelphia, PA; Oldcastle Theater, Bennington, VT. Designer, opera: *Pantagleize* (world premiere), Brooklyn College Opera Theatre; *L'Etoile* (American premiere), Mannes College of Music; *L'Oca del Cairo* (American premiere), Berkshire Opera Company. Collaborator (costumes) with Susan Sgorbati on site-specific pieces, 1990-. Co-curator, Ted Shawn exhibit, Jacob's Pillow. Associate, Green Heron Associates. Member, Vermont Mediators Association; Society of Professionals in Dispute Resolution. Theatrical artisan for Broadway, opera, and Henson Associates. Artist-in-residence, New York City Board of Education, 1976. Resident costume designer, The Juilliard School, 1978-79. Dean of Studies, Bennington College, 1991-94. Teaching experience: City University of New York, 1972-79; University of Pennsylvania, 1974. Bennington College, 1981-.

MICHAEL L. MISHKIND, Biology

B.A., University of Rochester, 1973; Ph.D., SUNY at Stony Brook, 1981. National Institutes of Health postdoctoral fellowship, 1981-83; postdoctoral associate, University of Georgia, 1981-85; Cold Spring Harbor Laboratory, 1996; sabbatical research in yeast cell and molecular biology, Biozentrum, Department of Biochemistry, University of Basel, 1998. Author or co-author of articles in *Journal of Cell Biology*, *Science*, *Proceedings of the National Academy of Science*, *Annual Review of Biochemistry*, *Plant Physiology*, *Photosynthesis Research*. Recipient of research and instrumentation grants from National Science Foundation, 1987-96. Teaching experience: Rutgers University, 1985-89. Bennington College, 1989-.

CATHERINE MOSLEY, Printmaking

B.S., University of Wisconsin, 1969; M.F.A., Columbia University, 1981. Professional experience includes work as print curator for Dedalus Foundation, Inc.; establishing Ark Press, a printmaking facility; establishing a summer print studio for Robert Motherwell and working as master printer of Robert Motherwell Editions; director of Catherine Mosley Workshop; work at Tamarind Institute for Lithography, Albuquerque. Exhibitions include: Eighth Annual Dwight Merriman Print Competition, Elon College, NC; Plan-eat Thailand Gallery, Brooklyn, NY; Anderson Ranch Print Project; Guggenheim Museum; a portfolio project for A.A.A. Gallery; group show at Avery Fisher Hall Gallery, NYC. Teaching experience: Spirit Square Center for the Arts, Charlotte, NC; Banff School of the Arts, New York Studio Workshop, Parsons School of Design, School of Visual Arts, Cooper Union, Douglass College, Livingston College. Bennington College, 1993-.

RANDALL NEAL, Electro-Acoustic Music

B.S., University of New Hampshire, 1973; M.A., University of New Hampshire, 1976; M.F.A., Bennington College, 1981. Director and founder, The World Turned Upside Down, an interarts performing ensemble with interactive computer music & live-processed video in conjunction with dance/theater. Director of music and composer in residence, Vermont Governor's Institute on the Arts, 1983-90. Commissions for: Les Ateliers UPIC, Vermont Governor's Institute on the Arts, Sage City Symphony. Music video for Maxi Cohen and Fox Network. Dance commissions: Meg Cottam, Sharon Milan, Susan Sgorbati, Chivas Sandage, Barbara Roan, Ron Dabney. Recent performances: Simon's Rock of Bard College, Middlebury College, American Festival of New Music, College Music Society Northeast. Teaching experience: Simon's Rock of Bard College, 1990-; Les Ateliers UPIC, 1993-. Bennington College, 1982-.

MARY OLIVER, Literature

Pulitzer Prize for Poetry, 1984. Eight books of poetry, including *House of Light* (winner of the Christopher and L.L. Winship Awards), *New and Selected Poems* (winner of the National Book Award), *White Pine*, and most recently, *West Wind*; two chapbooks: *The Night Traveler* and *Sleeping in the Forest*; three prose books: *A Poetry Handbook*, *Blue Pastures*, and *Rules for the Dance: A Handbook for Writing and Reading Metrical Verse*. Additional honors: the Shelley Memorial Award, the Alice Fay di Castagnola Award, Guggenheim and National Endowment for the Arts grants, the American Academy and Institute of Arts and Letters Achievement Award. Teaching experience: Case Western Reserve; Bucknell; University of Cincinnati; writer-in-residence, Sweet Briar College; William Blackburn Visiting Professor in Creative Writing, Duke University. Catharine Osgood Foster Chair for Distinguished Teaching at Bennington College, 1996-.

Winner of the Pulitzer Prize for Poetry

MARY OLIVER DREAM WORK



DAVID PHILLIPS, History

B.A., M.A., University of California–Santa Cruz; Ph.D., Yale. Assistant director, Asian American Cultural Center, Yale; site editor, American Studies Electronic Crossroads, Center for Electronic Projects in American Culture Studies, Georgetown University; consultant, The New Deal Network, Franklin and Eleanor Roosevelt Institute; curatorial assistant, Western Americana Collection, Beinecke Library, Yale; research assistant, Yale Art Gallery. Yale fellowships, 1989–95. Publications and papers: “A Typology of the Web,” American Studies Electronic Crossroads Project, 1996; “The Birth of Mass Photography,” Textual Studies in Canada, 1996; “Aspects of the Harlem Renaissance,” University of Vermont, 1998; “Not a Magazine Publisher but a Magazine Manufacturer,” American Studies Association, 1998. Electronic publications include American Studies Web, 1994, www.georgetown.edu/crossroads/aswl, along with other WWW documents. Teaching experience: instructor and teaching fellow, Yale; teaching assistant, University of California–Santa Cruz. Bennington College, 1996–.

GREGORY PITTS, Ceramics

B.F.A., Cleveland Institute of Art, 1983; M.F.A., New York State College of Ceramics at Alfred University, 1985. Published in *American Ceramics Magazine*, *Ceramics Monthly*. Recent exhibitions: Jane Hartsook Gallery, New York; Worcester Center for the Arts; The Clay Studio and Chester Spring Studio, Pennsylvania; Lil Street Gallery, Chicago. Teaching experience: Shin, Sang Ho Ceramic Studio, Republic of South Korea, 1988; School of the Art Institute of Chicago, 1988; Miami University, Summer Program, 1990; Vincennes University, 1990–1992; AR-CO, Centro de Arte e Comunicacao Visual, Portugal, 1993; Philadelphia College of Art; Greenwich House, 1995–98; City College of New York, 1997; College of New Rochelle, 1997. Bennington College, 1998–.

