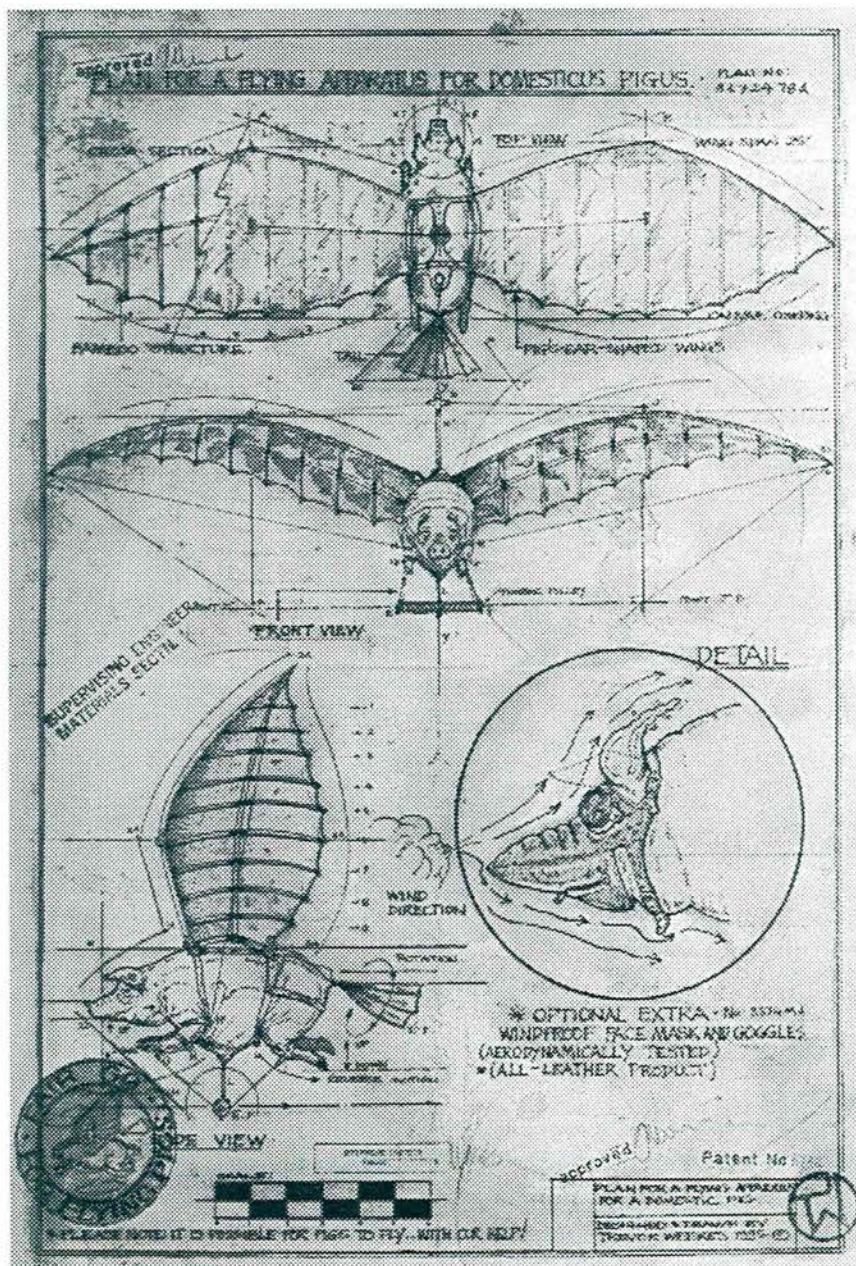


# CURRICULUM AND CLASS SCHEDULE







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## ACT1101

### **The Fundamentals Of Acting: (Part One)** **Introduction to Acting, Section A, Section B. (Beginning Level) - F**

Derek Campbell

Credit: 4

This class is primarily an introduction to the actor's ways and means but it is also a place 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 will help students expand self-awareness, foster a sense of confidence in themselves and trust in others, and promote greater sensitivity and empathy.

A drama lab is required with this course.

**Prerequisites:** Freshman have priority.

Mo Th 10:30 AM 11:50 PM VAPA D207 Studio/Sec.A

and Mo Th 1:30 PM 2:50 PM VAPA D207 Studio/Sec.B

## ACT1111

### **Actors Foundation: Text Analysis (Beginning Level) - S**

Janis Young

Credit: 4

In this second part of Actor's Foundation special emphasis is placed on the analysis of a given play in terms of an actors approach that includes examination of units, objectives, and productional values inherent in the play's structure. Additional exercises involving contact improvisation, looking and listening, beginning work in developing vocal range and power, combine with breakdown on units, and pursuit of objectives to be applied to selection and presentation of two assigned scenes. Goals are to build actor communication, character research, play analysis, and a body of play reading.

A lab is required with this course.

**Prerequisites:** Actor's Foundation - Fall. Two sections: If enrollment exceeds 20.

**\*\* NOTE PLEASE THAT SECTION A IS SCHEDULED FOR 10:30 in event there is no section B WHICH IS SCHEDULED FOR 9:00 AM**

Mo Th 9:00 am 10:20 am VAPA D207 Section B

and Mo Th 10:30 am 11:50 am VAPA D207 Section A

## ACT1201/DANT202

### **What Moves You: Movement in Dance and Drama** **(Intermediate/Advanced Level) - F**

Jean Randich; Dana Reitz

Credit: 4

This course explores the relationship of motivation, motion, and emotion in dance and drama. We will consider gesture, the impulse to move, physicalizations of character and objectives, the use of text, solo and group scenes, pacing and timing, and the visualization of the whole composition.

A lab is required with this course.

**Prerequisites:** Acting or dancing experience or by permission of the instructors

Mo Th 10:30 am 11:50 am VAPA Martha Hill

## ACT1202/SCUL201

### **Metamorphosis: Actors, Objects and Space - F**

Sue Rees; Bill Reichblum

Credit: 4

see SCUL201 for course information

## ACT1211

### **Acting Technique II (Intermediate Level) - S**

Janis Young

Credit: 4

Acting Technique II develops skills that allow an actor to guide the approach to performance in ways unique to actors' needs. The study encounters actor development as devised by Constantin Stanislavski, the major influence on 20th Century actor training, from Meisner, Hagan, Adler, and Strasberg, to Grotowski and even Meyerhold. The work allows the actor to assume responsibility for filling the role, whatever the given theatrical form, using techniques that can help to bring moments to a truthful stage life. The term will involve exploring Stanislavski's approach as well as the reading of eight plays and the performance on two scenes. A lab is required with this course.

**Prerequisites:** Acting Technique I or at discretion of instructor.

Mo Th 3:00 pm 4:20 pm VAPA D207 Studio

**ACT1301****Advanced Acting: Shakespeare - F**

Derek Campbell

**Credit: 4**

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 theatre 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 will examine his underlying musical score and look for ways to decipher the rhythm and image codes in the verse.

A drama lab is required with this course.

**Prerequisites:** Completion of a Sophomore acting sequence.

*Tu 1:30pm - 4:20pm VAPA D207 Studio*

**ANTHROPOLOGY****ANTH102/ENVI103****Sociocultural Anthropology - F**

Miroslava Prazak

**Credit: 4**

Why are cultures and societies so different, and simultaneously, so similar? The focus of this course is to examine some of the theoretical and methodological approaches used by anthropologists in their explorations into human culture and society. Various ethnographic examples will be studied 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.

*Mo Th 10:30am - 11:50am*

**ANTH111/ENVI114****Sub-Saharan Africa - S**

Miroslava Prazak

**Credit: 4**

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

*Tu Fr 10:30am - 11:50am*

**ANTH202****The Study of Social Life - Anthropological Approaches - F**

Miroslava Prazak

**Credit: 4**

A century of anthropology has been characterized by the apparent fracturing of the discipline into endless and constantly changing sub-disciplines, and its merging with other disciplines. Nonetheless, there is a (gradually transforming) core of concepts, analytical schemes, problems and theories. The various paradigms can be regarded as tool kits, each with its advantages and disadvantages. The course surveys the variety of approaches to the description and analysis of human social life in sociocultural anthropology by exploring the main paradigms and problematics—structure and function, transactionalism, structuralism, the concept of culture, ecological approaches, neo-marxist anthropology, practice theory and post-structuralism, feminist anthropology, history and anthropology, and post-modernism.

**Prerequisites:** Permission of the instructor.

*Mo Th 10:30am - 11:50am*

**ANTH213****Colonialism and its Aftermath - S**

Miroslava Prazak

**Credit: 4**

Drawing on the colonial experience in Africa, this course explores some of the transformations in African political economy and culture that the colonial process set in motion. Recognizing that a study of colonialism involves both the understanding of global processes and local dynamics, we begin with an overview of the colonial world order, then move on to studies focused on the colonial dynamics played out in specific settings. Issues in the course include the transformation of class and economy, ideology and counter-ideology, consciousness and self-consciousness among ruling elites and subjects alike.

**Prerequisites:** Prior anthropology course or permission of the instructor.



# ARCHITECTURE

## ARCH101/ENV104

### Introduction to Studio Art: Architecture - F

To Be Announced

Credit: 4

Practicing artists in painting, sculpture, ceramics, photography, moving images and architecture—offer an extended course concentrating not only upon their particular craft but also on problems pertaining to art in general. The class meets for two sessions, one on Tuesday, and one two hour long session on Friday. The two hour component is a drawing section and is taught by graduate assistants. Both sessions are required.

*Tu 1:00pm - 5:00pm VAPA Architecture Studio and Fr 1:30 pm 3:30 pm VAPA*

## ARCH111/DRAW111 /SCUL111/ENV112

### Introduction to Studio Art: Architecture, Drawing, Sculpture - S "A Roof Over Your Head"

Sue Rees; Dean Snyder; To Be Announced

Credit: 4

The project is to design a roof over your head. A seminar on enclosure will be followed by a skills workshop on casting methods and high strengths concretes and plasters. The students will develop their projects through workshops in drawing, architecture, and sculpture. Final group and individual projects will be constructed. The group project will be developed further through CAD drawings.

**Prerequisites:** Permission of instructor.

*Tu 1:00pm - 5:00pm VAPA Sculpture and Architecture Studios*

## ARCH201

### Architecture Studio - F,S

To Be Announced

Credit: 4

The course description for this class will appear in a supplement.

*To be scheduled*

## ARCH301

### Advanced Architecture - F,S

To Be Announced

Credit: 4

The course description for this class will appear in a supplement.

*To be scheduled*

# AUDIO

## AUDI101/VIDE101 /COMP102

### Sound Scores: Music Literature, Composition, and Technology for Dance, Video, and Theater (Beginning/Intermediate) - F

Tom Farrell

Credit: 4

This course will be an introduction to the technology and composition of sound scores and their subsequent applications. From a selected list of music literature (Baroque to 20th Century) students analyze how composers organize sound, space, and time. These basic elements will then be applied to the construction of sound scores using the digital and analog recording technology in the VAPA sound suite and the Judith Rosenberg Hoffberger Sound Studio. Students will use found sound, live recordings, and extracted musical phrases from music literature and combine these elements to create compositions in support of work in their related fields. Open to all students and encouraged for choreographers, directors, designers, videographers, and composers interested in expanding their sound palette.

**Prerequisites:** Work in the related fields listed above or permission of the instructor

*Mo Th 3:00pm - 4:20pm VAPA E318 & Jennings 327*

## AUDI102/ELEC102 /MEDI102

### Studio Sound Recording (Beginning Level) - F

Tom Farrell

Credit: 4

Primarily an exploration in the use of the analog and digital recording equipment in the Judith Rosenberg Hoffberger Sound Studio and the various applications of the recording equipment. Vocal and instrumental music recordings will be stressed but students who have some experience and interest in alternative productions—such as radio drama, electronic music and sound score construction for dance, theater, video, and CD Rom are encouraged to participate.

*Mo Th 1:30pm - 2:50pm Jennings 327*

# BIOLOGY

## BIOL100

### BIOLOGY I - Note (this is not a course)

Credit: 0

Biology I is a collection of three courses. Two are listed for fall term; the third, to be taught in the spring, will address issues of organismic biology—physiological function, homeostasis, etc.—with a primary focus on animals. These courses are not taught as a sequence. Each is an independent, topical exploration of particular areas of biology, and be taken independently of the others. These courses are intended as introductions to methods of biological science and some of the questions and problems currently central to the field. As such, they are appropriate for any student interested in gaining some insight into the nature and current state of the science, whether or not there is intent to pursue further work in the field. Students developing a plan with a focus within the biological sciences will generally take all three courses.



**BIOL101/MIND105  
/ENVI105****Biology I: Cells, Genes, and Energy - F**

Michael Mishkind

Credit: 4

Cells are the fundamental structural and functional units of life. We will approach this major unifying concept in biology from two perspectives. The first concerns the cellular memory that mediates the highly refined physiological and developmental programs characteristic of all organisms. What is the physical nature of this informational program? What is the relationship between the program and its consequences? How does the program permit the seemingly contradictory qualities of stability over time and capacity for evolutionary change? By what methods can the program be experimentally manipulated? We will also consider this informational program in the context of the insight from physics that the universe spontaneously progresses to a state of maximum disorder. In light of this observation, how does the program manage to create the exceptionally highly ordered and stable structures and behaviors that permeate the biological world? Our approach throughout the semester will be to consider the formulation of scientific questions, the experimental approaches that have found answers, the ways in which these answers have led to powerful systems of explanation and prediction, and the wider implications of biological research.

Mo Th 9:00am - 10:20am Dickinson 117 and We 9:00am - 11:50am Dickinson 147

**BIOL102/ENVI106****Biology 1: Ecology and Evolution - F**

Kerry Woods

Credit: 4

A course for anyone interested in the organization, diversity, and function of natural communities and ecosystems, and in how they came to be as they are. Ecology is the most synthetic approach to biology, the study of organisms in interaction with one another and with the natural environment. Ecology also provides the context shaping the evolutionary processes that shape organisms, determine diversity, and provide causal explanations of all biological phenomena. These two branches of biology are integrally linked—neither can be pursued effectively without a sophisticated grasp of the other—and they share many modes and tools of inquiry. We will explore this synthesis in addressing questions about the distribution and abundance of organisms, stability and change in ecosystems, problems in conservation biology, the origins of life, and the life histories of different groups of plants and animals. A central theme will be the origin and maintenance of biodiversity. We will analyze the work of researchers in these fields, design and carry out observational and experimental studies of our own, and each student will ultimately develop a proposal for an independent research project. A significant amount of lab work will be in the field, and there will be one weekend field-trip. The course is open to all students willing to pursue the work intensively. It is a particularly appropriate foundation for those interested in doing advanced work in ecology, evolution, environmental sciences, and related fields.