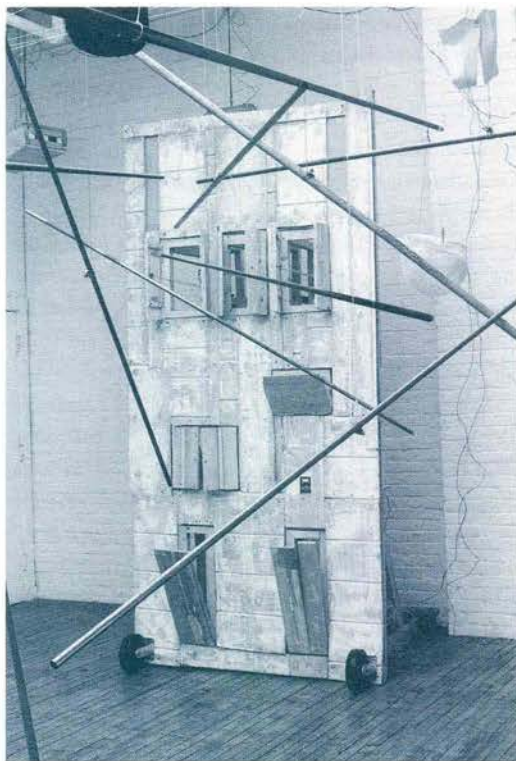
MIROSLAVA PRAZAK, Anthropology

A.B., Smith College, 1979; certificate in filmmaking, NYU, 1982; Ph.D., Yale, 1992. Publications in *Africa Today: A Multi-Disciplinary Snapshot of the Continent in 1995* and *Changing African Family* (forthcoming). Grants/awards: Mellon Foundation postdoctoral fellow, National Science Foundation dissertation improvement grant, International Doctoral Research Fellowship for Africa of the American Council of Learned Societies and the Social Science Research Council, others. Teaching experience: teaching fellow, Yale University, 1984–86; postdoctoral fellow, Australian National University, 1993–95; lecturer and visiting fellow, National Centre for Development Studies, 1995–96. Bennington College, 1996–.

RUBEN R. PUENTEDURA, Computer Studies; Chemistry and Physics

B.A., summa cum laude, Phi Beta Kappa, University of Miami, 1985; A.M., 1987, and Ph.D., 1990, Harvard University. Postdoctoral fellow, 1990–91; research fellow, 1986–90; teaching fellow, 1985–91, Harvard. Research assistant, University of Miami, 1984–85. Recipient, Harvard–Danforth teaching award for excellence in teaching of undergraduate students, 1988–90; award for general excellence in teaching, 1990. Co-recipient, Phi Beta Kappa award for excellence in teaching, 1991. Harvard Technology Fellow, 1991. Past research under auspices of National Science Foundation and Solar Energy Research Institute. Current research interests in fractal processes, quantum mechanics of large systems, and cosmology of the early universe. Bennington College, 1991–.

“At many institutions of higher learning today, teaching in the sciences is peculiarly unscientific: The large lecture courses stress memorization and rote application of principles to trivial and uninteresting problems, rather than the understanding and development of truly interesting scientific questions. Labs are geared towards ‘finishing up’ in a couple of hours and obtaining predictable results. At Bennington, we teach science as scientists practice it, tending towards real-world inquiry; here, experiments are rarely over in two hours, and results tend to be messy, but interesting.”—Ruben R. Puentedura



Coordinates for an Alignment of a Jigsaw, by Sue Rees.

JEAN RANDICH, Drama

M.A., Brown University; MFA, Yale School of Drama, 1994. Best Director, New Haven Advocate, 1994. Fox Foundation Fellow grant, Norway, 1994; American Academy of Poets Awards, 1967, 1979. Professional directorial experience ranges from European classics to American avant-garde, Greek comedy to domestic tragedy, Shakespeare to pop operas and *Die Fledermaus*, in the U.S., Germany, and Norway. Artistic director, Ensemble Company for the Performing Arts, New Haven, CT, 1992; Bielefeld Theater Workshop in Bielefeld, Germany, 1987–89. Work in progress: Jeff Jones musical based on the life of J.P. Morgan, En Garde Arts. Teaching experience: University of Bielefeld, Germany. Bennington College, 1995–.

SUE REES, Sculpture; Drawing, Performance Design

B.A. (Honors), West Surrey College of Art and Design, 1978; Post Graduate Certificate, Goldsmith College, University of London, 1981; M.F.A., Syracuse University, 1986. Awards: Vermont Arts Council fellowships, 1988–89, 1989–90; Vermont Arts Council development grant, 1994; project grants 1994, 1996, 1997; Vermont Community Foundation grant, 1995; New York Dance and Performance Award (“Bessie”) for Visual Design, 1991; Puffin Foundation award, 1996; Yaddo residencies, 1990, 1995–97; Bemis residency, 1994; AFFA Pontoose residency, 1996–97. Selected recent exhibitions/collaborations: *Automation of Accidental Gestures*, New York Hall of Science, 1995;

Coordinations of Alignment of a Jigsaw, Mobius, Boston, 1996, and Threadwaxing Space, NYC, 1996; Sculptors’ Drawing, Visual Arts Museum, S.V.A., 1997, and Bard College, 1998; sets for Creach/Koester Dance Company, 1989–present, including *Study for a Resurrection*; Danspace Project at St. Mark’s Church, NYC, 1997, and Middlebury College, 1998; collaboration, Kadmus Theatre Studio, *A Dreaming Play*, International Festival Theatre Confrontations, Lublin, Poland, 1997; collaboration, *Gravity Twins*, The Kitchen, NYC, 1998. Teaching experience: Bennington College, 1987–.

BILL REICHLUM, Drama; Dean of the College

B.A., Tufts University, 1982; M.F.A., Columbia University, 1985 (Shubert Organization Scholarship Award for Achievement, 1982–85). Artistic director, Kadmus Theatre Studio, 1991–present: *Cinders of Thebes* performances at Telluride Theatre Festival, CO; Odin Teatret and Boxiganga Theatre, Denmark; Larssons Teatre, Sweden; Kurbas Theatre, Ukraine; “Common Ground” Festival, Los Angeles. Actor training workshops: Barba’s Odin Teatret, Telluride Theatre Festival, and Gardzienice Theatre Association and Academy, Poland, with expedition to Carpathian Mountains, video documented by Royal Shakespeare Co.. Leader, conference on New Play Development, Audrey Skirball-Kenis Theatre, Los Angeles, 1996; panelist, Theatre Communications Group biannual conference, 1996; member of the symposium, “Parcours de Grotowski,” Académie Expérimentale des Théâtres, Avignon, France, 1992. Kadmus Theatre Studio copresentations with Bennington College: “A Meeting with Jerzy Grotowski: Art as Vehicle”; New Forms Theatre Shtrih, of Sofia, Bulgaria. Former resident director and dramaturge for new works, the Mark Taper Forum, Los Angeles; artistic director, Pacific Jewish Theatre, Berkeley, CA; associate artistic director, Theatre for a New Audience, NYC. Directed other productions in New York, Boston, Berkeley, Los Angeles, Philippines, and England, including world premieres of *Beijing Legends*, Kennedy Center Fund for New American Plays; director and co-librettist of the opera *Death and the Fool*, Publications: *The Drama Review*, *American Theatre Magazine*. Former artistic consultant, the John F. Kennedy Center for the Performing Arts, Washington, D.C. Teaching experience: UCLA. Bennington College, 1995–.