Tu Fr 9:00am - 10:20am Dickinson 148 and Th 1:30pm - 4:20pm Dickinson 147

**BIOL103/MIND102****Women and Men: The Biology of the Sexes - F**

Elizabeth Sherman

Credits: 4

What are the biological differences between women and men? 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. How has our evolutionary history influenced our sexuality? What is the significance of female orgasm? Why are cultural sanctions against sexual "cheating" more severe for women than men? Can we make inferences about our own sexuality by examining sexual systems in other monkeys and apes? Our discussion of these and other questions will be facilitated by a careful reading of selected medical, neurophysiological, and sociobiological literature.

Open to all students.

This course will be limited to 20 people.

Tue, Fri 9:00am - 10:20am

**BIOL111****Biology I: How do animals work? - S**

Elizabeth Sherman

Credits: 4

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

Open to all students.

Mon, Fri 9:00am - 10:20am

Wed. 9:00am - 11:50am (lab)



**BIOL201/MIND205****Cell Biology - F**

Michael Mishkind

**Credit: 4**

Cell biology provides the critical perspective for ongoing significant progress in such diverse areas as the development of biological form, agricultural productivity, disease mechanisms, 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 semester's work will focus on the development and maintenance of cellular structure, photosynthetic energy transduction, and cell division mechanisms and control. Specific topics include protein targeting, membrane dynamics, functional organization of chloroplasts, and cell cycle regulation. Extensive critical reading of the primary research literature and laboratory investigations prepare students for advanced work in the many fields that utilize the cell biological approach.

**Prerequisites:** Biology I: Cells, Genes and Energy; one year of college chemistry  
*Mo Th 1:30pm - 2:50pm Dickinson 117 and Tu 3:00pm - 5:50pm Dickinson 147*

**BIOL202/MIND206  
/EDUC203****The Genetics Project - F**

Michael Mishkind

**Credit: 2**

Students work in collaboration with high school biology teachers to plan and present a laboratory-based unit on genetics for high school students. Students will 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.

**Prerequisites:** Biology I: Cells, Genes, and Energy or permission of instructor  
*To be scheduled Dickinson 147*

**BIOL203/ENVI203****Biogeography: Biology in Space and Time - F**

Kerry Woods

**Credit: 4**

Biogeography combines ecology and evolutionary biology in a spatial perspective. It attempts to answer questions about the ranges and distributions of organisms, about spatial patterns in diversity and other ecosystem characteristics, and how these patterns change over time. In addressing such questions at various scales in space and time, biogeography also encompasses study of climatology (for example, the causes and effects of episodes of glaciation and greenhouse warming) and geology (particularly plate tectonics). Conservation policy and management are, in effect, applied biogeography (what is the best preserve design for effecting the best, long-term maintenance of biodiversity?). Some of the questions of biogeography: What accounts for the geological pattern of repeated mass extinction (dinosaurs and others) followed by adaptive radiation? How are global biological patterns influenced by the history of continental drift, and how do these patterns inform about evolutionary relationships? What makes islands biologically special? Why is Australia's biota so distinctive? How are broadly disjunct, but closely related organisms to be understood (ostriches and emus, llamas and camels, etc.)? Why are the tropics so diverse? How are sea floors like islands? Can we make generalizations about rarity and geographically restricted range in plants and animals? How have continental glaciations affected the biota of North America and Eurasia? What does all of this imply for conservation? In the course of addressing such problems we will find ourselves acting as both theorists and explorers — exploring the potential for rigorous, hypothesis-testing address of biogeographical questions, while becoming acquainted with the richness of biological pattern and diversity in the world. This course is open to students with prior work in biology (e.g. Biology I, Natural History of Plants, etc.), or by permission of instructor. There will be local/regional field trips, but no regular lab. There will be several writing assignments.

*Mo Th 10:30am - 11:50am Dickinson 148*

**BIOL204****Comparative Animal Physiology - F**

Elizabeth Sherman

**Credits: 4**

A rigorous course in which physiological processes of vertebrates and invertebrates are studied at the cellular, organ, organ system, and whole-animal levels of organization. Topics will include digestion, metabolism, gas exchange, circulation, excretion, neurophysiology, muscle physiology, and reproduction. The unifying themes of the course are (1) the relationship between structure and function, and (2) the phenomenon of homeostasis (whereby an animal maintains its internal milieu). The student will be encouraged to develop a precise understanding of these two themes in the laboratory by dissection of different animals and physiological experimentation.

**Prerequisite:** Cell Biology.

Open to 2nd, 3rd, and 4th year students.

Three hour lab period.

*Tue, Fri 10:30am - 11:50am*

*Wed. 9:00am - 11:50am (Lab)*



- BIOL212 Genetics - S** Michael Mishkind  
**Credits: 4**  
 Genetics pervades the biological sciences. Whether one pursues the molecular mechanisms that govern cells, development, physiology, medicine, behavior, evolution or ecosystems, the models and methods of genetics are essential and central. In this course we will develop the various modes of genetic analysis that have been so crucial to the growth of the biological sciences. These include study of transmission patterns of inherited traits as well as aspects of gene structure and expression. We will focus on both prokaryotic and eukaryotic genetic systems. Rigorous attention will be placed on solving quantitative problems and critical analysis of selected papers from the primary research literature.  
**Prerequisites:** Biology I: Cells, Genes, and Energy.  
*Tue, Fri 10:30am - 11:50am*
- BIOL301 Experimental Foundation of Modern Immunology - F** Irving Rappaport  
**Credit: 4**  
 Immunology, as an experimental science, will be studied in detail from a historical perspective. Using a combination of primary literature and textbooks, we will examine those fundamental contributions that have led to our current understanding of Immunology as a science of recognition of self versus non-self.  
**Prerequisite:** Cell Biology or Biochemistry  
*Mo Th 10:30am - 11:50am Dickinson 117*
- BIOL311 Neurophysiology - S** Elizabeth Sherman  
**Credits: 4**  
 An advanced biology course in which students will discuss general principles of neuronal integration (at the cellular, central, sensory, and motor levels of organization) and then apply these principles to neuronal integration in specific systems of both invertebrates and vertebrates. Students will examine in detail neuronal processing in the vertebrate brain and the neuronal systems which mediate various behaviors in invertebrates. Various electrophysiological techniques will be learned in the laboratory.  
**Prerequisite:** Comparative Animal Physiology.  
 Labwork/independent projects to be arranged.  
*Tue, Fri 10:30 am - 11:50 am*
- BIOL312 Biochemistry - S** Michael Mishkind  
**Credits: 4**  
 An introduction to the chemistry of cells. We will examine the architectural essentials of cellular macromolecules and develop in a biochemical context acid-base equilibria, chemical kinetics, and thermodynamics. The central role of enzymes in cellular processes will be studied from the perspective of molecular mechanisms as well as from the integrative perspective of cellular metabolism.  
**Prerequisites:** Organic Chemistry I, concurrent enrollment in Organic Chemistry II, and a course in Cell Biology or Genetics.  
*Mon. Thurs 9:00am - 10:20am*

## CERAMICS

- CERA101 Introduction to Studio Art: Ceramics - F** Barry Bartlett  
**Credit: 4**  
 Practicing artists in painting, sculpture, ceramics, photography, moving images and architecture—offer an extended course concentrating not only upon their particular craft but also on problems pertaining to art in general. The class meets for two sessions one on Tuesday, and one two hour session on Friday. The two hour component is a drawing section and is taught by graduate assistants. Both sessions are required.  
*Tu 1:00 pm - 5:00 pm VAPA Ceramics Studio*
- CERA111 Beginning Ceramics - S** Barry Bartlett  
**Credit: 4**  
 Students will be introduced to the ceramic material and processes through various methods of building and conceptual investigations. The technical aspects of forming objects with clay will be in support of students' ideas and class assignments. Students will be exposed to handbuilding, moldmaking, wheel throwing and will be encouraged to find new uses for these well known methods. Drawing or collage assignments will be given in tandem with three dimensional projects to help foster conceptual understanding. Students will be expected to participate in all aspects of the ceramic process which include mixing their own clay, slip and glaze preparation, and the loading and firing of kilns.  
*Tu 1:00 pm - 5:00 pm VAPA Ceramics Studio*



- CERA201 Red Apples in a Green Bowl: Exploring Functional Pottery - F** Annabeth Rosen  
**Credit: 4**  
 A study of the basic forms of pottery and the aspect of function will be explored. We will use the potters wheel and other methods of construction (press molds, assemblage), to form and subsequently alter, (while on the wheel) define and decorate (slipping, painting, sprigging, collage) the work produced. Ideas of functional pottery, its history and its place in the 21st century will be considered and discussed.  
**Prerequisites:** Any Intro level art class or by permission of the instructor.  
*Fr 9:00 am - 11:50 am VAPA Ceramics Studio*
- CERA202 Ceramic Studio Projects - F** Barry Bartlett  
**Credit: 4**  
 Studio Projects is designed to support independent development of the creative process in ceramics, with an understanding lending itself to all forms of art making. Projects given are conceptually based requiring an investigation on an individual level. All aspects of the ceramic forming process are part of the curriculum, as well as working in the glaze lab developing surface solutions to three dimensional form. There is also an emphasis on kilns and the kiln firing process, as all students will be required to learn how to fire.  
**Prerequisites:** Any Intro level art class or by permission of the instructor.  
*We 9:00am - 11:50am VAPA Ceramics Studio*
- CERA203 Issues in Contemporary Ceramics - F** Barry Bartlett; Annabeth Rosen  
**Credit: 4**  
 This class will investigate the ceramic work in the past 50 years and contemporary ceramic artists and the issues isolating ceramics in the contemporary art world. This class will involve research and paper writing, class discussion and field trips to galleries, museums and artists' studios. This class is recommended for any student that has ceramics as a major part of their plan. Students who register for this class should be able to have a flexible or open Thursday afternoon and Friday schedule for traveling. There may be some minimal travel expenses attached to overnight stays.  
*Th 1:00 pm - 5:00 pm VAPA Ceramics Studio and other locations TBA*
- CERA211 Clay, Glaze and Kiln Lab - S** Annabeth Rosen  
**Credit: 4**  
 This class is divided into three groups of lectures, readings, discussions and lab projects. The first group of lectures is on the geology of the earth and the formation of clay. The second part is on the development of glaze, talking about both the historical and chemical aspects. The third part of discussion is based on the development of kilns and the practice of kiln firing. Each section is accompanied by one or two lab projects.  
**Prerequisites:** Permission of the instructor.  
*Th 9:00 am - 11:50 am*
- CERA212 The Figure: In the Narrative and in the Abstract - S** Barry Bartlett  
**Credit: 4**  
 This class will explore the figure using clay, both in historical and contemporary figurative references. Ideas will encompass statuary and the vessel in terms of human form and psychology. All methods of building will be explored.  
**Prerequisites:** Any Introduction to Studio Art class or by permission of the instructor  
*We 9:00am - 11:50am VAPA Ceramics Studio*

## C H E M I S T R Y

- CHEM101/ENVI107 General Chemistry - F** To Be Announced  
**Credit: 4**  
 This is the first semester of a one-year sequence covering the basic principles of physical and inorganic chemistry, and is designed to provide a foundation for further work in both the physical and the biological sciences. The course will introduce students to the basic ideas of chemistry, including atoms and molecules, conservation laws, simple chemical reactions, and stoichiometry. This will be followed by an introduction to quantum mechanics, atomic structure, and the Periodic Table. Chemical bonding and molecular properties will be discussed in some detail, and the course will conclude with the properties of solids, liquids, and solutions. Both qualitative and quantitative techniques will be introduced in the laboratory.  
**Prerequisites:** Good mathematical skills up to the level of pre-calculus algebra. Students with limited mathematics background should discuss this with the instructor. A knowledge of calculus and/or high school chemistry and physics would be helpful, but not essential.  
*Tu Fr 10:30am - 11:50am Dickinson 209 and Mo 3:00pm - 5:50pm Dickinson 205*



**CHEM111****General Chemistry II - S**

To Be Announced

**Credits: 4**

The second semester of a two-semester sequence. This course will begin with chemical thermodynamics, which will be covered in some detail, followed by solutions, equilibria, electrochemistry, and kinetics. The course will conclude with an overview of inorganic chemistry, concentrating mostly on the transition metals. The laboratory will be designed to illustrate and reinforce the material covered in class.

**Prerequisite:** General Chemistry I.*Mon, Thurs. 10:30 am - 11:50 am**Tue. 3:00 pm - 5:50 pm (lab)***CHEM201/ENVI201****Organic Chemistry - F**

To Be Announced

**Credit: 4**

The vast majority of known compounds are based on the element of carbon, and organic chemistry, the study of these compounds is central to disciplines such as biology, health, and agriculture, as well as chemistry itself. This is a basic, two-semester course, designed to introduce the student to the fundamental concepts of organic chemistry, and the study of the major classes of organic compounds. The first semester will deal with basic concepts such as bonding, nomenclature, conformations, stereochemistry, and aromaticity. The chemistry of alkanes, alkenes, alkynes, alkyl halides, and aromatic compounds will also be discussed. Techniques of isolation and synthesis will be taught in the lab.

**Prerequisites:** General Chemistry I and II or permission of instructor.*Tu Fr 9:00am - 10:20am Dickinson 209 and Fr 3:00pm - 5:50pm Dickinson 205***CHEM212****Organic Chemistry II - S**

To Be Announced

**Credits: 4**

The second semester of a two-semester sequence. As in the first semester, a functional-group approach will be used, and the structure, synthesis, and reactions of each class of compounds will be discussed. Reaction mechanisms and synthetic methods will be emphasized. Topics for the second semester include spectroscopy, alcohols and ethers, aldehydes and ketones, carboxylic acids and their derivatives, amines, anilines, phenols, carbohydrates, amino-acids, and heterocyclic compounds. Analytical techniques will be emphasized in the lab.

*Tue, Fri 9:00 am - 10:20 am**Fri 3:00 - 5:50 (lab)***CHILDHOOD STUDIES****CHIL101/EDUC103****Working with Young Children - F**

Sally Sugarman

**Credit: 4**

Work with young children opens doors to the understanding of human behavior as it develops and is modified by the experiences which children have in schools and families. Besides working directly with young children at the Early Childhood Center, students will examine issues of socialization, gender and education. They will study the principles of the emergent curriculum as well as investigate children's views of philosophy and the role of play in learning. Each student will develop a portfolio based on his or her teaching at the Center. Among the authors read will be Davies, Matthews, Paley, and Vygotsky.

This course requires two 4 hour labs each week at the Early Childhood Center. and a staff meeting to be scheduled.

*Mo Th 3:00pm - 4:20pm***CHIL102/PSYC103  
/MIND108****Infancy: An Introduction to Developmental Psychology - F**

Elizabeth Tingley

**Credit: 4**

see PSYC103 for course information

**CHIL111/EDUC111****Reinventing Classrooms - S**

Sally Sugarman

**Credit: 4**

Education occurs in the dynamic relationship between teachers and students, whether in preschool or graduate school. Education is a continuous process of inquiry and discovery. Students will explore different models of classrooms and look at alternatives in preschool education such as Reggio Emilia, Waldorf, Montessori and Developmental Interactionism. Besides studying the educational ideas emerging from the theory of multiple intelligences, students will examine issues of diversity and socioeconomic class. Students will develop teaching projects reflecting their own interests and talents. Readings will include Foreman, Gardner, Kohl and Montessori. This course requires two 4 hour labs each week at the Early Childhood Center and a staff meeting to be scheduled.

*Mo Th 3:00pm - 4:20pm***CHIL213/PSYC213  
/MIND213****Studying the Lives of Children - S**

Susan Engel

**Credit: 4**

see PSYC213 for course information



**CHIL301/EDUC302  
/MEDI302/GRAD302****Children, Books and Society - F**

Sally Sugarman

Credit: 4

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 will be the core of the course. Besides the extensive reading of children's books, students will also use critical literature to investigate their own research interests as well as to guide them in the creation of their own books.

A film series accompanies this course.

**Prerequisite:** Work in childhood studies, literature, or permission of instructor

La littérature enfantine: lecture et écriture (RF300-2) may supplement this course

Th 6:00pm 9:00pm

**CHIL311/MIND311  
/EDUC313****Creativity and Children's Learning - S**

Sally Sugarman

Credit: 4

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 which they implement with children. Besides a report of this work, students are expected to provide a context for their project by reporting current research in their chosen areas. Among the authors read are Gardner, Sternberg and Weisberg.

**Prerequisite:** Work in childhood studies, psychology or permission of instructor.

Tu 1:30pm - 4:20pm

**CHIL314/MEDI311  
/RF300-6****L'enfance au cinéma - S**

To Be Announced

Credits: 2

see RF300-6 for course information

**COMMUNITY SERVICES****COMM201/ENVI201****Public and Community Service: Theory, Research, Practice - F**

Ron Cohen

Credit: 4

This course will explore 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, *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 Coles, *The Call of Service*; Eric Gorham, *National Service, Citizenship, and Political Education*; and Robert Wuthnow, *Learning to Care: Elementary Kindness in an Age of Indifference*. Relevant research on the impact of public and community service, on recipients and volunteers, will also be examined. In addition, students will volunteer at a Bennington County site (e.g., Bennington Head Start, 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.

**Prerequisite:** Sustained, intermediate level work in any curricular area

Mo Th 3:00pm - 4:20pm

**COMM211/ENVI211****Public and Community Service: Theory, Research, Practice - S**

Ron Cohen

Credit: 4

This course will explore 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, *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 Coles, *The Call of Service*; Eric Gorham, *National Service, Citizenship, and Political Education*; and Robert Wuthnow, *Learning to Care: Elementary Kindness in an Age of Indifference*. Relevant research on the impact of public and community service, on recipients and volunteers, will also be examined. In addition, students will volunteer at a Bennington County site (e.g., Bennington Head Start, 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.

**Prerequisites:** Sustained, intermediate level work in any curricular area

Mo Th 3:00pm - 4:20pm



## COMPOSITION (DANCE, MUSIC)

<b>COMP101/PERF110 /IMPR101</b>	<b>Dance Intensive - Beginners - F</b> Credit: 4 see PERF110 for course information	Terry Creach; Tom Farrell
<b>COMP102/AUDI101 /VIDE101</b>	<b>Sound Scores: Music Literature, Composition, and Technology for Dance, Video, and Theater (Beginning/Intermediate) - F</b> Credit: 4 see AUDI101 for course information	Tom Farrell
<b>COMP202/PERF201 /IMPR201</b>	<b>Dance Intensive — Intermediate - F</b> Credit: 4 see PERF201 for course information	Dana Reitz
<b>COMP203</b>	<b>Composition Project: Music for Children and Teenagers - F</b> Credit: 2 In this seven week course student composers will compose music for specific children, adolescents, or groups of young people drawn from the surrounding community (for example: the high-school band or chorus, young pianists, etc.) After the completion of the course there will be a concert performance at the College by the community members who have learned these new pieces. The purpose of this project is to experience the issues, challenges and rewards of composing for young performers and to bring to the community contact with our student composers. In addition to visiting local schools, the class will make a study of music currently available for young performers. This class will meet the first seven weeks of the term. Intermediate, Advanced <i>We 9:00am - 11:50am Jennings 118</i>	Allen Shawn
<b>COMP301/PERF301 /IMPR301</b>	<b>Dance Intensive — Advanced - F</b> Credit: 4 see PERF301 for course information	Susan Sgorbati; Peggy Florin
<b>COMP302</b>	<b>Composition Tutorial, Group or Individual -F</b> Credit: 4 Students who wish to study composing intensively, may be eligible for a small group tutorial or where appropriate, individual lessons. All compositions will be read by students and faculty. In general, students taking this course will be expected to compose in longer forms and with more varied instrumentation than previously attempted. Open by permission of the instructor. Level: Intermediate and Advanced <i>To be scheduled Jennings 118 &amp; 130</i>	Allen Shawn
<b>COMP303/MUSC301</b>	<b>Special Topics in Music, Group Tutorials -F, S</b> Credit: 4 see MUSI301 for course information	Allen Shawn
<b>COMP304/MUSC304</b>	<b>Composition Tutorial</b> Credits to be determined. A special residency with composer Tobias Picker will be offered. <i>To be scheduled</i>	
<b>COMP312/PERF312</b>	<b>Advanced Dance Composition &amp; Performance - S</b> Credit: 4 see PERF312 for course information	Dana Reitz

# COMPUTERS

**CPUT110**

## **Real-World Programming: C++ and Modular Application Development - S**

Ruben Puentedura

**Credit: 4**

Many books on the subject of programming languages seem to 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. This course will present an approach to programming that stresses the latter process. The first third of the course will focus on the C++ language, with special attention being paid to the design of modular code. The second third of the course will concentrate on the use of visual interface development tools to link C++ modules into clear, user-friendly programs. The last portion of the course will focus on the planning tools necessary to implement a team-oriented approach to application development. In keeping with the stated goals, the course will emphasize actual application development, with varied projects to be completed throughout the semester.

*Mo 12:30pm - 1:30pm Dickinson lab We 12:30pm - 2:00pm Dickinson lab*

**CPUT201**

## **Neural Networks - F**

Ruben Puentedura

**Credit: 2**

Programming has traditionally referred to the design and implementation of well-structured schemes for the solving of problems. However, it is of greater or equal interest to consider the design of systems that can "learn" to solve problems. In this course we will look at one such class of systems, neural networks. Special emphasis will be placed on the use of neural networks as tools for the solution of problems where step-by-step approaches are unavailable or ill-defined, and on their use as models for biological systems. Both the theory and actual programming of neural networks will be developed throughout the course, with applied reference to current research literature.

**Prerequisites:** C++ Programming Experience

*We 10:30 am 11:50 am Dickinson*

**CPUT202/MEDI204**

## **Human Interface Design I: Fundamentals of a Theory - F**

Ruben Puentedura

**Credit: 4**

To date, much of multimedia production has tended to focus on technical aspects of the field, while neglecting deeper conceptual issues. So as to address these issues, the Human Interface Design Research Group was created at Bennington College in the Fall of 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 will read and critique the current research literature in the field, and will develop prototype projects.

**Prerequisites:** Knowledge of simple computer applications (e.g., ClarisWorks)

*Mo Th 1:30pm - 2:50pm Dickinson*

**CPUT211/MEDI214**

## **Human Interface Design II: Advanced Research Projects - S**

Ruben Puentedura

**Credit: 4**

Programming has traditionally referred to the design and implementation of well-structured schemes for the solving of problems. However, it is of greater or equal interest to consider the design of systems that can "learn" to solve problems. In this course we will look at one such class of systems, neural networks. Special emphasis will be placed on the use of neural networks as tools for the solution of problems where step-by-step approaches are unavailable or ill-defined, and on their use as models for biological systems. Both the theory and actual programming of neural networks will be developed throughout the course, with applied reference to current research literature.

**Prerequisites:** Knowledge of simple computer applications (e.g., ClarisWorks)

*Mo Th 1:30pm - 3:00pm Dickinson*

# COSTUME DESIGN

**CSTU101**

## **Clothing in Context: Costume History and Draping (Beginning/Intermediate) - F**

Daniel Michaelson

**Credit: 4**

How do fabric, clothing, and fashion reflect society? How does one time period interpret an earlier one? In this new course students will research clothing from three periods and then develop a pattern from one of the periods. The periods are tentatively Ancient Greece, Shakespearean England, and 1920's/1930's Europe. Other faculty, including Derek Campbell, Jean Randich, and Ida Faiella will participate in the course, adding their disciplines to the overall context. A field trip to a museum is anticipated.

Students without previous sewing or draping experience are welcome.

*To be scheduled*



- CSTU102 Fig Leaves in the Theatrical Garden: Introduction to Costume Design (Beginning Level) - F** Daniel Michaelson  
 Credit: 4  
 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 will 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. Anticipated is at least one field trip to an outside performance and a museum.  
 A lab is required with this course.  
 We 9:00am - 11:50am VAPA Costume Shop
- CSTU201 Costume Design Projects (Tutorial)—Intermediate/Advanced -F, S** Daniel Michaelson  
 Credit: 4  
 The focus of this tutorial is the actual production which the student is designing, plus any particular costume areas of interest, which might include period research, museum conservation of fabric, sketching, or costume construction.  
 Attendance at Bennington productions as well as a lab are required with this course.  
 A field trip is anticipated.  
**Prerequisites:** Introduction to Costume Design or by permission of instructor.  
 To be scheduled
- CSTU211/LIGT211/DANT213 Light, Movement, and Clothes (Intermediate) - S** Michael Giannitti; Dana Reitz; Daniel Michaelson  
 Credit: 4  
 see LIGT211 for course information

## DANCE TECHNIQUES

- DANT101 Movement Practice - (Gymnastic Dance) Beginning - F** Terry Creach  
 Credit: 2  
 Gymnastic dance incorporates vocabulary from yoga and contemporary modern dance as well as gymnastic floor exercise toward the development of upside down awareness, strength, and flexibility. The focus will be on body alignment and the physics of motion through the practice of basic handstands, floor rolls, and cartwheels, and combination of actions. No prior gymnastic experience necessary. Students will be expected to take both classes.  
 Mo Th 9:00 am - 10:20am VAPA E320 Studio
- DANT102/MIND106 Experiential Anatomy Beginning/Intermediate - F** Peggy Florin; Laura Gates Carlson  
 Credit: 4  
 see MIND106 for course information
- DANT103/MIND103 Movement Practice (Contact Improvisation) Beginning -F, S** Felice Wolfzahn  
 Credit: 1  
 Contact improvisation is a duet movement form. Two people move together, playing in physical dialogue, communicating through the language of touch, momentum and weight. In these classes we will explore some simple solo and duet skills such as rolling, falling, balance, counter-balance, jumping,, weight sharing, spirals and tuning to our sensory input. We will work with an emphasis on breath, alignment and releasing excess muscular tension in order to allow more vital inner support to flow through the body. Throughout the classes we will combine skill work with open dancing scores in a supportive and focused environment. Students from all disciplines are invited to join this class (including those who think they have two right feet).  
 Open to all students  
 Fr 1:30pm - 2:50pm
- DANT104/MIND104 Movement Practice (Tai Ji) Beginners - F** Scott Carino  
 Credit: 1  
 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 will learn beginning techniques of the movement and positions of various Tai Ji forms and exercises. Students will participate in free movement exploration, both solo and with partners, that teach concepts which inform this way of relating to the self and others. These exercises will focus on cultivating the awareness of Chi energy, which underlies this discipline and all martial arts.  
 This course may or may not be offered dependent on enrollment.  
 To be scheduled



- DANT111/MIND111** **Mind, Brain, Body: The Study of Experience: The Muscular System - S** Susan Sgorbati; Peggy Florin  
Credit: 4  
see MIND111 for course information
- DANT201** **Movement Practice (Modern Dance Technique) Intermediate/Advanced - F** Peggy Florin  
Credit: 2  
This intermediate/advanced technique class provides a thorough warm-up designed to relax muscular tension and focus physical energy toward an articulated flow of movement. Class is comprised of floor exercises, standing sequences, and a longer choreographic phrase across the floor. Students are challenged to bring concepts of alignment and release into full-out spacious dancing.  
**Prerequisite:** Beginning Modern Dance or equivalent  
*Mo Th 10:30am - 11:50am VAPA E320 Studio*
- DANT202/ACTI201** **What Moves You: Movement in Dance and Drama (Intermediate/Advanced Level) - F** Jean Randich; Dana Reitz  
Credit: 4  
see ACTI201 for course information
- DANT203** **Movement Practice (Contact Improvisation) Intermediate - F, S** Felice Wolfzahn  
Credit: 1  
This class will be geared to people with previous experience in Contact Improvisation. Basic skills will be reviewed and we will work towards integrating them further into our dancing. More advanced skills will be approached such as jumping, catching, and falling. We will continue to develop our awareness of space in the dancing as well as expand our ability to work with different numbers of people. Various scores will be explored such as Round Robin, Trios, Number, and Compositional scores.  
**Prerequisite:** Beginning Contact Improvisation.  
*Fr 9:00am - 10:20am*
- DANT204/MIND204** **Movement Practice (Tai Ji) Intermediate - F** Scott Carino  
Credit: 1  
This class continues the exploration of Beginners Tai Ji, with a deepened focus on traditional form and the release of body tensions that inhibit the flow of energy throughout the body. Using QIGONG, TEMPLE, and visualization exercises, students will seek to expand their understanding of body/mind connection and the relationship of these exercises to everyday life.  
This course may or may not be offered dependent on enrollment.  
*To be scheduled*
- DANT211** **Movement Practice (Modern Dance Technique) Intermediate/Advanced - S** Terry Creach  
Credit: 2  
Class begins with a standing warm-up based on the integration of skeletal and muscular structures with broader images of space and momentum. Students will work to foster a sense of fluid, active alignment and a connection to the floor. The movement vocabulary will be based on weighted and full-bodied actions, on body impulses for movement and the corresponding momentum and force, and will incorporate varying approaches to partnering. Rhythmic clarity and phrasing will be stressed. Students will be expected to take both classes.  
Michael Giannitti; Dana Reitz; Daniel Michaelson By permission of instructor.  
*Mo Th 9:00am - 10:20am VAPA E303 Studio*
- DANT212** **Movement Practice (Ballet Technique) Beginning/Intermediate - S** Peggy Florin  
Credit: 2  
This class aims to impart a basic foundation of vocabulary, rhythm, alignment, and line found in the Cecchetti-based ballet tradition. While class follows a traditional barre, center adagio, petit and grand allegro structure, stress will be placed on the individual student's achievement of centering and alignment for purity and efficiency of movement. Concepts of weight placement, whole bodied imagery, and release into movement make this a useful ballet class for modern dancers.  
**Prerequisites:** One beginning level ballet or modern dance class  
*Tu Fr 10:30am - 11:50am VAPA E320 Studio*
- DANT213/CSTU211/LIGT211** **Light, Movement, and Clothes (Intermediate) - S** Michael Giannitti; Dana Reitz; Daniel Michaelson  
Credit: 4  
see LIGT211 for course information