DANA REITZ, Dance

B.S., University of Michigan, 1970; M.F.A., Bennington College, 1994. Studied Tai Chi Chuan, Anatomy for Dancers at NYU, and with Elaine Summer, Kathakali, Maggie Black School of Ballet, NY School of Ballet, Merce Cunningham Dance Studio, Long Beach Summer School of Dance, and Connecticut College Summer School of Dance.



Dance/choreographer Dana Reitz.

Awards: New York Dance and Performance (Bessie) awards, 1985, 1987. Grants/fellowships: Creative Artists Public Service Program, 1977, 1982; N.Y. State Council on the Arts, 1979, 1980, 1981, 1983, 1987; National Endowment for the Arts choreographer, 1980, 1982, 1984, 1988–90, 1992–93; Beard's Fund, 1981; Jerome Foundation, 1981, 1983, 1985; Guggenheim, 1983; Massachusetts Council on the Arts, 1985; AT&T Foundation, 1989, 1992; Lila Acheson Wallace Readers Digest Fund, 1989–91; Fan Fox and Leslie R. Samuels Foundation, 1992; Harkness Foundation, 1992. Performed with Laura Dean Dance Company, Twyla Tharp and Dancers; original cast member, Robert Wilson/Philip Glass opera *Einstein on the Beach*. Projects include *Unspoken Territory* (1995), a solo created for Mikhail Baryshnikov with lighting by Reitz and Tipton, *Necessary Weather* (1994), a collaborative work with Tipton and dancer Sara Rudner, *Shoreline* (1996), *Private Collection* (1995), *Lichttontanz* (1991), *Suspect Terrain* (1989), *Circumstantial Evidence* (1987), *Severe Clear* (1985), and *Field Papers* (1983). Artistic director, Fields Papers, Inc. Venues include Festival d'Automne, Paris; Hebbeltheatre, Berlin; PepsiCo Summerfare Festival; The Kitchen, NYC; Spoleto Festival USA, Charleston, SC; Brooklyn Academy of Music; New Dance Festival, Munich; The Dance Umbrella, London; International Festival of Dance, Montreal; Walker Art Center, Minneapolis; Gulbenkian Foundation, Lisbon; Holland Festival, Amsterdam; Rovereto International Festival, Italy. Choreographed for and performed on tour with Mikhail Baryshnikov, 1995–96. Bennington College, 1994–.

CARLIN ROMANO. Philosophy

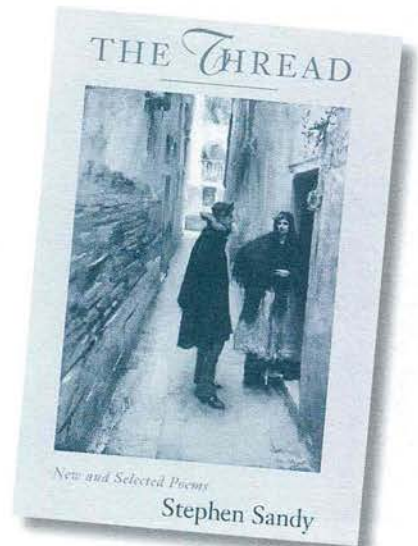
B.A., Princeton University, 1976; M.Phil., Yale, 1979; J.D., Columbia Law School, 1985. Former president and chairman of The National Book Critics Circle; McCloy Fellow to Germany, 1995; Shorenstein Fellow, J.F.K. School of Government, Harvard University, 1993; visiting scholar, Adams House, Harvard, 1993; First Eisenhower Fellow, United States to Israel, 1989; Gannett Fellow in Media Studies, Columbia University, 1988–89; Harlan Fiske Stone Scholar for superior academic achievement, Columbia Law School, 1985; First Prize, John Dewey Memorial Essay Project, 1978. Literary critic (current) and former book editor, *The Philadelphia Inquirer*; reporter for *The Philadelphia Inquirer*, *New York Daily News*, and *The Washington Post*, and a columnist for *The Village Voice Literary Supplement*. Teaching experience: University of Pennsylvania, Princeton University, Yale University, Yeshiva University, NYU, Williams College. Bennington College, 1995–.

STEPHEN SANDY. Literature

B.A., Yale University; M.A., Ph.D., Harvard University, 1963. Honors and awards: McGee Distinguished Visiting Professor of Writing, Davidson College, 1994; National Endowment for the Arts fellowship; Ingram Merrill Foundation fellowship; Fulbright Lectureship, Japan; Academy of American Poets Prize; Phi Beta Kappa Poet, Brown University; NEA poet in residence, Y Poetry Center, Philadelphia; Dexter Fellowship, Harvard University; Harvard Monthly Prize; Vermont Council on the Arts Fellowships; Javits Fellowships, U.S. Department of Education, Humanities Review Panel, Arts Review Panel; MacDowell Colony fellowships; Yaddo residencies. Books include: *The Thread: New and Selected Poems*; *Thanksgiving Over the Water*; *Man in the Open Air*; *Riding to Greylock*; *Roofs*; *Stresses in the Peaceable Kingdom*; *Vale of Academe*; *The Hawthorne Effect*; *End of the Picaro*; *The Raveling of the Novel*, *Studies in Romantic Fiction*, and *A Cloak for Hercules*, a verse translation of Seneca's *Hercules Oetaeus*. Poetry workshop founder and director, Bennington Writing Workshops, 1978–1980; poetry workshop director, Chautauqua Institution, 1975, 1977. Teaching experience: Harvard University, 1963–67; Tokyo University and Tokyo University of Foreign Studies, 1967–68; Brown University, 1968–69; University of Rhode Island, 1969; Johnson State College, Green Mountain Workshops, 1976–77; Wesleyan University Writers Conference, 1981; The Writing Center, Chautauqua Institution, 1996; Bennington Writing Workshops, 1985, 1989; Harvard University Summer School, 1966, 1986–88; Davidson College, 1994. Bennington College, 1969–.

GLADDEN SCHROCK. Drama

B.A., Manchester College, 1958; M.F.A. Yale School of Drama, 1964. Actor in leading roles: Cleveland Playhouse, Longwharf, The Guthrie, Yale Actors'





Composer Allen Shawn (seated) with soprano Ida Faiella and poet Steven Cramer.

Theatre of Louisville. Ford Foundation Repertory Acting Grant, 1960–62. Playwright: plays produced at The Guthrie, Longwharf, Cleveland Playhouse, Karamu Theater, Yale, Ithaca College, Wright State University, Bennington College. John Golden and R.C.A. playwrighting awards. Director and performing arts consultant; founding member of Enchanted Hills Playhouse, Longwharf Theater, and Theater Lobby (Boston). Field consultant: Maine State Commission on the Arts, Vermont Council on the Arts, and New England Foundation for the Arts (1980–86). Commercial herring fisherman, in season, 1961–76. Publications (plays): *Glutt, Taps, Madam Popov*; (novels): *Letters from Alf* (Pulitzer Prize nomination), *Fragments of a Killdeer*. Playwright in residence, Yale University, 1965. Founder of theater department, Hampshire College, 1973. Bennington College, 1991–.

SUSAN SGORBATI, Dance; Mediation

B.A., 1972; M.F.A., 1986, Bennington College. Studied with Nadia Chilkovsky, Judith Dunn, Viola Farber, Jack Moore, Deborah Hay, Martha Wittman. Performance improvisation with Penny Campbell and Arthur Brooks; site-specific dances in NY, Philadelphia, and throughout New England. Founder and president, Vermont Choreographers' Workshop, 1982–84. Co-developer and director, summer residential program for young artists, Governors Institute on the Arts, Vermont, 1981–87. Two Vermont Council on the Arts grants. Commission from Jacob's Pillow for the Housatonic River Project. Professional mediation practice. Teaching experience: Williams College; Castleton State College, 1982–86. Dean of Faculty, Bennington College, 1991–94. Bennington College, 1987–.

"I believe we as artists can participate as the visionaries for the future. We all need the new models that will show us how we can adapt to a sustainable environment, support diversity among peoples and systems, and build communities that recognize artists as well as other valued members. The artists have a responsibility now to create the new models. It will not be easy, but it never was. I am eager to get started."—Susan Sgorbati

ALLEN SHAWN, Music

B.A., Harvard University, 1970. Private study with Nadia Boulanger, 1970–72. M.A., Columbia University, 1976. Works commissioned by the Atlanta Ballet Company, Lucinda Childs Dance Company, Greenwich Symphony Orchestra, Sage City Symphony, Aspen Wind Quintet, Benny Goodman, Norell-Siebert-Lucarelli Trio, Cremona String Quartet, flutist Michael Parloff, others. Composer of six incidental scores for NY Shakespeare Festival, as well as incidental music for the LaJolla Playhouse, and Lincoln Center Theater, and two operas. Recordings: *Woodwind Quintet; Suite for Cello Quartet; Winter Sketchbook; Eclogue for two pianos; Trio for clarinet, cello, and piano; Four Jazz Preludes; Tango*. National Endowment for the Arts grant, 1976; grants from Meet the Composers. Bennington Chamber Music Conference, 1983, 1987. First prize, Ithaca College Choral Competition, 1991; first prize, Carnegie Chamber Players Chamber Music Competition, 1993; Goddard Lieberman fellowship from the American Academy of Arts and Letters, 1995. Articles on contemporary music in *The Atlantic Monthly*, 1981, 1983, 1995. Teaching experience: Mannes School of Music,

1975–80; Elizabeth Seeger School, N.Y., 1973–81; Columbia Teachers College; Middlebury College; New School for Social Research. Bennington College, 1985–.

ELIZABETH SHERMAN. Biology

B.A., Phi Beta Kappa, University of Rochester, 1972; Ph.D., University of Vermont, 1977; graduate study, Cornell University, 1971, 1972–73. National Science Foundation (NSF) Fellow, University of Vermont, 1974–77; postdoctoral fellow, Cornell University, 1978. W. K. Kellogg National Fellow, 1983–86; awarded Vermont Department of Education Title II Grant, 1986–88, 1993–94; received Vermont EPSCOR research grant (NSF), 1988, 1995; grants from NSF (VISMT), 1994–97; Grass Foundation Grant, 1991–93. Commissioner, New England Association of Schools and Colleges, 1983–89. Articles in: *Herpetological Review*, *Journal of Comparative Physiology*, *American Zoologist*, *Comparative Biochemistry and Physiology*, *Journal of Thermal Biology*. Teaching experience: Cornell, University of Vermont. Bennington College, 1978–.

"For the biologist at Bennington, there's no tension between teaching and research. We regard both activities as completely dependent on one another, a synergy as essential to the intellectual vigor of our students as to our own. We've developed a research-rich curriculum, not because it's trendy, but because we want our students to understand how you know something in biology. Can we know something, given the ambiguity of data and the provisional nature of 'knowledge'?... At Bennington, the work is the thing. This is a place of wonder—a place where biology is not just talked about, but done. Biology at Bennington is about work and problem-solving and joy."—Betsy Sherman

DONALD SHEREFKIN. Architecture

B.Arch., Cooper Union for the Advancement of Science and Art, 1978. Attended Cranbrook Academy of Art, 1979–80. Professional experience: principal, Donald Sherefskin, Architect, NYC, 1982–91; director, IIT Architects, Chicago, 1993–96; architectural practice, Bennington, VT, 1997–. Teaching experience: Parsons School of Design, 1987; Illinois Institute of Technology's (IIT) College of Architecture, 1991–96. Bennington College, 1996–.

STEPHEN SIEGEL. Music

A.B., Columbia College; M.S., Juilliard School. Studied with Ayrton Pinto, Otto Luening, Vladimir Ussachevsky, Charles Wuorinen, Miriam Gideon, Elliott Carter, Vincent Persichetti. Twelve compositions since 1975, most recently *Concerto for Violin, Piano, and Orchestra* and *Fantasia for Solo Piano*, premiered 1996, Edmonton New Music Festival. Music

compositions for four independent films, including BBC production *Sun and Serpent*, 1992. Other professional experience: compositions for Acme Dance Company; computer consulting work; professional photographer. Teaching experience: private instruction, 1970–96. Bennington College, 1997–.

DEAN SNYDER. Sculpture

B.F.A., Kansas City Art Institute, 1974; Lancaster Polytechnic College of Art and Design, Coventry, England, 1975–76; M.F.A., School of the Art Institute of Chicago, 1978. Selected solo exhibitions: Allrich Gallery, San Francisco, 1991; Zolla/Lieberman Gallery, Chicago, 1993 and 1994; Miller/Block Gallery, Boston, 1996. Selected group exhibitions: Small Sculpture, Sewall Art Gallery, Rice University, Houston, TX, 1991; San Jose Institute of Contemporary Art, 1992; Pro Arts, Oakland, CA, 1992; Drawing to Sculpture, No. B.I.A.S. Gallery, North Bennington, VT, 1995; International Art Expo, Chicago, 1996; Regional Selections, Hood Museum, Hanover, NH, 1996; Gallery Artists, Zolla/Lieberman Gallery, Chicago, 1996. Grants: Vermont State Council for the Arts fellowship, 1995–96; National Endowment for the Arts, 1995–96; New England Foundation for the Arts fellowship, 1995–96. Recent lectures: University of Arizona, Tucson, Abbey Grunwald distinguished lecturer for sculpture, 1992; Dartmouth College, 1995; University of California, Berkeley, 1996; San Jose State University, 1996. Visiting artist: Virginia Commonwealth University, 1994; Carnegie-Mellon, 1995; Alfred University, UC at Berkeley, and California College of Arts and Crafts, 1996. Teaching experience: School of the Art Institute of Chicago, 1979–85; Kansas City Art Institute, 1986–89; Alfred University, 1989–90; University of California, Berkeley, 1991–92. Bennington College, 1994–.