## DIRECTING

- DIRC111 The Art of the Director (Beginning Level) - S** Bill Reichblum  
 Credit: 4  
 This course will examine the history, practice, role, and artistic expression of the theatre director. Students will confront the various approaches significant directors have taken to theatricalize material—including their methods of research, work with actors, understanding of text and creation of the theatrical event. Each week there are readings, in class demonstrations and prepared theatrical events. A lab is required with this course.  
*Tu Fr 1:30pm - 2:50pm VAPA D207 Studio*
- DIRC211 Directing II-A: Systems of Rehearsal (Intermediate Level) - S** Jean Randich  
 Credit: 4  
 This course deepens the student's acquaintance with six of the powerful forces in forging the modern theater: Stanislavsky, Meyerhold, Brecht, Artaud, Grotowski, and Brook. The course examines the metaphors these directors have used to realize the theatrical experience, the training of actors, the relation of process to product, and the ways in which the vision dictates the role of actors, text, time, and space. Students will be reading plays, performance theory, and exploring different directional approaches to scenes over the course of the semester. A drama lab is required with this course.  
**Prerequisite:** Directing I  
*Mo 1:30pm - 4:20pm VAPA D208 Margot Tenney*
- DIRC301 Directing III: The Director's Voice (Advanced Level) - F** Jean Randich  
 Credit: 4  
 This course extends the investigation of stylistic choices and directorial technique with the goal of the student directing a staged performance. In addition to the study of the plays and rehearsal strategies of contemporary theater artists, the students will be discussing their own play choices and production strategies with each other. Plays will be read, discussed, and designed in conjunction with design students in order to deepen the appreciation of theater not only as a dramatic, but also as a visual art. A drama lab is required with this course.  
**Prerequisite:** Directing II-B and upon consensus of the Drama Faculty  
**\*\*Note:** Alt. Th. (every other week).  
*Mo 1:30pm - 4:20pm and alt. Th 1:30pm - 2:50pm VAPA D208 M.Ten/L. Mar.*
- DIRC311 Directing III (Advanced Level) - S** Gladden Schrock  
 Credit: 4  
 The goal of this course is to evolve an advanced level project, either a fully realized evening of theater, or a series of directorial investigations. Building upon the preparatory work done in the Fall section of the course, with projects evolving with the consent and input of the entire Drama faculty, students are expected to read and become familiar with each others' projects, and bring scene work to class, where the shared evaluation of one's project is monitored and discussed among all. Students will be evaluated not only by this instructor but by the performance faculty as a whole, who are expected to be invited in for input along the way. A lab is required with this course.  
**Prerequisite:** Directing I & II. Stage Management II. Acting & Design courses strongly advised.  
 Project request to be reviewed by entire Drama faculty.  
*Mo 1:30pm - 4:20pm VAPA L. M. Theater*

## DRAMATIC THEORY

- DRAM102/LITR106 Unbalanced World/Unbalanced Art (Beginning Level) - F** Bill Reichblum  
 Credit: 4  
 see LITR106 for course information
- DRAM111/LITR114 Theatricalization of 20th Century Style and Content (Beginning Level) - S** Bill Reichblum  
 Credit: 4  
 see LITR114 for course information
- DRAM201/LITR202 Dramatic Theory and Philosophical Practice (Intermediate/Advanced Level) - F** Bill Reichblum  
 Credit: 4  
 How can one make theatre in a vacuum? How can one make philosophy without testing theory in action? This course is an immersion in the significant dramatic theorists—from Aristotle through Schopenhauer through to Artaud. Each seminar will be devoted to one or two theorists and one play: the theorists for dramatic ideals; the plays for the ideals in practice. The course will culminate with the students beginning to develop their own dramatic theory for the theatre.  
**Prerequisites:** Courses which the student can argue as applicable.  
*We 9:30am - 11:50am*



**DRAM202****Contemporary Hysteria: The Drama Of Righteous Gullibility - F**

Gladden Schrock

Credit: 4

The greatest period of hysteria and witch-hunting in this country's history is happening now. We will examine the separate but intersecting pathologies that make up our current complicated hysterical social landscape: - Confabulated narratives (False Memory Syndrome, Satanic Ritual Abuse allegations, Multiple Personality Disorder fads, etc.) - Militant Feminism, and the politics of victim abuse, repression, and misandry; Suggestive psychotherapy: 12-step 'recovery' and the Charcot factor; The Child-Savers Movement revisited; Federal institutionalizing of hysteria through CAPTA, Violence Against Women Act, etc., based on questionable advocacy statistics; Presumptive entitlement, Political Correctness, post-modern relativism, and other collusive errors of Academe. We will track a thirty-year drift into Self-infatuation, with its predictable loss of empirical bearings and accountable behavior; simplistic New-Age hubris, and the subjective cathecting of objective reality. We will study the salient books, docu-films, court records, and monographs being generated separately in this distressed arena, searching for the clues that might lead one to a responsible comprehension of the whole.

Intermediate.

Tu 1:30pm - 4:20pm

**DRAM311/LITR313****Magic, Spirit and Knowledge: A Faust Seminar (Advanced Level) - S**

Bill Reichblum

Credit: 4

see LITR313 for course information

**D R A W I N G****DRAW111/SCUL111  
/ARCH111/ENVI112****Introduction to Studio Art: Architecture, Drawing, Sculpture - S  
"A Roof Over Your Head"**

Sue Rees; Dean Snyder; To Be Announced

Credit: 4

see ARCH111 for course information

**DRAW301****Advanced Drawing Tutorial - F**

Sue Rees

Credit: 4

This class will be concerned with the notion of drawing as an end to itself. Drawings being produced as an investigation of subject matter, dissection of forms, observations, and as structural objects.

**Prerequisite:** Permission of instructor.

Mo 1:30pm - 5:00pm VAPA D204

**E D U C A T I O N****EDUC103/CHIL101****Working with Young Children - F**

Sally Sugarman

Credit: 4

see CHIL101 for course information

**EDUC111/CHIL111****Reinventing Classrooms**

Sally Sugarman

Credit: 4

see CHIL111 for course information

**EDUC202/PSYC203  
/MIND203****The Science and Art of Teaching - F**

Susan Engel

Credit: 4

see PSYC203 for course information

**EDUC203/MIND206  
/BIOL202****The Genetics Project - F**

Michael Mishkind

Credit: 4

see BIOL202 for course information

**EDUC301/RF300-2****La littérature enfantine: lecture et écriture - F**

Fatima Chajja

Credit: 2

see RF300-2 for course information

**EDUC302/MEDI302  
/GRAD302/CHIL301****Children, Books and Society - F**

Sally Sugarman

Credit: 4

see CHIL301 for course information

<b>EDUC303/RC300-1 /MEDI303/GRAD303</b>	<b>Theater, Cinema, and Society in East Asia - F</b> Credit: 2 see RC300-1 for course information	Ping Fu
<b>EDUC311/RC300-3</b>	<b>China on the Internet - S</b> Credit: 2 see RC300-3 for course information	Ping Fu
<b>EDUC312/MEDI313 /RJ300-1/GRAD313</b>	<b>Theater, Cinema, and Society in East Asia - S</b> Credit: 2 see RJ300-1 for course information	Yoshiko Shiroya
<b>EDUC313/MIND311 /CHIL311</b>	<b>Creativity and Children's Learning - S</b> Credits: 4 see CHIL311 for course information	Sally Sugarman
<b>EDUC410/RE410</b>	<b>Introduction to the Teaching of Foreign Language and Culture - S</b> Credit: 4 see RE410 for course information	Fatima Chajja
<b>EDUC504/RE504 /MEDI504/GRAD504</b>	<b>Advanced Web Environments for Education - F</b> Credit: 4 see RE504 for course information	Isabel Borrás

## ELECTRONIC MUSIC

<b>ELEC101</b>	<b>Electronic Music -F, S</b> Credit: 4 The Electronic Music Studio is equipped with state-of-the-art MIDI and digital signal processing equipment. The focus is on creative work and students are offered the opportunity to explore Macintosh-based software and advanced techniques. Instruction is aimed at all levels of knowledge and accomplishment. Requirement: Freshman who would like to take Electronic Music for 4 credits need to also take "Music, in practice" (See description for "Music, in practice" MUSI101) Open to all students. <i>Fr 9:00am - 11:50am Jennings 315</i>	Joel Chadabe
<b>ELEC102</b>	<b>MIDI STUDIO: Sequencing &amp; Notation -F, S</b> Credit: 2 This course is designed for students with an interest in composition. Compositions may be created for production in electronic media, or acoustic compositions and scores may be prepared for performance. A Macintosh-based MIDI studio is available for work utilizing either a traditional notation and scoring approach, or a sequencer approach to composing. A 16-bit sample player containing sounds of the Western orchestral tradition. World music traditions, and commercial/pop and jazz associated ensembles offers a broad palette for experimentation with orchestration. Pieces created in the studio can be fully integrated with the New Media Center. The MIDI studio is easy to use and presents the student with a working environment in which s/he can work comfortably for many semesters. The studio also provides a stepping-stone to more advanced work in electronic music. The student is expected to create a number of compositions over the course of the term and to experiment with a number of software approaches. Some previous musical knowledge is recommended, but the desire to compose is the primary prerequisite. May be taken as a complete course, or as a component of other CAT courses. New students are welcome each term; returning students are welcome back for continuing studies. <b>Prerequisites:</b> Some musical knowledge Level: Beginning to Intermediate Requirement: Freshman who would like to take electronic music for 4 credits need to also take "Music, in practice" (See description for "Music, in practice" MUSI101) <i>Fr 9:00am - 11:00am Jennings MIDI Studio 203</i>	Randall Neal
<b>ELEC102/MEDI102 /AUDI102</b>	<b>Studio Sound Recording (Beginning Level) - F</b> Credit: 4 see AUDI102 for course information	Tom Farrell



**ELEC103****Pet Sounds: electronic music in context -F, S**

Randall Neal

Credit: 2

This course provides an overview of the historical development and practice of electronic music. The interaction between technology and musical imagination will be examined in relation to new compositional strategies employed in the "liberated sound world" of electronic music. Listening sessions, short readings, and brief papers on topics in, or related to, electronic music are required. The student is expected to attain a grasp of MIDI music making and to explore his or her creativity in the MIDI studio. No prior musical skill is necessary. A strong desire to explore the new sound world is the prerequisite. Pieces created in the MIDI studio can be fully integrated with the New Media Center. May be taken as a complete course, or as a component of other CAT courses.

Level: Beginning

Requirement: Freshman who would like to take electronic music for 4 credits need to also take "Music, in practice" (See description for "Music, in practice" MUSI101)

Fr 1:30pm -2:50pm Jennings MIDI Studio 203

**ELEC105/PERF102****Music Workshop -F, S**

Credit: 0

see PERF102 for course information

**CULTURE, COMMUNITY AND THE ENVIRONMENT PROGRAM GROUP****ENVI100****Community, Culture, and Environment Program Group**

Kerry Woods; Susan Sgorbati; Mansour Farhang; Ron Cohen; David Luebke; 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 will often require synthetic studies that do not recognize conventional disciplinary boundaries. Students of environmental issues, then, will be concerned with:—analyzing failures, in prevailing structures of interaction between society and environment, to recognize and incorporate long-term consequences and priorities (e.g., with respect to the economics of natural resource management as viewed through the perspective of modern ecological understanding, or with respect to issues of justice in distribution and control of limited resources)—exploration and development of more viable (sustainable?) 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. Student plans might focus on wide array of themes that could be served and developed using the existing curricular and faculty resources of the College. Most plans will involve a synthesis of studies in the natural and social sciences and other areas, the particular areas and balances depending on the questions of primary concern. Many courses other than those listed below might serve the purposes of such a plan if student work within the course could address environmental themes. Students interested in this program group should consult with involved faculty about appropriate curricular design and projects. The following courses (mostly offered in fall term) may be particularly appropriate for some environmentally-oriented plans. It is important to recognize that not all courses listed focus explicitly on environmental themes; however, all concerns problems, methods, techniques, questions, or understanding that can bear closely on environmental questions. The list is not exclusive; other courses may well be appropriate for particular plans.

**ENVI101****Conflict Resolution and The Environment—(Beginning Level) - F**

Susan Sgorbati

Credit: 4

How can we expect to preserve our environment if we do not know how to settle our conflicts? War is one of the most destructive acts to the environment and to humanity, whether it is a violent response or an imposition of will based on profit or greed. This is a course designed for students interested in contemporary issues surrounding our environment, conflict resolution, and social justice. We will examine different perspectives on each topic as well as explore various case studies. Lectures will include outside speakers who are current environmental lawyers, designers, mediators, farmers, and politicians. Questions to be addressed will be: How do you facilitate a solution to a difficult conflict when there are so many different parties involved? How can disputants choreograph their own outcomes? Are there conflicts concerning the environment that should not be negotiable; and who makes those decisions? Has the EPA been successful in resolving disputes in the SuperFund cases? How has the United Nations played a role in international environmental disputes?

Open to all students, particularly those interested in Community, Culture and the Environment.