ANDREW SPENCE. Painting

B.F.A., Tyler School of Art at Temple University, 1969; M.F.A., University of California at Santa Barbara, 1971. Selected solo shows: Barbara Krakow Gallery, Boston, 1989; Barbara Toll Fine Arts, NYC, 1982–83, 1985, 1987–88, 1990; Max Protetch Gallery, NY, 1992–93; Morris Healy Gallery, NYC, 1996. Selected group shows: The 40th Biennial Exhibition of Contemporary American Painting, Corcoran Gallery, Washington, DC, 1987; Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, 1989; Whitney Biennial, Whitney Museum of American Art, NYC, 1975, 1989; The Tradition of Geometric Abstraction in American Art 1930–1990, Whitney Museum, 1992; Metropolitan Museum of Art, NYC, 1993; Center for the Fine Arts, Miami, 1994. Partial list of public collections: Chase Manhattan Bank, Cincinnati Art Museum, Exxon Corporation, Hirshhorn Museum and Sculpture Garden, Austin



Kerry Woods (right) works with student researcher Jason Fridley '97.

Museum of Art Laguna Gloria, Metropolitan Museum of Art, San Diego Museum of Contemporary Art, Walker Art Center, Whitney Museum of American Art. Grants: National Endowment for the Arts fellowship in painting, 1987; Guggenheim fellowship in painting, 1994. Teaching experience: University of California at Santa Barbara, 1973; Santa Monica College, 1975–76; New York University, 1993–94, Anderson Ranch Arts Center, 1994, 1997. Bennington College, 1994–.

SALLY SUGARMAN, Childhood Studies

B.A., New York University, 1951; M.S., Bank Street College of Education, 1957; C.A.S. in Educational Research, SUNY at Albany, 1990. Scholarly articles include: "Whose Woods are These Anyhow?: Children, Fairy Tales and The Media"; "Children on Board: Images from Candy Lands"; co-editor, "Sherlock Holmes: Victorian Sleuth to Modern Hero." Professional experience: teacher, Queensview Cooperative Nursery School, 1955; director, Westport Cooperative School, 1955–59; Bank Street School for Children, 1958–61; Bank Street College of Education, 1958–62; director, Child Study Program, Cazenovia College, 1963–64; Head Start Orientation Program, summers, 1965, 1967; Syracuse Preschool Program, 1967–68; Head Start Consultant, 1970–74; director, Bennington College Early Childhood Center, 1970–95; president, Bennington County Child Care Association, 1986–89; member, Vermont State Board of Education, 1989–97 and chairperson, 1993–97. Bennington College, 1970–.

AMY WILLIAMS, Music

B.A., Bennington College, 1990; M.M., 1995, Ph.D., 1998, SUNY at Buffalo. Performance appearances as composer and pianist: Logos Foundation; Ars Musica;

Radio 3, Belgium; NUMUS Festival; Musikhochschule New Music Festival; Funen New Music Society, Denmark; McGill University; Subtropics New Music Festival; Festival of New American Music; Mills College; American Landmarks Festival; Greenwich House Music School, 3–2 Festival, NYC; North American New Music Festival; Hallwall's Contemporary Arts Center. Recordings: MODE and HAT-HUT Records. Awards/fellowships: ASCAP grant for young composers; Meet the Composer, Inc.; American–Scandinavian Foundation; Thayer Award in the Arts; presidential fellowship and chancellor's award, SUNY. Executive director, June in Buffalo Festival; music advisory board member, Hallwall's Contemporary Arts Center. Teaching experience: Bennington College July Program, 1995–. Bennington College, 1997–.

KERRY D. WOODS, Ecology/Evolutionary Biology

B.S., Phi Beta Kappa, Illinois College, 1975; Ph.D., Cornell University, 1980 (National Science Foundation fellowship, 1975–78). Research publications in: *Oikos*, *Vegetatio*, *Ecology*, *Quaternary Research*, *Journal of Biogeography*, *Remote Sensing of Environment*, *Canadian Journal of Forest Research*, *Natural Areas Journal*, *American Midland Naturalist*, and book chapters. Research grants include: NASA, the Mellon Foundation, U.S. Forest Service, National Science Foundation (1993–1998). Harvard University Bullard Fellow, 1997. Chair, Professional Ethics Committee of the Ecological Society of America and member of its special committee on electronic data archiving. Member, British Ecological Society, Vermont Endangered Species Committee. Teaching and research experience: University of Minnesota; St. Olaf College; Environmental Studies Program, University

of California at Santa Barbara; Central European University, Budapest; Landcare Research, New Zealand. Bennington College, 1986–.

"My students don't ask, 'What do I need to know for the test?,' but rather questions like, 'How can I test this hypothesis or explore that question about the natural world?'"—Kerry Woods

JANIS YOUNG, Drama

B.F.A., Carnegie-Mellon University, 1960; Apel Award for outstanding work in drama; M.F.A., University of Arizona, 1987. Fulbright Scholar, London Academy of Music and Dramatic Arts. Performances: Films: *The Boston Strangler*; *Loving*; *The Group*; *Oneig*. Television: three-year principal role, *Another World*; *Victoria Regina*; *Under Milkwood*; *NYPD*; lead roles in *CBS Festival Playhouse* and *The Dolly Scene*. Theater: Principal roles with Association of Performing Artists; Lincoln Center; Circle in the Square; Sheridan Square Playhouse; San Diego Shakespeare Theatre; Williamstown Theatre Festival; Milwaukee Repertory Theatre; New Dramatists; 95th St. Y.M.H.A. Theatre of the Living Arts; numerous off-Broadway productions. Founding member and principal actor for three years with American Conservatory Theatre. Teaching experience: Dartmouth College, Williams College. Bennington College, 1978–.

EMERITUS

MARIANNE FINCKEL, Piano

A.B., Bennington College, 1944; chamber music and piano studies at Dalcroze School of Music. Studied with Carlos Buhler, Gregory Tucker, and Lionel Nowak in piano, Margaret Aue and George Finckel in double bass. Double bassist, Vermont Symphony Orchestra, 1965–71; Savannah Symphony, 1969–75; Charleston Symphony, 1972–75; Sage City Symphony, 1975–80; Southern Vermont Music Festival, 1979–81. Chamber music concerts on piano and harpsichord, Symphony Space, NY; Glens Falls, NY; Manchester, Vermont; Park McCullough House, N. Bennington; Governor's Institute, 1985. Teaching experience: Rockland Lyric Theater, Nyack, NY, 1961–62; Bennington Summer Cello Workshops, 1978–79; July Program, 1983–85; Frank Baker Voice workshops, Praia da Luz, Portugal, 1987–90, in Mexico, 1991. Bennington College, 1968–.

GUNNAR SCHONBECK, Experimental Orchestra

Attended New England Conservatory of Music; pupil of Aurilio Giorni in composition and theory; studied

clarinet with Gustave Langenus, Daniel Bonade, and Polatscek. Helped organize Pioneer Valley School Symphony; Bennington Music Guild. Played with U.S. Military Academy Band, West Point; Albany Symphony; Springfield Symphony and Opera; Berkshire Symphony. Constructed new musical instruments and sculpture used in performance of a medium called collages and as laboratory tools for preschool children, public and private schools, music classes, and the development of the mentally handicapped in conjunction with United Counseling Service of Bennington County. Workshops for the Handicapped, State of Maryland. Television appearances include: *That's Incredible!*, *The Today Show*, *Good Morning America*, PBS. A study of music in the minority groups of China; study of Southwest American Indian music in interviews and preparation of collage "The Great Kiva"; exhibit of instruments made and used in Niagara Falls, Canada Museum. Elected member, Vermont Academy of Arts and Sciences, 1986. Teaching experience: The Putney School, Smith College, Wellesley College, Longey School of Music, M.I.T., Harvard, Middlebury College. Bennington College, 1945–.

REGIONAL CENTER FOR LANGUAGES AND CULTURES

GAY DUDLEY ALLAN, Spanish

B.A., M.A., 1984, M.F.A., 1988, Ph.D., 1992, University of Iowa. Honors: Helen Fairall Award in Comparative Literature, University of Iowa; National Endowment for the Humanities fellowship; National Endowment for the Arts and North Dakota Institute for Regional Studies grants. Presentations: MidAmerica Conference on Hispanic Literature, 1995, 1996; Foreign Language Association of North Dakota; ACTFL annual conference; Central States Conference on the Teaching of Foreign Languages. Teaching experience: University of Iowa, 1990–94; North Dakota State University, 1994–96. Bennington College, 1997–.

VIRGINIE DELFOSSE-REESE, French

B.A., Université de Picardie, 1984; M.A., Université de Picardie, 1985; D.E.A., Université de Picardie, 1987; M.A., University of Iowa, 1990; Ph.D., University of Iowa, 1997. Research interests include technology and language learning, historical perspectives in literature. Translator and Language Media Center assistant, University of Iowa. Presentations: Central States Conference on the Teaching of Foreign Languages, 1995; University of Wisconsin, 1989. Teaching experience: graduate assistant and course coordinator,



RCLC faculty in the Language Technologies center.

University of Iowa, 1994–97; teaching assistant, University of Iowa, 1987–96; French instructor, Kirkwood Community College, 1992. Bennington College, 1997–.

ISABELLE KAPLAN, Director

Préparation à l'Ecole Normale Supérieure, 1957; Licence ès Lettres, (Mention Très Bien) 1957, and Diplôme d'Etudes Supérieures, 1962, (Mention Très Bien) Université de Clermont-Ferrand, C.A.P.E.S., Université de Dijon, 1962. Awards: Faculty Honor Roll, Associated Student Government, Northwestern University, 1985, 1986; College of Arts and Sciences Teaching Award, Northwestern University, 1985; Palmes Académiques, 1994; Nelson Brooks Award for the Teaching of Culture, ACTFL, 1995. Professional organizations: AATF Executive Committee, 1982–86; president, AATF Vermont, 1994–. Publications: *Proficiency Testing and the Language Curriculum*, 1985; *Proficiency Testing*, 1987; *Evaluation des Compétences Fonctionnelles en Langue Seconde*, 1991; *Changing Perspectives: Observing Teaching and Learning*, 1991, contributing editor; *An Experiment in Curricular Design in Two Conversation Courses*, 1994; Pour une lecture culturelle du document authentique, 1994; *Voilà!* and *Magazines Francophones*, a video module and instructor manual for integrated teaching to accompany *Voilà!*, 1993, 1994, 1997. Grants: NEH grant, 1979; IFLTA DOE grant, 1981; U.S. Department of Education grants, 1985–87 and 1989–90, project director; French government grants, 1986–89 and 1992–93, project director; Pew Charitable Trusts grant, 1988–90, project director; Sloan grant, 1991, instructor; NEH/AATF grant, 1995, associate director. Teaching and professional experience: Institution de Jeunes Filles, France, 1956–57; Collège de Garçons, France, 1956–58; Durham University, England, 1958–1960; University

of Aix-en-Provence, 1967–68; Northwestern University, 1973–85; ACTFL, 1985–90; Williams College, 1989–94. Bennington College, 1963–72, 1994–.

"Language is our most precious commodity in carrying out our daily interactions with the world. It integrates us into the communities in which we live, empowers us to establish links and define ourselves to others. Speaking in the language of the other is a process of acculturation; it gives language new meanings, new depth; it provides new dimensions to our experiences.... Foreign language learning educates us in tolerance, and helps us discover our own cultural boundaries and the inspiring wealth of other cultures. It opens the imagination."—Isabelle Kaplan

NICHOLAS T. LASOFF, German; Coordinator of Language Technologies

B.A., magna cum laude, University of Massachusetts, 1985; M.A., Middlebury College, 1990; senior and soloist's diplomas in voice, New School of Music, 1978, 1981. Member, College Board Subject Test Development Committee, German, 1993–96. Professional development consultant, American Association of Teachers of German. Published articles and given presentations at national conferences on curriculum, standardized testing, and Internet technology; wrote test bank to accompany the textbook *Deutsch heute*, 1996; co-developed writing program for language students that uses the Internet, 1996. Reviews of German textbooks, multimedia, and fiction for U.S. publishers. Received technology grant to develop interactive multimedia applications, 1994. Teaching experience: Buckingham Browne and Nichols School, Cambridge, MA; Middlebury College; University of Massachusetts. Bennington College, 1995–.

CAROL L. MEYER, Spanish

B.A., cum laude, University of Massachusetts, 1985; M.A.T., English as a Second Language, School for International Training (S.I.T.), 1995; M.A.T., Spanish, S.I.T., 1995. Teaching and professional experience: Darrow School, 1990–95 (Hans J. Solmssen faculty prize, 1995); also worked as interpreter for international corporation. Bennington College, 1995–.

NOELLE ROUXEL, French and Italian

M.A., Université de Tours, France, 1991, 1998. Examiner for Diplôme Élémentaire de Langue Française. Teaching experience: Bucknell University 1990–91; Centre Linguistique pour Etrangers, Tours, 1991–96, courses in literature, art history, the francophone world. Bennington College, 1997–.