Tu Fr 9:00am - 10:20am Dickinson 117



<b>ENVI103/ANTH102</b>	<b>Sociocultural Anthropology - F</b> Credit: 4 see ANTH102 for course information	Miroslava Prazak
<b>ENVI104/ARCH101</b>	<b>Introduction to Studio Art: Architecture - F</b> Credit: 4 see ARCH101 for course information	To Be Announced
<b>ENVI105/MIND105 /BIOL101</b>	<b>Biology I: Cells, Genes, and Energy - F</b> Credit: 4 see BIOL101 for course information	Michael Mishkind
<b>ENVI106/BIOL102</b>	<b>Biology 1: Ecology and Evolution - F</b> Credit: 4 see BIOL102 for course information	Kerry Woods
<b>ENVI107/CHEM101</b>	<b>General Chemistry - F</b> Credit: 4 see CHEM101 for course information	To Be Announced
<b>ENVI108/HIST102</b>	<b>Politics and Society - F</b> Credit: 4 see HIST102 for course information	Mansour Farhang
<b>ENVI109/PHIL101</b>	<b>American Philosophy - F</b> Credit: 4 see PHIL101 for course information	Carlin Romano
<b>ENVI111</b>	<b>The Process of Collaboration and Change (Beginning Level) - S</b> Credit: 4 This course will examine multi-party collaborative problem-solving in many different contexts. Students will get training in this form of conflict resolution as well as be expected to do a case study in a collaborative model. This case study might be observing or participating in a theater production, or a student committee such as SEPC or House Chairs. We will also explore the nature of change. We will try to answer the following questions: What is the definition of "change" (scientific, psychological, and sociological)? Why is change so difficult for people? When is change a positive experience or a negative one (for the individual, for a group, for an institution)? What can we learn from transformative experiences? How can we help ourselves and each other to adapt to change? How can we participate in structures of change that encourage others to participate as well? Students will be expected to analyze, through their case studies, what elements contribute to positive models of change and what elements are detrimental. They will also discern how factors in the environment create the potential and momentum needed to participate in collaborative structures. This course can be taken as part of Culture, Community, and the Environment Program Group. <i>To be scheduled</i>	Susan Sgorbati; Daniel Michaelson
<b>ENVI112/ARCH111 /DRAW111/SCUL111</b>	<b>Introduction to Studio Art: Architecture, Drawing, Sculpture - S</b> <b>"A Roof Over Your Head"</b> Sue Rees; Dean Snyder; To Be Announced Credit: 4 see ARCH111 for course information	
<b>ENVI113/PHIL111</b>	<b>Jurisprudence - S</b> Credit: 4 see PHIL111 for course information	Carlin Romano
<b>ENVI114/ANTH111</b>	<b>Sub-Saharan Africa - S</b> Credit: 4 see ANTH111 for course information	Miroslava Prazak
<b>ENVI201/CHEM201</b>	<b>Organic Chemistry - F</b> Credit: 4 see CHEM201 for course information	To Be Announced



<b>ENVI201/COMM201</b>	<b>Public and Community Service: Theory, Research, Practice - F</b> Credit: 4 see COMM201 for course information	Ron Cohen
<b>ENVI202/HIST202</b>	<b>Global Perspectives On Culture And Environment - F</b> Credit: 4 see HIST202 for course information	Mansour Farhang
<b>ENVI203/BIOL203</b>	<b>Biogeography: Biology in Space and Time - F</b> Credit: 4 see BIOL203 for course information	Kerry Woods
<b>ENVI211/COMM211</b>	<b>Public and Community Service: Theory, Research, Practice - S</b> Credit: 4 see COMM211 for course information	Ron Cohen
<b>ENVI213/HIST213</b>	<b>Human Rights - S</b> Credit: 4 see HIST213 for course information	Mansour Farhang
<b>ENVI214/MEDI213 /HIST214</b>	<b>Politics And Public Opinion - S</b> Credit: 4 see HIST214 for course information	Mansour Farhang

## GRADUATE COURSES

<b>GRAD302/CHIL301 /EDUC302/MEDI302</b>	<b>Children, Books and Society - F</b> Credit: 4 see CHIL301 for course information	Sally Sugarman
<b>GRAD303/RC300-1/ EDUC303/MEDI303</b>	<b>Theater, Cinema, and Society in East Asia - F</b> Credits: 2 see RC300-1 for course information	Ping Fu
<b>GRAD313/RJ300-1 /EDUC312/MEDI313</b>	<b>Theater, Cinema and Society in East Asia - S</b> Credits: 2 see RJ300-1 for course information	Yoshiko Shioya
<b>GRAD401</b>	<b>Graduate MFA Seminar - F</b> Credit: 4 Interdisciplinary in topic and approach, this seminar will give students a chance to make connections between media and develop collaborations. It will provide a forum for students to talk about their work critically with one another and to view their art in the context of historical and cultural forces. Members of the arts faculty along with second year MFA students will teach this course. The specific topic or them will vary from term to term. This seminar is required for all MFA students all four terms. <i>To be scheduled</i>	To Be Announced
<b>GRAD504/RE504 /EDUC504/MEDI504</b>	<b>Advanced Web Environments for Education</b> Credits: 4 see RE504 for course information	Isabel Borrás

## HISTORY

HIST101

**The New Order in Europe, 1789-1918 - F**

David Luebke

Credit: 4

This course introduces students to a period dominated by tensions between emerging ethnic nation-states and among the social classes within them. Topics of discussion will include: the nineteenth century balance of power; patterns and consequences of industrialization; the liberal revolutions of 1789, 1830 and 1848; the emergence of workers' movements; the rise of "scientific racism" and political anti-semitism; the "third wave" of European imperialism in the late nineteenth century; and the origins of World War One. The course begins and ends with political and military upheavals that framed the longest periods of peace in European history: the French Revolution, the Napoleonic conquests, and the "Great War" of 1914-1918.

Tu Fr 10:30am - 11:50am

HIST102/ENV108

**Politics and Society - F**

Mansour Farhang

Credit: 4

This course is designed to probe the nature of politics as conflict and as public purpose. It emphasizes reciprocal relationships among the polity, economy and society and provides a range of analytic and normative perspectives on the concepts of justice, citizenship and common good. The course material focuses on the perennial issues of politics and reviews the ways in which different systems of governance try to deal with them. Subtopics include questions of political legitimacy and identity in the modern state; class, gender, race, religion and ethnicity as sources of conflict and cooperation; and the interrelationship between politics and broader cultural environment.

Tu Fr 1:30pm - 2:50pm

HIST201

**Rites of Spring: Europe and the Great War - F**

David Luebke

Credit: 4

The "Great War" of 1914-1918 not only terminated one of the longest continuous periods of peace in western Europe, but threw the continent into utter disarray socially and culturally as well. Although special attention is devoted to more traditional, historical questions of cause and effect, the course adopts multiple approaches to understanding the social and cultural backdrop against which the great conflagration played out. Topics will include: modernism and cultural pessimism at the fin-de-siècle, the "Dreyfus Affair" and the rise of modern political antisemitism, debates surrounding the "Fischer Thesis" of imperial German war aims, war literature and modern memory, the social and economic consequences of demobilization, and Klaus Theweleit's controversial arguments concerning the birth of fascist mentality from the crucible of post-war Revolution.

**Prerequisite:** Coursework in history, modern literature, or by permission of instructor

Tu Fr 1:30pm - 2:50pm

HIST202/ENV1202

**Global Perspectives On Culture And Environment - F**

Mansour Farhang

Credit: 4

This course is designed to probe the ways in which contemporary societies are trying to adapt their mindsets and organizing concepts to the emerging features of global change/global environment. It explores the worldwide 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 more complex, the approach of the course is multidisciplinary and the search for viable solutions focuses on both governmental and nongovernmental initiatives. A term paper relating an aspect of the global environmental movement to a specific local context would be required of all students taking the course for credit.

Th 1:30pm - 4:20pm

HIST211

**City, Ville, Stadt, Città: The Urban Experience in Europe, 1000-1850 - S**

David Luebke

Credit: 4

The great medievalist, Henri Pirenne, once suggested that prior to the year 1000 there were, for all intents and purposes, no cities in Europe. By 1850, the subcontinent had become one of the most urbanized landscapes on earth. What caused this transformation, and how did it affect the lives of ordinary people? This course scans the evolution of urban environments, from early medieval "episcopal capitals" to the emergence of proletarian industrial cities in the late eighteenth and nineteenth centuries, with a special focus on that high medieval and Renaissance era of urban political dominance in Europe, characterized by Hansa on the Baltic and burgeoning commercial centers along the Italian littoral. Throughout, the emphasis will be on urban social relations and cultures: how, for example, cities caused social categories to be redefined, how urban milieux reconfigured patterns of cultural interaction. In this connection, special attention will be devoted to how the arrangement of urban space (in ritual, for example) defined the lives and cultures of city-folk.

**Prerequisite:** Some work in history, politics, anthropology or by permission of instructor

Mo Th 10:30am - 11:50am



**HIST212****Reform and Revolution in France, 1714-1798 - S**

David Luebke

**Credit: 4**

With the benefit of hindsight, few events seem so inevitable as the French Revolution. Yet the French Revolution erupted during a period of profound social change as well as economic, intellectual, and political reform. For the past thirty years or so, historians have exposed the French Revolution, its causes, course, and consequences, to a thorough-going re-evaluation that has opened as many new questions as it settled old ones. In large part, these debates have now run their course, and historians are now beginning to experiment with new modes of inquiry. We will sample all of these many approaches as we examine the sequence of events that led to the destruction of a political system that had existed, in one form or another, for nearly a millennium. Topics of discussion will include: bourgeois challenges to the established social order; "aristocratic reactions" and "aristocratic revolts" during the late eighteenth century; the social milieu and ideological impact of Enlightenment; the texture of royal government; the crisis of royal finances; the nature and meaning of 1789; the social origins and political agenda of the revolutionary elite; the structure of the Terror; and the revolutionary transformation of culture.

**Prerequisite:** Some work in history, politics, anthropology or by permission of instructor  
*Tu Fr 10:30am - 11:50am*

**HIST213/ENVI213****Human Rights - S**

Mansour Farhang

**Credit: 4**

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.

*Tu 1:30pm - 4:20pm*

**HIST214/MEDI213  
/ENVI214****Politics And Public Opinion - S**

Mansour Farhang

**Credit: 4**

This course is designed to probe the role of public opinion in the politics and government of modern states. It focuses on questions involved in how individuals perceive the world, think about it, and express their preferences. The approach is comparative and the course material consists of historical as well as theoretical and empirical studies. Topics include socialization and values, conflict and consensus, participation and apathy, discontent and protest, campaigns and elections, elite influence and the media, the scope and quality of public discourse, and the impact of mass attitudes on public policy.

*Th 1:30pm - 4:20pm*

**HIST216/RS250-2****Derechos Humanos en América Latina - S**

Carol Meyer

**Credit: 1**

see RS250-2 for course information

**HIST301****History of Crime - F**

David Luebke

**Credit: 4**

This course investigates problems of historical source-analysis and interpretation through studies of crime, that "moment when a culture fails in its own terms," in European past. Taking Michel Foucault's seminal *Discipline and Punish* as its point of departure, readings will address the changing relationship between transformations in dominant social norms and resulting (re)definitions of deviance (up to and including rebellion) from the "formation of a persecuting society" late Middle Ages, through the early modern "Theater of Terror" to Beccaria's "enlightened" and Bentham's utilitarian assaults on ancien régime criminology. Special attention will be devoted both to changing understandings of the body as a source of criminality and an object of criminal discipline, and to transformations in criminality resulting from urbanization and the tendency of early modern society to rigidify, hierarchialize, and marginalize. Throughout, the course will address the methodological problem of uncovering the "dark figure" common to all studies of crime in history.

**Prerequisite:** intermediate work in history, anthropology, or by permission of instructor  
*We 9:00am - 11:50am*

**HIST302/RF300-5****Chants et Poèmes Révolutionnaires - F**

To Be Announced

**Credit: 2**

see RF300-5 for course information

## IMPROVISATION (DANCE, MUSIC)

IMPR101/COMP101  
/PERF110**Dance Intensive - Beginners - F**Credit: 4  
see PERF110 for course information

Terry Creach; Tom Farrell

IMPR110

**Dance Improvisation - Beginner / Intermediate - S**

Susan Sgorbati

Credit: 4

This course will explore the intensive investigation of individual movement forms. Students will begin to build their own movement vocabularies and learn how to participate in and create group structures. Elements such as focus, space, contact, and imagery will be examined. Text and sound scores will also be available. Students will learn how to devise a movement score and direct other students in the work. Different methods of tapping movement sources will also be experienced: anatomical, gestural, meditative, environmental, architectural, and structural. Improvisation as a vehicle for the performance of meaning and learning will be the focus. Students will be expected to attend Dance Workshop.

A Lab (assistance in a dance production) is also required).

Tu Fr 10:30am - 11:50am VAPA E303 Studio and

Th 4:30pm - 6:00pm VAPA Martha Hill

IMPR201/COMP202  
/PERF201**Dance Intensive — Intermediate - F**

Dana Reitz

Credit: 4

see PERF201 for course information

IMPR301/COMP301  
/PERF301**Dance Intensive — Advanced - F**

Susan Sgorbati; Peggy Florin

Credit: 4

see PERF301 for course information

IMPR302

**Advanced Improvisation Ensemble -F, S**

Milford Graves

Credit: 4

The primary concern of this ensemble is to teach the student how to prehear sound, and not to only perform music constructed on preconceived mechanical procedures (finger habits). All tonal constructs used in this ensemble are based on their stimulating potential—i.e., to enhance and evoke the students improvising ability. Resource material that will be used in this ensemble consists of original and traditional compositions, and various melodies and solo excerpts from the literature of the African diaspora; especially that which has had a profound effect on the more influential musicians of this music. The general environment of this ensemble will seriously simulate the manners of a professional ensemble. The attitude of the student should be that they are preparing for a major concert performance. Mediocrity will not be tolerated in this ensemble.

**Prerequisite:** Permission of the instructor

Intermediate/Advanced

Tu 7:30pm - 9:30pm Jennings 301

## INSTRUMENTS

INST101

**Musical Instruments Tutorials and Ensembles -F, S**

Music Faculty and Teachers of Instruments

Credit: 2 (This course can be taken for 2 - 4 credits)

Tutorials consisting of individual lessons of one hour per week and Ensembles will be available for qualified students with appropriate instructors:

Please note: All music students are required to attend 7 sessions each semester of Music Workshop, a weekly forum for students to perform, and to have compositions read by both students and faculty.

Requirement: Freshmen who are approved to take instrumental lessons for 4 credits need to also take "Music, in practice" (See description for "Music, in practice")

Flute Tutorials/Flute Ensemble

Violin and Viola Tutorials/Chamber Music Ensemble

Cello Tutorials/Chamber Music Ensemble

Bass and Electric Bass Tutorials

Guitar Tutorials

Saxophone, Clarinet and Jazz Piano Tutorials, Jazz Repertoire Ensemble

Trumpet Tutorials

Piano Tutorials

Conducting

Lessons will address the fundamentals of conducting a musical ensemble, focusing on the connection between physical gesture, musical analysis, musical and other forms of communication, and practical preparatory studies as needed. Work with small ensembles will be arranged, and individual projects of special interest to you will be used as starting points for both performance and study. Basic performance skills on an instrument or voice are necessary.

To be scheduled Jennings



- INST102 Beginning Piano (Group Tutorial) -F, S** (this course can be taken for 2 - 4 credits) Marianne Finckel  
**Credit: 2**  
 A class for learning the piano from the beginning or nearly first steps. Starting with exploring the keyboard, the group will cope with rhythm, aural perception and music reading as well as a theoretical approach through scales and knowledge of the construction of the instrument.  
*To be scheduled Jennings 232*
- INST103 Clarinet and Saxophone Tutorials -F, S** Gunnar Schonbeck  
**Credit: 0**  
 Open to all students.  
*Th 12:30pm - 2:50pm Commons Theatre*
- INST104 Trumpet Tutorial -F, S**  
**Credit: 2**  
 Fundamentals of trumpet will be examined by utilizing classical technique studies, and applications in performance according to levels of the participants. Requirement: Freshmen who would like to take instrumental lessons for 4 credits need to also take "Music, in practice" (See description for "Music, in practice." MUSC101)  
**Prerequisite:** Instrument, ability to play rudiments.  
 Open to all students.  
*Times to be scheduled Jennings 214*
- INST105 Violin and Viola Tutorial -F, S**  
**Credit: 2**  
 A study of violin technique and literature at all levels. A study of viola technique and literature at all levels.  
 Open to all students  
*Times to be scheduled Jennings 134*
- INST106 Instrument Tutorials -F, S** Gunnar Schonbeck  
**Credit: 0**  
 Open to all students.  
*Th 8:00am - 9:00am Commons Theatre*
- INST107 Guitar Tutorials -F, S**  
**Credit: 2**  
 Individual guitar lessons with a concentration in technique, repertoire, and various musical aspects meeting the needs of the individual student.  
 Requirement: Freshmen who would like to take instrumental lessons for 4 credits need to also take "Music, in practice." (See description for "Music, in practice" MUSC101)  
 Open to all students  
*Th Fr Jennings 216*
- INST108 Piano Tutorials -F, S**  
**Credit: 2**  
 Individual instruction in piano Requirement: Freshmen who would like to take instrumental lessons for 4 credits need to also take "Music, in practice." (See description for "Music, in practice" MUSC101)  
 Open to all students  
*To be scheduled Jennings 224*
- INST109 Bass and Electric Bass Tutorials -F, S**  
**Credit: 2**  
 Beginning to advanced lessons in bass technique and appropriate theory. Requirement: Freshman who would like to take Instrumental Lessons for 4 credits need to also take "Music, in practice" (See description for "Music, in practice" MUSC101)  
 Open to all students  
*Mo Tu, to be scheduled Jennings 335A*
- INST110 Cello Tutorial -F, S**  
**Credit: 2**  
 Individual instruction in cello. Requirement: Freshmen who would like to take instrumental lessons for 4 credits need to also take "Music, in practice." (See description for "Music, in practice" MUSC101)  
 Open to all students  
*Th, to be scheduled Jennings 237*

- INST111 Flute Tutorial -F, S**  
**Credit: 2**  
 Individual lessons concentrate on tone production, warm-up exercises, technical etudes, and repertoire. Requirement: Freshmen who would like to take instrumental lessons for 4 credits need to also take "Music, in practice." (See description for "Music, in practice" MUSC101)  
 Open to all students  
*To be scheduled Jennings 335D*
- INST112 Clarinet Tutorial -F, S**  
**Credit: 2**  
 Study of clarinet technique and repertoire with an emphasis on tone production, dexterity, reading skills and improvisation. Requirement: Freshmen who would like to take instrumental lessons for 4 credits need to also take "Music, in practice." (See description for "Music, in practice" MUSC101).  
 Open to all students  
*To be Scheduled Jennings 335A*
- INST113 Saxophone Tutorial -F, S**  
**Credit: 2**  
 Study of saxophone technique and standard repertoire (jazz or classical), with an emphasis on tone production, dexterity, reading skills and improvisation. Requirement: Freshmen who would like to take instrumental lessons for 4 credits need to also take "Music, in practice." (See description for "Music, in practice" MUSC101)  
 Open to all students
- INST114 Jazz Piano Tutorial - F, S**  
**Credit: 2**  
 Study of piano and jazz repertoire, with an emphasis on chord voicings and scales, rhythms and harmonic progressions, jazz phrasing and improvisation. Requirement: Freshmen who would like to take instrumental lessons for 4 credits need to also take "Music, in practice." (See description for "Music, in practice" MUSC101)  
 Open to all students  
 To be scheduled
- INST115 Musical Instruments, Design and Construction - F, S**  
**Credit: 0**  
 Practical studies of the uses and functions of musical instruments in various cultures. One class per week and four hours of laboratory to be scheduled.  
 Open to all students  
*Th 9:00 AM 10:20AM Commons Theatre*  
 Gunnar Schonbeck
- INST201 Percussion Tutorial (Group Tutorials) - F, S**  
**Credit: 4**  
 The material dealt with in this tutorial will be on an intermediate and/or advanced level, relative to how each student performed in Introduction to Percussion. A more detailed study of language and drum pneumatic syllables and its relationship to melodic scales and patterns will be fully explored. Complex polyrhythms and polymeters of African music and Jazz drumming will be comparatively analyzed. The modern function of the drummers responsibility of being a melodic player, as well as being an astute ensemble performer, will be highly dealt with. Primary learning objective in this course is to develop each students individual-creative expression-istic capability—and to increase their intuitiveness—and adaptogenic qualities to participate in spontaneous and improvised music/activities. Each student is expected to participate, at least to some degree, in the advanced ensemble—which meets for two hours, once a week. Students are required to compose three to four percussion compositions for the term.  
**Prerequisite:** Introduction to Percussion  
 Intermediate/Advance  
*Tu We, to be scheduled Jennings 301*  
 Milford Graves
- INST202 Individual or Group Tutorials in Piano -F, S**  
**Credit: 2 (This course can be taken for 2 - 4 credits)**  
 A study of the keyboard and its performance techniques. An exploration of the musical literature for the instrument. Regular practice is required and attendance at group meetings and/or at Music Workshop for performance practice.  
**Prerequisite:** 2 to 3 years piano study.  
*To be scheduled Jennings 232*  
 Marianne Finckel



- INST203 Individual or Small Group Tutorials in Harpsichord -F, S** Marianne Finckel  
**Credit: 2** (This course can be taken for 2 - 4 credits)  
 A study of this keyboard and its performance techniques. An exploration of the musical literature for the instrument. Problems of tuning will be explored and practiced. Regular practice will be expected as well as attendance at group meetings and/or Music Workshop for performance practice.  
**Prerequisite:** A beginning knowledge of piano playing  
 Intermediate, Advanced  
*To be scheduled Jennings 232*
- INST204 Individual or Group Tutorials In Piano Accompaniment with Voice - F, S** Marianne Finckel  
**Credit: 4**  
 Relationship of the piano to the voice, wind or string instruments in team playing. Ensemble at two pianos. Regular practice is required and attendance at group meetings and/or Music Workshop for performance practice.  
**Prerequisite:** 2 - 3 years piano work Intermediate, Advanced  
*To be scheduled Jennings 232*
- INST205 Vocal Accompaniment and Coaching (Tutorials) - F, S** Marianne Finckel  
**Credit: 2** (This course can be taken for 2 - 4 credits)  
 A limited number of single or group tutorials are available for the study and performance of vocal literature. We will explore the literature appropriate to the student's capabilities and interests and perform representative samplings in music workshop. There will be reading required re the composers involved and their works.  
**Prerequisite:** Present vocal study  
 Intermediate, Advanced  
*To be scheduled Jennings 232*

## LIGHTING

- LIGT101 The Lighting Idea: Introduction to Lighting Design — Beginning Level - F** Michael Giannitti  
**Credit: 4**  
 Students in this class will experience the lighting design process directly by working through the initial phases of a lighting design. After working to increase their sensitivity to light and exploring the controllable properties of light, students will learn basic drafting techniques and then be asked to apply all of the material covered, to a lighting design project. A lighting lab is required with this course.  
 \*\*Rooms vary by day.  
*Mo Th 9:00am - 10:20am VAPA E315 Martha Hill and D205\*\**
- LIGT201 Lighting Design & Practice (Intermediate) - F** Michael Giannitti  
**Credit: 4**  
 In this intermediate level course each student will fully experience lighting design by becoming a lighting designer for a production. Working from the beginning of the process through to a realized production, the class will move students toward discovery of more complex lighting design solutions for more difficult design problems.  
 A lighting lab is required.  
**Prerequisites:** The Lighting Idea: Introduction to Lighting Design.  
*Th 1:30pm - 4:00pm VAPA E315 Studio*
- LIGT211/DANT213 /CSTU211 Light, Movement, and Clothes (Intermediate) - S** Michael Giannitti; Dana Reitz;  
 Daniel Michaelson  
**Credit: 4**  
 Dancers and designers consider the look of the whole, working collaboratively to investigate the interrelationships among light, movement, and costumes. Explorations will be structured for both formal theatrical contexts and informal studio situations as well as found environments. All students will be actively involved in making movement and in designing lighting and costumes as well as learning by closely observing the work of others.  
 Students will be expected to attend Dance Workshop.  
 A Lab (assistance in a dance production) is also required).  
 Open to students with some experience in dance, theater, visual arts, and/or costume design / lighting design.  
*Mo Th 10:30am - 12:30pm VAPA Martha Hill and Th 4:30pm - 6:00pm VAPA Martha Hill*

## L I T E R A T U R E

- LITR101 Passages - F** Stephen Sandy  
**Credit: 4**  
 A study of a variety of texts central to an understanding of Western literature and our ideas of selfhood. Plausible texts will include four or five of the following: *Nietzsche, The Birth of Tragedy*; *The Book of Job*; Djuna Barnes, *Nightwood*; Plath, Lowell poems; James, *The Portrait of a Lady*; Camus, *The Myth of Sisyphus*. Discussion will be an outgrowth of close reading; the point is to consider these texts as compelling works of art by understanding their form and function and by taking them personally.  
**Prerequisite:** Permission of instructor  
*Mo Th 3:00pm - 4:20pm*
- LITR104 Generation to Generation: Parents and Children in Literature - F** Steven Cramer  
**Credit: 4**  
 This course explores, through literature, the family as our first society. We will read short stories, poems, autobiography, novels, and drama—all focusing on the family as the locus for conflict and reconciliation, and the source of identity. In addition to writing analytical essays, students will have the option to write retrospectively and introspectively about their own family patterns and stresses. Likely texts: *King Lear*; *Frankenstein*; Kafka's *The Metamorphosis*; Frank Conroy's *Stop-Time*; Toni Morrison's *The Bluest Eye*; Louise Glück's *Ararat*; plus selections by Freud, Steffens, Flannery O'Connor, Frank O'Connor, D.H. Lawrence, Yeats, Jonson, Roethke, Hayden, Williams, et al.  
*Mo Th 1:30pm - 2:50pm*
- LITR105 The Elect Nation in American Literature - F** Anne Winters  
**Credit: 4**  
 We will survey the idea, still potent in a mutated form at the close of the twentieth century, of America as a covenant nation. We'll follow this idea through several centuries of American literature, beginning with John Winthrop's model of a community bound by love but visited by sacred afflictions, and with the psychology of Fallen Man in Jonathan Edwards' "Sinners in the Hands of an Angry God." We will briefly consider the Enlightenment rehandling of the American idea (in Benjamin Franklin), and then its revisioning in Hawthorne's *The Scarlet Letter*, followed by the extraordinary evocation of the angry predestinating deity in Melville's *Moby Dick*. A brief look at Whitman's interpretation of the community of love, and then the extension of Whitman in Hart Crane's *The Bridge*; we'll also read Robert Lowell's mordant meditations on the psychic underside of Puritanism and of contemporary patriotism, and Faulkner's critique of covenantal thinking in the light of racism in *Go Down, Moses*. One eccentric outsider's interpretation of the effect of Puritanism on American selves, sexualities and national identity will be provided by D. H. Lawrence.  
*Tu Fr 1:30pm - 2:50pm*
- LITR106/DRAM102 Unbalanced World/Unbalanced Art (Beginning Level) - F** Bill Reichblum  
**Credit: 4**  
 What is the connection between changing governmental structures, social mores and individual aspirations with the development of theatrical art? This course investigates the plays and societies from the end of the Renaissance to the end of the nineteenth century: a vibrant time of politics, communal action and solitary dreams. Each class meeting will explore one play, its theatrical genesis and impact.  
*Tu Fr 10:30am - 11:50am*
- LITR107 Introductory Level Literature Course** To Be Announced  
**Credit: 4**  
 An additional introductory level literature course will be announced.  
*To be scheduled*
- LITR110 A Study of the Essay: A Reading Course - S** Edward Hoagland  
**Credit: 4**  
 We will use two anthologies and several collections of personal essays to get at how different writers have managed to use this most conversational or belle-lettrist, light or polemic, witty yet intimate and confessional or heartfelt of prose literary forms.  
*To be scheduled*



- LITR111 Literature of the Spirit - S** Roland Merullo  
**Credit: 4**  
 The reading list for this course is not finalized as yet, but will likely include, among other works: *The Razor's Edge* by Somerset Maugham; *I and Thou* by Martin Buber; *Narcissus and Goldmund* by Herman Hesse; *The Book of Job*; a sampling of contemporary writings by Muslim, Buddhist, Christian, and Jewish thinkers. The emphasis will be on class discussion rather than lectures. There will be several papers, as well as an in-class presentation and an in-class writing assignment. Students will be encouraged to explore the reading material in a way that relates it to their own lives, rather than as a scholarly exercise.  
 Open to all students with preference given to first year students and to those whose plans include some study of religion.  
*Tu Fr 3:00pm - 4:20pm*
- LITR112 The Underworld Passage - S** Anne Winters  
**Credit: 4**  
 We will read classical and later narrations of the passage through the horrors of the Underworld, exploring the mutations of this theme from early fertility religion to mystic allegory, from epic adventure into its ultimate psychological and spiritual developments. Following our motif from its first Stone Age traces, with their fertility aspects and their bridges to the classical period in the Orphic and Eleusinian mysteries, we will move to Middle Eastern readings: the Sumerian descent of the goddess Inanna and the Gilgamesh. Beginning with the Homeric Hymn to Demeter, also describing a goddess' descent, and selections from the *Odyssey*, we will move into Greek myth, including some implications of the handling of the Oedipus myth in Sophocles. One topic of inquiry will be the different aspirations of male and female underworld journeys: Inanna and Demeter contrasted to Odysseus and Aeneas. After reading Virgil's *Aeneid* we will move to Biblical readings, including Jonah, a canonical gospel, and an excerpt from the apocryphal Gospel of Nicodemus. We will close with a reading of Dante's *Inferno*, and as a modern postscript Marie Cardinal's autobiographical *The Words to Say It*, a modern French feminist's account of a psychic descent and reintegration. Note: Discussion will not be restricted to the central theme but will cover all aspects and literary values of our texts.  
*Tu Fr 1:30pm - 2:50pm*
- LITR113 The ABC of Reading - S** Verlyn Klinkenborg  
**Credit: 4**  
 This course is a reading workshop and, at the same time, an introductory study of literature. Using an eclectic set of writings drawn from English, American and European literature, from the seventeenth century to the present, we'll explore the character of close literary reading with special focus on the nature of "difficulty" as an historical and philosophical problem. But this is decidedly not a course in literary theory. It will be an attempt to discuss, as usefully and pragmatically as possible, an art of which we are all practitioners, an art that tends to be taken for granted in most literature courses. This course will have a workshop format, which is to say that it will depend heavily on student writing, some of which will serve as part of our reading curriculum. My premise is that a true understanding of the nature of reading springs from the act of writing, and vice versa.  
*To be scheduled*
- LITR114/DRAM111 Theatricalization of 20th Century Style and Content (Beginning Level) - S** Bill Reichblum  
**Credit: 4**  
 Theatre in this century has been both a touchstone for the various artistic disciplines and a reaction against those other disciplines. This course investigates the various styles and content of dramatic literature in the twentieth century. Each class meeting will explore some of the visual, poetic, literary and theatrical experiments of this century which have informed the genesis of the plays and the possibilities of productions.  
*Tu Fr 10:30am - 11:50am*
- LITR201 Scriptures: Vicissitudes of Biblical Religion - F** Anne Winters  
**Credit: 4**  
 A reading course in the Bible, whose influence on art, literature and theater continues and even increases in our own time. We'll give attention to historical backgrounds, but focus on the interchange of revelation, revision and theological mutation that shaped the Bible over the centuries in which it was written. After some attention to prefigurations of Biblical patterns in prehistory and in other religions of the ancient Near East, we will read intensively in the Hebrew scriptures: Pentateuch, Prophets and other writings. We'll then briefly survey intertestamental developments before continuing with the Gospels (also considering some current revisionary readings of the events of Christ's life), concluding with Paul's epistles and the apocalyptic visions of the Book of Revelations.  
**Prerequisite:** One or more courses in literature or social studies involving analytic papers  
*Mo Th 1:30pm - 2:50pm*
- LITR202/DRAM201 Dramatic Theory and Philosophical Practice (Intermediate/Advanced Level) - F** Bill Reichblum  
**Credit: 4**  
 see DRAM201 for course information