CARLA SILVANA TARINI, French

B.A., cum laude, Northwestern University, 1986; M.A., University of Illinois, 1992; M.A., Education, Roosevelt University, 1998. Phi Beta Kappa and Fulbright Junior Lectureship, Northwestern University. Has written scripts in French for cultural video accompanying the textbook *Bienvenue*; produced a video for the College of Education at Roosevelt University; designed language learning game; designed and implemented curriculum using film as primary text; co-authored and co-presented at ACTFL 1997 “The Letter Exchange”; demonstrated “A la Rencontre de Phillipe” for VATF technology conference. Currently writing curricula for foreign lan-

guage elementary programs. Teaching experience: University of Chicago Lab Schools, University of Illinois, University of Nice, France. Bennington College, 1995–.

YAN LI, Chinese

B.A., Beijing Normal College of Foreign Languages, 1985; M.A., Graduate School of Chinese Academy of Social Sciences, 1988; M.A., Purdue University, 1992; Ph.D., Purdue University, 1998. Presentations: ACTFL, 1996, 1997; Middlebury College, 1996; Indiana University. Honors: Purdue Research Summer Grant award, Purdue University, 1995, 1996; Second Prize, Chinese Academy of Social Sciences English Speech Contest, 1986. Teaching experience: Purdue University, 1989–; Middlebury College Summer School, 1996 and 1997. Bennington College 1997–.

Note: A new faculty member joins the RCLC in fall 1998 to teach Japanese. Biographical information will be available by mid-summer.

**TEACHERS OF
INSTRUMENTS**

KATHY ANDREW, Violin/Viola

B.A., University of New Mexico, 1983; M.M., The Peabody Institute, Johns Hopkins University, 1986. Member of Springfield Symphony Orchestra, Berkshire Symphony (concertmaster), Vermont Symphony (concertmaster candidate), Opera North



Daniel Epstein with music interns Elizabeth Kim (far right) and Tamani Eaton.

(concertmaster), New England Bach Festival Orchestra, Bella Rosa String Quartet. Active freelance chamber and orchestral violinist. Teaching: The Putney School, Greenfield Community College, Brattleboro Music Center, private studio. Bennington College, 1996–.

JOHN ARNOLD, Guitar

B. Music, 1992, M.A., 1994, Shenandoah Conservatory of Shenandoah University. Professional experience: solo and chamber works on "Evening with Guitar" concert series; member, Shenandoah Guitar Quartet; conductor, Shenandoah Guitar Ensemble. Teaching experience: University of Hartford, Shenandoah Conservatory. Bennington College, 1995–.

DANIEL EPSTEIN, Piano

B.A., 1969, M.A., Juilliard, 1970; also attended Columbia University. Soloist with major American orchestras, including those of Philadelphia, San Francisco, Detroit, Houston, Dallas, and Rochester. Awards: the Kosciuszko Chopin Award, the National Arts Club Prize, the Prix Alex de Vries in Paris, the Concert Artists Guild Award. Member of the Raphael Trio, with recent performances at Carnegie Hall, Lincoln Center, the 92nd Street Y, and the Kennedy Center. Co-directs Music in Ouray, a summer music festival, and a summer chamber music workshop in Vermont. Bennington College, 1994–.

SEMYON FRIDMAN, Cello

Studies at Tchaikovsky Conservatory of Music; M.A., Peabody Conservatory of Music, 1983. Two-time winner, First Prize of the Concert Artists Guild New York Competition. Chosen by Musical America as one of its Young Artists of 1988. Solo engagements with orchestra: Baltimore Symphony, Kiev State Philharmonic. Recent chamber music performances: Chamber Music Society of Lincoln Center at Alice Tully Hall, Kennedy Center. Member, Bachmann-Klibonoff-Fridman Trio, in residence at WQXR, the radio station of *The New York Times*. Teaching experience: Mannes College of Music, Peabody Conservatory, Bowdoin Summer Music Festival. Bennington College, 1994–.

ALISON HALE, Flute

B.A., Mount Holyoke College (Mary Lyon Award) 1975; M.A., 1979, Ph.D., 1988, Manhattan School of Music. Solo performances: Maine Baroque Ensemble, and as member of Portland Symphony Orchestra; solo debut at Carnegie Hall as winner of Artists International's 1981 Young Artists Auditions; solo and ensemble recitals at Weill Recital Hall, Alice Tully Hall, the 92nd Street Y, and Merkin Hall in New York, others. Teaching experience: Mount Holyoke, Bates, Amherst, Bowdoin, the University of Southern Maine. Bennington College, 1994–.

PATRICE MALATESTINIC, French Horn

B.A., State University of New York at Albany, 1980; M.M., M.S., The College of St. Rose, 1985. Selected performance experience: Albany Symphony Orchestra, St. Cecilia Chamber Orchestra, Catskill Symphony, Berkshire Chamber Orchestra, Pittsfield Symphony, Schenectady Symphony, Egyptian Theatre, Landestheater Detmold, Akademie Bleaser Quintet, Germany. Participant: Harmony Ridge Festival, 1992–93, 1995; Apple Hill Chamber Music Festival, 1993; National Brass Symposium, 1992; Arnold Jacobs Master Class, 1990; IHS Workshops, Rotary International Graduate Fellowship finalist, 1981. Teaching experience: Skidmore College, College of St. Rose, Schenectady County Community College. Bennington College, 1997–.

RAPHÉ MALIK, Trumpet

Studies at Antioch College, La Sorbonne, and the University of Massachusetts, Amherst. Recent performances: Toronto Jazz Festival, Hampshire College, Zeitgeist Gallery, Discover Jazz Festival, Stork Jazz Festival; with the Raphé Malik Quintet: Ottawa International Jazz Festival, Great American Music Hall, others. Toured with the Cecil Taylor Unit in Europe, 1976–78, and in North America, 1975–91. Discography, with Raphé Malik Quintet: *21st Century Texts* (Free Music Productions), *Sirens Sweet & Slow* (Mapleshade Studios). Teaching experience: University of Michigan, Boston Public School System, others. Bennington College, 1996–.

LYNDON MOORS, Oboe

B.Mus., Boston University School for the Arts, 1985. Oboe/English horn, Massachusetts Wind Orchestra; founding member, Bennington Woodwind Quartet. Has performed with Albany Symphony, Berkshire Symphony, Williamstown Theatre Festival, Manchester Music Festival, others. Teaching experience: Sonatina School of Music, Bennington College July Program, Community Music of New England, Mt. Greylock Regional School District, Boston University Tanglewood Institute. Bennington College, 1995–.

BRUCE WILLIAMSON, Saxophone, Clarinet, Flute, Piano

B.A., University of Miami; M.A., music composition, Hunter College. Has performed at clubs and festivals worldwide; performed with jazz greats Tom Harrell, Jack McDuff, Art Lande, Gary Peacock, Bennie Green, others. Jazz artist-in-residence in Osaka, Japan; recording artist for Timeless Records. National Endowment for the Arts recipient for Jazz Composition (1991, 1995). Teaching experience: SUNY Purchase, Hunter College, Williams College. Bennington College, 1994–.

OTHER TEACHING STAFF

1997 and 1998

AGNES BENOIT, Dance M.F.A.