**LITR203/PSYC202  
/MIND202****Some of the Great Psychologists - F**

Susan Engel

Credit: 4

see PSYC202 for course information

**LITR204****Whitman, A Discussion - F**

Mary Oliver

Credit: 2

Our primary purpose, through reading and discussion, will be to develop a sturdy idea of Whitman in terms of his style and his primary statements. This is not so simple as it sounds, and I do not intend, necessarily, that the class should come to any rigid agreement. As our greatest and most American poet of the 19th century, and the 20th century also, Whitman must be seen anew through the lens of each generation, for his poems are not texts so much as they are parts of a powerful dialogue—they are responses of beauty and import, to every reader who keeps a serious appointment with them. All great writing can make you wiser; Whitman can change your life. We will read *Song of Myself*, the 1855 version especially, examples from the prose pieces *Specimen Days*, and as many of the later longer poems (*Crossing Brooklyn Ferry*, *When Lilac Last in the Dooryard Bloom'd*, etc.) as we can.

**Prerequisite:** Must have some familiarity with the style of poets such as Wordsworth, Tennyson, Longfellow, and Whittier. This class will begin on Monday, September 30.

Mo Th 10:30am - 11:50am

**LITR210****A Study of James Joyce - S**

Roland Merullo

Credit: 4

In this course we will read *Portrait of the Artist as a Young Man*, *Dubliners*, *Ulysses*, and sections of *Finnegan's Wake*, as well as a limited amount of secondary source material. In addition to three papers, there will likely be an in-class presentation and in-class writing assignments. The emphasis will be on class discussion rather than lectures. In both their essays and class comments, students will be expected to take the material to heart, rather than to engage in a dry, analytic dissection. No one will be admitted to the course without at least two previous literature courses.

**Prerequisite:** Two terms of literature classes

Tu Fr 10:30am - 11:50am

**LITR212****Representations of the City in Modernism - S**

Anne Winters

Credit: 4

This course concentrates on the way cities were envisioned in international Modernist art and literature. After reviewing some influential and highly gendered imaginings of the city in Greek drama, the Bible and Dante, we'll look at Whitman's *Leaves of Grass*, his contemporary Baudelaire's representation of Paris, focusing on the feminization of the city and the sensibility of the male flâneur, or urban stroller. We'll relate the London of Eliot's *The Waste Land* backward and forward among these texts, and study a new inflection of the city in Zola's *Nana* and probably in one novel by Balzac. We'll also read Virginia Woolf's *Mrs. Dalloway* and explore the possibility of a female flâneur. We'll look at some painters and photographers of the twenties who were affected by these earlier energies, including the artists around Alfred Stieglitz in New York. Films, which strongly influenced artists as well as writers, will include at a minimum Charlie Chaplin and Fritz Lang. We'll conclude with a poet indebted to many of the preceding and to Chaplin's movies, Hart Crane. Critical readings in Walter Benjamin and others. Note: Knowledge of foreign languages is NOT required for this course, but a supplementary course will be available for those who wish to do additional work in French.

**Prerequisite:** Courses in literature or social studies involving analytic papers

Mo Th 1:30pm - 2:50pm

**LITR213****Edgar Allan Poe - An Inextinguishable Light - S**

Mary Oliver

Credit: 2

Poe is generally and loosely described as a writer of romantic, impossible, frightening, even macabre tales. What elements in his stories make so many have this view? Do we agree? What else, what more precious metals, might we find if we look for them? What about hope, fortitude, admiration for the universe? Are they not also here among the lyrical paragraphs, the maelstroms and the dungeons? As foils for discussion, participants will be asked to read a few stories not by Poe before the class begins. Of Poe himself, we will read a selection of both poems and stories as we undertake a discussion of his style, his themes, and his loyalty to these themes; we will talk also about his life and how much a knowledge of that life helps or hinders us in understanding his work. As with Whitman, I have no expectation that we all will, or should, come to the same conclusions. I think only this—that something keeps breathing in Poe's darkness, and each of us, looking to see what it is, will deepen the general discussion. Required preliminary reading: Kafka's *Metamorphosis* and James' *The Turn of the Screw*. (This list may be extended.) Text for the class: The Library of America edition of Poe's work.

To be scheduled



LITR301

**The Epic Tradition - F**

Stephen Sandy

**Credit: 4**

Homer's two epic poems are the foundation of Western literature. Together with Virgil's Aeneid, they are central to us still, compelling texts which 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 will be the text and an active reader, willing to speak of his or her responses to the work at hand. The goal of the course 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 will attempt 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 will read the first half of Robert Fitzgerald's translation of this poem.

**Prerequisite:** Previous work in literature, permission of instructor

Mo Th 10:30am - 11:50am

LITR310

**Shakespeare: The Four Major Tragedies - S**

Steven Cramer

**Credit: 4**

In this course we will immerse ourselves in Hamlet, Othello, King Lear, and Macbeth, studying them from a number a different viewpoints: as richly complex poetry, as living drama, as revelatory texts of Elizabethan culture. In addition to reading each play numerous times and viewing performances on video, we will sample the vast critical literature on these plays—from Hazlitt and Coleridge through Heilman to Greenblatt—both to deepen our responses to the plays themselves and to get some sense of the Shakespeare "industry" as it applies to these works. A willingness to pay minute attention to poetic language—painstakingly, slowly, repeatedly—is a must for enjoying this course.

**Prerequisite:** At least two introductory literature courses

Mo Th 1:30pm - 2:50pm

LITR311

**English Fiction from Sterne to Early Dickens - S**

Verlyn Klinkenborg

**Credit: 4**

This is a reading course that covers the volatile period in English fiction stretching from Sterne's Tristram Shandy to Dickens's Pickwick Papers. Among the great glories of this reading list are works by Jane Austen and Walter Scott. We'll have an opportunity to discuss the novel of manners, the historical novel, and, to a lesser extent, the gothic strain in English fiction. We will also devote our attention to the character of the shifts in English prose over this period.

Th 9:00am - 11:50am

LITR312

**Keats and Stevens - S**

Steven Cramer

**Credit: 4**

John Keats and Wallace Stevens represent supreme examples of the sensory imagination. Each poet uses metaphors as if they were ideas and ideas as if they were metaphors. For each, "the greatest poverty is not to live/in a physical world." Keats's explorations of the relation between sensation and thought—especially in the great odes—are prophetically modern and central to Stevens's poetry. Indeed, it could be argued that Stevens spent much of his poetic life "rewriting" Keats. This course explores the work of these two poets separated by a century but intimately connected by shared assumptions about the power of figurative language and the primacy of the imagination. In addition to the major poems by both poets, we will read selections from Keats' letters and essays from Stevens' *The Necessary Angel*. Careful reading, a willingness to pay attention to poetic textures, and informed participation in class discussion are required.

**Prerequisite:** At least two introductory literature courses

Mo Th 3:00pm - 4:20pm

LITR313/DRAM311

**Magic, Spirit and Knowledge: A Faust Seminar (Advanced Level) - S**

Bill Reichblum

**Credit: 4**

This course takes one story and its theme — a man pursuing knowledge and experience makes a pact with the devil — to investigate artistic expression and cultural definitions of nationality and spirituality. Source material includes plays, novels, short stories, poems, paintings, drawings, operas and symphonic music. The course culminates with the students' own versions of the Faust story — in performance, showings, writings or critical essays.

**Prerequisites:** Previous literature and/or music and/or art, and/or theatre history

We 9:45 am - 12:00 pm



**LITR314****The Tenth Muse - S**

Stephen Sandy

**Credit: 4**

"The measure blood beats out"—this line of Louise Bogan may signal parameters of identity and specialness that the woman's viewpoint offers, "the stricter mould," in Elinor Wylie's phrase, "that makes [the woman's experience] singular." The course will read poems by American masters from the Puritans (Anne Bradstreet), the 18th century (Phillis Wheatley), 19th century (Emily Dickinson), and concentrate on the compelling poetry written by women in our own time: H.D., Marianne Moore, Elinor Wylie, Sylvia Plath, Louise Bogan, Adrienne Rich, Amy Clampitt, Marilyn Hacker, and more.

**Prerequisite:** Previous work in literature, permission of instructor

*MoTh 1:30pm - 2:50pm*

**M A T H E M A T I C S****MATH101****Calculus I - F**

Jerald Bope

**Credit: 4**

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.

**Prerequisites:** High school level algebra and trigonometry

*Tu Fr 1:30pm - 2:50pm Dickinson 239*

**MATH112****Calculus II - S**

Jerald Bope

**Credit: 4**

Calculus II expands upon the ideas of derivative and limit from Calculus I and develops the concepts and applications of the integral. As time permits, the topics of differential equations and Taylor series will be introduced. Use of computers and Mathematica will be incorporated into typical problem assignments, as well as more extensive projects. Specific topics covered will 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.

**Prerequisite:** Calculus I or permission of instructor

*MoTh 10:30am - 11:50am Dickinson 239*

**MATH301****Mathematical Probability - F**

Jerald Bope

**Credit: 4**

This course is an introduction to mathematical probability and its applications. Modern probability theory enables one to model real world phenomena with all of its inherent variation and has been used to explain and understand concepts such as Brownian motion, cellular automata, Monte Carlo simulation, and strategies in playing games. We will learn the ways in which mathematicians approach this field. Specific topics include: theoretical foundations, discrete and continuous random variables, distributions, expected value, moment generating functions, multivariate distributions, the law of large numbers, the limit theorems, Markov processes, and a great many applications.

**Prerequisites:** Calculus III (or Calculus I, II, and permission of instructor)

*Tu Fr 10:30am - 11:50am Dickinson 239*

**MATH311****Abstract Algebra**

Jerald Bope

**Credit: 4**

This course is an introduction to abstract algebra; primarily a study of groups, rings, and fields. Abstract algebra is ever more important in computer science, physics, chemistry, engineering, and data communications and it plays a central role in advanced mathematics. This course will be based upon concrete examples (with recurrent returns to concrete examples) and students will learn the theory, concepts, methods, and applications of algebra. A part of this knowledge is the ability to read, understand, devise, and write proofs. In addition to the study of groups, rings, and fields, students will gain an overview of the broad expanse of contemporary algebra as well as the historical motivation behind the development of algebra.

**Prerequisites:** Calculus II, or Mathematical Probability, or any advanced college mathematics course

*M, Th 1:30 - 2:50*



# MEDIA STUDIES PROGRAM GROUP

**MEDI100 Media Studies Program Group** Sally Sugarman; Tony Carruthers; Ruben Puentedura; David Luebke  
The educational goal of the faculty program group in Media Studies is to provide students 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 will provide both 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, it is hoped that the process of developing critical skills in media literacy will engage students with current problems and issues affecting the communities of Bennington, Vermont, and New England generally. In conceptual breadth and the synthesis of critical approaches with practical experience, the curriculum for media studies will transcend the conceptual limits that constrain conventional programs in communications at other colleges and universities. The curricular structure of the media studies will be comprised of four principal elements: (a) core courses, (b) electives, (c) projects, and (d) practicums. Generally speaking, participants in the media studies program will devote the equivalent of three semesters' coursework toward completion of the degree (not counting "intensive works" and senior thesis projects).

<b>MEDI102/AUDI102 /ELEC102</b>	<b>Studio Sound Recording (Beginning Level) - F</b> Credit: 4 see AUDI102 for course information	Tom Farrell
<b>MEDI103/VIDE103</b>	<b>The Moving Image: Part I - F The Beginning of Cinema, TV, and Video Media</b> Credit: 4 see VIDE103 for course information	Tony Carruthers
<b>MEDI111/VIDE111</b>	<b>The Moving Image: Part II - S Inter Media Connections with Computer Applications of the Moving Image</b> Credit: 4 see VIDE111 for course information	Tony Carruthers
<b>MEDI201/VIDE201</b>	<b>On The Town - F</b> Credit: 4 see VIDE201 for course information	Tony Carruthers
<b>MEDI202/RS250-1</b>	<b>Del Papel a la Pantalla - F</b> Credit: 1 see RS250-1 for course information	Carol Meyer
<b>MEDI203/WRIT202</b>	<b>Style and Tone in Non-Fiction Writing - F</b> Credit: 4 see WRIT202 for course information	Wayne Hoffmann-Ogier
<b>MEDI204/CPUT202</b>	<b>Human Interface Design I: Fundamentals of a Theory - F</b> Credits: 4 see CPUT202 for course information	Ruben Puentedura
<b>MEDI211/SCUL212Street/ /PERF212</b>	<b>Art/Performance - Intermediate/Advanced - S</b> Credit: 4 see PERF212 for course information	Terry Creach; Tony Carruthers; Sue Rees
<b>MEDI212/VIDE211</b>	<b>Guilty Pleasures - S</b> Credit: 4 see VIDE211 for course information	Tony Carruthers; Ruben Puentedura; Dean Snyder
<b>MEDI213/HIST214 /ENVI214</b>	<b>Politics And Public Opinion - S</b> Credit: 4 see HIST214 for course information	Mansour Farhang

<b>MEDI214/CPUT211</b>	<b>Human Interface Design II: Advanced Research Projects - S</b> Credits: 4 see CPUT211 for course information	Ruben Puentedura
<b>MEDI301/VIDE301</b>	<b>Video Seminar: Theory, Practice - F</b> Credit: 4 see VIDE301 for course information	Tony Carruthers
<b>MEDI302/GRAD302 /CHIL301/EDUC302</b>	<b>Children, Books and Society - F</b> Credit: 4 see CHIL301 for course information	Sally Sugarman
<b>MEDI303/EDUC303/ RC300-1/GRAD303</b>	<b>Theater, Cinema, and Society in East Asia - F</b> Credit: 2 see RC300-1 for course information	Ping Fu
<b>MEDI311/RF300-6 /CHIL314</b>	<b>L'enfance au cinéma - S</b> Credit: 2 see RF300-6 for course information	To Be Announced
<b>MEDI312/RF300-7</b>	<b>Publicité et Identité Culturelle - S</b> Credit: 2 see RF300-7 for course information	Fatima Chajia
<b>MEDI313/RJ300-1 /EDUC312/GRAD313</b>	<b>Theater, Cinema, and Society in East Asia - S</b> Credit: 2 see RJ300-1 for course information	Yoshiko Shioya
<b>MEDI504/RE504 /EDUC504/GRAD504</b>	<b>Advanced Web Environments for Education - F</b> Credit: 4 see RE504 for course information	Isabel Borrás

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

### MIND100

#### 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 will have 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. It is equally true that our insights will be of vital practical importance to professionals and consumers of these varied disciplines. There are three intertwined parts to the problem.