B.A., Bennington College, 1991. Studied professionally with Mark Tompkins, Alessandro Certini, Julien Hamilton, Frans Poelstra, David Zambrano, Lulla Card, Barre Philips, Nancy Gabor, Jaques Garros, and Jean Masse in France; Felice Wolfzhan, K.J. Holmes, Daniel Lepkoff, and Irene Hultman in New York. Published *On the Edge/ Créatures de l'Imprévu*, a study of improvisation. Recent performance experience: Impro-Visions Conference, Belgium, 1997; Cheminements, '96, Belgium, 1996; Le Grand Jeu, France, 1995; Jeux d'Ellipse, France, 1995. Performed choreography and improvisation at venues in Paris, India, and New York City. Teaching experience: Ecole Primaire de Monetier les Bains, France, 1989; Bennington College, 1991; Club des Enfants, New York, 1992; Association Sportive du Mt. Cenis, Paris, 1993; Association Co-Incidence, Paris, 1993-94; Centre for Learning, India, 1995; Brockwood Park International Education Center, England, 1995-96. Bennington College, 1997-.

L. SCOTT CARRINO, Tai Ji

B.A., Hofstra University, 1980; studied with Tai Ji Masters Lawrence Galante, T.T. Liang, Chungliang Al Huang, others. Founding member, Pompanuck Farm Institute, Cambridge, NY, a not-for-profit educational center exploring issues of sustainable community and individual development. Licensed massage therapist. Workshops/teaching experience: Williams College, Adirondack Community College, Dance Center of Cambridge (NY), Mary McClellan Hospital Wellness Program. Bennington College, 1995-.

JUDITH A. COHEN, Director, Early Childhood Center (ECC)

B.A., University of Michigan, 1968, and graduate studies, 1969-71. Professional experience: teaching fellow, University of Michigan, 1969-1971; director, Bennington College Winter School, 1972, 1974; research assistant, Institute for Social Research, University of Michigan, 1984-85; teacher, administrator, Bennington College ECC, 1985-93; guest lecturer, Bennington College, 1990-93; teacher, Mary B. Eyre Children's School, Claremont, CA, 1994; family service worker, Bennington County Head Start, 1994-95. Bennington College ECC director, 1995-.

STEVEN ESPACH, Stage Management

B.F.A., Rockford College, 1980; M.F.A., Northwestern University, 1985. Professional experience: production manager and technical director, John Drew Theater of

Guild Hall, Easthampton, NY; technical director, Circa '21 Dinner Theater, Rock Island, IL. Stage management experience: productions for CTC Theater Live, Darkhorse Productions, John Drew Theater, Southampton College, Oddfellows Playhouse, others. Teaching experience: L.I.U./Southampton College. Bennington College, 1996-.

PEGGY FLORIN, Dance Technique

B.A., Empire State College, 1984; M.F.A., Bennington College, 1989; attended Juilliard School. Studied with Margaret Craske, Antony Tudor, Betty Jones, Mary Hinkson, Merce Cunningham, Albert Reid, Phyllis Lamhut. Performance experience: Atlanta Ballet, Manhattan Festival Ballet, Albert Reid and Dancers, Phyllis Lamhut Dance Company, Charles Moulton and Dancers. Choreography performed in various NY venues, colleges, and festivals in the U.S.. Summer residencies: White Mountain Dance Festival, Cleveland State University, Bennington July Program, Pro Danza Italia. Teaching experience: Marymount Manhattan College, 1979-84; Oberlin College, 1984, 1986; Ohio University, 1985; Russell Sage College, 1986-89; Williams College, 1989-94. Bennington College, 1991-.

WAYNE H. HOFFMANN-OGIER, Expository Writing

B.A., 1969; M.A., University of Maine, 1972. Managing editor and writer for Forum for Liberal Education, 1979-80. Selected poetry publications: *Haiku Quarterly*, *Windchimes*, *Anthology of Western World Haiku Society*: 1981, *Modern Haiku*, *Geppo Haiju Journal*, *Virtual Image*, *Studia Mystica*, *Silo*, and *The Camden Herald*. Essays: *Studia Mystica*, *Dragonfly*, *Falling Light*. Awards: Haibun of the Year Award, 1982, (Western World Haiku Society). Publications and exhibitions—photography: *Down East: The Magazine of Maine*; Chinese calligraphy: *Studia Mystica*, Bennington Peach Center Gallery, Putnam Hospital Corridor Gallery. Teaching experience: University of Maine at Orono, 1970-72; University of New Hampshire, 1972-77; Montgomery College, 1977-80. Bennington College, 1980-.

EMILY HUNTER, Director of The College Farm

B.A., Biology, Earlham College; M.S., Crop Production and Physiology, Iowa State University. Professional experience: production assistant/retail manager, Clear Brook Farm, Shaftsbury, VT; graduate research and teaching assistant, Iowa State University; education manager, Earlham Food Cooperative. Publications: *The Practical Farmer*; abstracts in publications of the Agronomy Society of America, The Leopold Center for Sustainable Agriculture, and *Horticulture Review*. Bennington College, 1996-.

IRVING RAPPAPORT, Immunology

A.B., Cornell University, 1948; Medical College of New York University, 1950; Ph.D., California Institute of Technology, 1953. Most recent papers published: *Invasion and Metastasis* 7, 1987; *Brain Res.* 473, 1988; *Visual Neuroscience* 2, 1989. Honors: AAAS fellow; past associate editor, *Virology*; reviews research proposals in molecular biology and virology for the National Science Foundation, Atomic Energy Commission, and National Institutes of Health. Teaching and professional experience: La Rabida—University of Chicago Institute, 1961–64; New York Medical College, 1964–66; acting chair, New York Medical College Department of Microbiology, 1966–67; chair, Committee on Genetics, 1968–73; visiting professor, University of Arizona, 1963, 1965–66, 1968–69; visiting professor, UCLA, 1973; chair, Committee on Immunology and Genetics, 1977. Bennington College, 1997–

SARA RUDNER, Dance M.F.A.

A.B., Barnard College, 1964. Studied ballet with Bella Malinka, Valentina Belova, Richard Thomas, Maggie Black; modern dance with Paul Sanasardo, Merce Cunningham; also studied yoga, t'ai chi, ideokinesis. Professional experience: danced with Paul Sanasardo Dance Co., American Dance Co. at Lincoln Center, NY Shakespeare Festival, Twyla Tharp, Sara Rudner Performance Ensemble, Pilobolus Dance Theater. Films and videotapes include *Hair*, *Amadeus*, *Ragtime* (directed by Milos Forman, choreographed by Twyla Tharp). Choreography performed since 1971, most recently at The Kitchen, University Settlement, the Brooklyn Academy of Music, The Public Theater, and, in collaboration with Mikhail Baryshnikov, at City Center, 1998. Awards include Bessie, Guggenheim fellowship, NYS Council on the Arts, National Endowment for the Arts, Rockefeller Foundation. Teaching experience: Tisch School of the Arts, Juilliard School. Bennington College, 1997–.

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