1) Developing a differentiated, rigorous vocabulary that allows us to identify general principles that govern the way people experience things and that simultaneously captures the unique and specific nature of each person's experience.

2) Identifying the ways in which our bodies cause our experience, studying how the brain, as a part of the body creates or mediates both psychological (mental) and physical (body) experiences. The relationship between mind and body is clearly a dynamic one. One potential line of inquiry might be to ask how we embody ideas, thoughts, or states of mind. In what way is mind an emergent property of the brain? How do actual experiences shape neuro-pathways? Can we learn to read bodies, our own and others, to gain insight into emotional, physiological and mental states? What kind of knowledge is already contained in the physical workings of the body itself? Is release a physical concept or a psychological or emotional one? Does how we move and how much we move cause us to heal? Is the body a temple to be held sacred, from a symbolic or philosophical point of view? Is the body the subject or the object?

3) Challenging notions of dualism and creating new integrative modes and theories of the nature of experience as defined within our bodies and minds.

The following courses would be appropriate for students interested in concentration in this program group.



<b>MIND101</b>	<b>Developmental and Physiological Perspectives: How We Sense and Experience the World (Beginning/Intermediate) - F</b> Susan Sgorbati; Trudy Carter Credit: 4 Phrases, e.g. "using our heads", suggest that understanding resides in our minds. This notion is now challenged. Understanding involves a multitude of physiological responses, and is not only located in our heads. In this course, we will study the anatomy and physiology of the nervous system, the endocrine system, the eye, the ear, and proprioception. We will make connections between sensing the world and the development of self. We will also review the changing perspectives of the mind/body split in medicine by examining how depression, substance use, and injuries of the joints and muscles affect our sense of ourselves in the world. Examples of some of the questions we will consider are : What is the definition of vision, or what does it mean "to see"? What creates equilibrium or a sense of balance? What is the experience of isolation vs. a sense of connection? Tu Fr 3:00pm - 4:20pm VAPA E303 Studio	
<b>MIND102/BIOL103</b>	<b>Women and Men: The Biology of the Sexes- F</b> Credits: 4 see BIOL103 for course information	Elizabeth Sherman
<b>MIND103/DANT103</b>	<b>Movement Practice (Contact Improvisation) Beginning -F, S</b> Credit: 1 see DANT103 for course information	Felice Wolfzahn
<b>MIND104/DANT104</b>	<b>Movement Practice (Tai Ji) Beginners - F</b> Credit: 1 see DANT104 for course information	Scott Carino
<b>MIND105/BIOL101 /ENV105</b>	<b>Biology I: Cells, Genes, and Energy - F</b> Credit: 4 see BIOL101 for course information	Michael Mishkind
<b>MIND106/DANT102</b>	<b>Experiential Anatomy Beginning/Intermediate - F</b> Credit: 4 An in-depth exploration of the skeletal system, in relation to its alignment and muscular support. Utilizing exercises in imagery, breathing, and movement, the student will focus on the function and relationship of the bones. Drawing, touch, and partner work will support the study, as well as input and instruction from body work practitioner Laura Gates Carlson. Mo Th 1:30pm - 3:30pm VAPA E303 Studio	Peggy Florin; Laura Gates Carlson
<b>MIND107/PHIL102</b>	<b>Philosophy's Bete Noire, or Cartesian Dualism and its Discontents (Intermediate) - F</b> Credit: 4 see PHIL102 for course information	Margaret Wood
<b>MIND108/PSYC103 /CHIL102</b>	<b>Infancy: An Introduction to Developmental Psychology - F</b> Credit: 4 see PSYC103 for course information	Elizabeth Tingley
<b>MIND109/MUSC103</b>	<b>Influence of Music/Holistic Healing for the Musicians and Listeners -F, S</b> Credit: 2 see MUSC103 for course information	Milford Graves
<b>MIND111/DANT111</b>	<b>Mind, Brain, Body: The Study of Experience: The Muscular System - S</b> Credit: 4 This course will examine how the locations of the skeletal muscles are related to the movements they produce. We will also look at how muscles interact to produce movement. Students will be expected to identify the locations of major skeletal muscles of the body region and describe the action of each muscle. There will also be lab experiments and experiential work in order that students can explore their own physical structure and how it works. We will also spend time on the prevention of injuries, the nature of joint and muscular problems, and techniques for healing. Applications of this work to movement studies, sports, and everyday posture and activity will be discussed. This is a beginning course and is recommended for all students interested in The Study of Experience (Mind/Body/Brain) program group. <b>Prerequisites:</b> Experiential Anatomy or equivalent Tu Fr 3:00pm - 4:20pm VAPA E303 Studio	Susan Sgorbati; Peggy Florin

<b>MIND202/LITR203 /PSYC202</b>	<b>Some of the Great Psychologists - F</b> Credit: 4 see PSYC202 for course information	Susan Engel
<b>MIND203/EDUC202 /PSYC203</b>	<b>The Science and Art of Teaching - F</b> Credit: 4 see PSYC203 for course information	Susan Engel
<b>MIND204/DANT204</b>	<b>Movement Practice (Tai Ji) Intermediate - F</b> Credit: 1 see DANT204 for course information	Scott Carino
<b>MIND205/BIOL201</b>	<b>Cell Biology - F</b> Credit: 4 see BIOL201 for course information	Michael Mishkind
<b>MIND206/BIOL202 /EDUC203</b>	<b>The Genetics Project - F</b> Credit: 2 see BIOL202 for course information	Michael Mishkind
<b>MIND211/VOIC211</b>	<b>Shake, Resonate, and Roar (Intermediate) - S</b> Credit: 4 see VOIC211 for course information	Janis Young
<b>MIND213/CHIL213 /PSYC213</b>	<b>Studying the Lives of Children - S</b> Credit: 4 see PSYC213 for course information	Susan Engel
<b>MIND301/PSYC301</b>	<b>Psychological Theory and Psychotherapy - F</b> Credit: 4 see PSYC301 for course information	Elizabeth Tingley
<b>MIND311/CHIL311 /EDUC313</b>	<b>Creativity and Children's Learning - S</b> Credit: 4 see CHIL311 for course information	Sally Sugarman

## MUSIC THEORY AND HISTORY

<b>MUSC101</b>	<b>Music, in practice - F</b> Credit: 2 This course is a required lab for freshmen taking instrumental lessons for 4 credits or improvisation for 4 credits. It will meet twice a week for one hour. Students will be placed in one of three sections according to the length of time they have studied a musical instrument (from beginners to experienced.) Along with work on musical fundamentals, including ear training and the use of musical notation, students will improvise, compose for a variety of instruments, and work on projects in the electronic music studio with Randall Neal. Open to all other interested students by permission of instructor. <i>Mo Th 1:30pm - 2:30pm Jennings 118/AS and We Th 10:30am - 11:30am Jennings 232/MF</i>	Allen Shawn; Marianne Finckel
<b>MUSC102</b>	<b>Arnold Schoenberg - F</b> Credit: 4 This course will trace the musical evolution of one of this century's greatest composers, while also placing special emphasis on his connections to the visual arts, poetry, drama and sacred texts. Among the topics to be discussed will be Schoenberg's paintings in relationship to the expressionist movement of Kokoshka, Kandinsky and Klee; Schoenberg and Judaism; and Schoenberg as a dramatic composer. The class will follow Schoenberg's musical development from the lush romanticism of <i>Verklärte Nacht</i> through his period of "free atonality" to the development of the twelve tone method. Works to be studied will include <i>Pierrot Lunaire</i> , <i>Erwartung</i> , <i>Five Pieces for Orchestra</i> , <i>Serenade</i> , <i>Suite for Piano</i> , <i>Moses und Aron</i> , <i>Kol Nidre</i> , <i>Ode to Napoleon</i> , <i>a Survivor from Warsaw</i> , and the <i>String Trio</i> . Student work will consist of listening and reading assignments, a journal of notes, one large paper, and one additional project. <b>Prerequisite:</b> Permission of the instructor Open to all students <i>Mo Th 10:30am - 11:50am Jennings 118</i>	Allen Shawn



**MUSC103/MIND109****Influence of Music/Holistic Healing for the Musicians and Listeners -F, S** Milford Graves**Credit: 2**

Course material will include: an analysis of two ancient Middle Eastern texts (Sāadyah's Kitab and Al-Kindi's Risala fi fīazja 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 will also study herbology, nutrition, acupuncture, etc., and how it relates to the musician and listener. The primary objective and learning experience of this course is to expose each student to an holistic overview of various philosophies—and experiences of other people/that, potentially may serve to enhance their own spiritual and intellectual growth.

**Prerequisite:** Permission of the Instructor

Open to all students.

We 9:00am - 10:20am Jennings 301

**MUSC202****Musicianship - F**

To Be Announced

**Credit: 2**

This course builds pathways to an inner connection with music. The course focuses on developing a complex of rhythmic and aural skills through participation in an active mind-body workshop. Group rhythmic and vocal exercises build both individual and ensemble skills. Aural recognition and dictation combine with written notation. Sight-singing is explored and the basics of conducting introduced. Hand percussion will be used. Compositional models drawn from a multi-cultural perspective will be presented for group exercises written in class. Students may supplement class work with work in the computer assisted instruction studio.

Open 2nd, 3rd and 4th year students.

Fr 2:00pm - 4:00pm Jennings 203

**MUSC301/COMP303****Special Topics in Music, Group Tutorials -F, S**

Allen Shawn

**Credit: 4**

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 with an in-depth study of music.

**Prerequisite:** Permission of the instructor

Advanced

To be scheduled Jennings 118 &amp; 130

**MUSC303/RG300-2****Arnold Schönberg: The Texts - F**

Nicholas Lasoff

**Credit: 1**

see RG300-2 for course information

**MUSC304/COMP304****Composition Tutorial****Credit: 4**

A special residency with composer Tobias Picker will be offered.

To be scheduled

**P A I N T I N G****PAIT101****Introduction to Studio Art: Painting - F**

To Be Announced

**Credit: 4**

This course will stress the fundamentals of painting in conjunction with drawing. Specific projects will be assigned with the purpose of seeing how the same assignment might be interpreted through other media such as architecture, ceramics, moving image, photography, and sculpture. Practicing artists in painting, sculpture, ceramics, photography, moving images and architecture—offer an extended course concentrating not only upon their particular craft but also on problems pertaining to art in general. The class meets for two sessions, one on Tuesday, and one two hour session on Friday. The two hour component is a drawing section and is taught by graduate assistants.

Both sessions are required.

Tu 1:00pm - 5:00pm VAPA D202 and Fr 1:30pm - 3:30pm VAPA TBA

**PAIT110****Beginning Painting - S**

To Be Announced

**Credit: 4**

This course is similar to the fall term Intro Painting course, but takes a more in-depth approach to the basic fundamentals of painting. The use of traditional painting materials and techniques as well as developing subject matter will be stressed through assigned projects.

Tu 1:00pm - 5:00pm VAPA D202

- PAIT201 Intermediate Painting - F, S** To Be Announced  
**Credit: 4**  
 PRIMARILY INTENDED FOR SOPHOMORES. This course will stress the fundamental skills in painting. Assigned projects, in-class work and out of class work, discussions of contemporary issues and critiques are its components. Conventional painting techniques will be emphasized in this course.  
**Prerequisites:** Introduction to Studio Art: Painting, or Beginning Painting.  
*Mo 1:30pm - 4:20pm VAPA B205*
- PAIT202 Intermediate Painting - F, S** Andrew Spence  
**Credit: 4**  
 THIS CLASS IS PRIMARILY INTENDED FOR JUNIORS, who have begun to develop a painting vocabulary. Students in this class will learn to think in visual terms and develop a better understanding of their own work. Weekly critiques and discussions about the practice of painting will periodically include slide presentations of contemporary paintings and relevant art exhibitions. There will also be individual critiques with the instructor.  
**Prerequisites:** Introduction to Studio Art: Painting or Beginning Painting plus one semester of Intermediate Painting or by permission of the instructor.  
*We 9:00am - 11:50am VAPA D202*
- PAIT203 Intermediate Painting - F** Susanna Heller  
**Credit: 4**  
 (Primarily intended for Juniors) This class will focus on the development of an independent style of painting and a means of working for each student. Learning to follow through ideas from conception through to the conclusion of the painting is pivotal in the growth of a painter. Through one on one critiques and class critiques students will learn to talk about their work, and they will develop a greater awareness of how, what and why they do what they do. Growth and change in painting style will be encouraged. A deeper sense of the history of painting and it's useful application in strengthening the student's work, will be achieved through slide and video viewing and through library research.  
**Prerequisite:** Beginning Painting and the permission of the instructor.  
*We 6:00pm - 9:00pm VAPA B205*
- PAIT301 Senior Painting - F, S** Andrew Spence  
**Credit: 4**  
 This course is designed to prepare students for painting independently. Student work will be addressed within the context of individual development as well as through issues concerning painters and painting. Contemporary exhibitions will be reviewed in slide form. Group discussion and critiques will be the format of this class.  
**Prerequisites:** Intermediate Sophomore and Junior Painting or by permission of the instructor.  
*Tu 3:00pm - 5:50pm VAPA B205*
- PAIT302 Senior Painting Tutorial - F, S** Susanna Heller  
**Credit: 4**  
 Students will be developing their own body of work; working mostly independently. There will be weekly one hour critiques with faculty, as well as periodical group critiques. The students will do research (reading and writing on art-critical topics). I will show slides and visit museums with them. They will also present a brief slide talk to the class.  
**Prerequisite:** Two terms of Intermediate Painting.  
*Th 9:00am - 11:50am VAPA B205*

## PERFORMANCE (DANCE, DRAMA, MUSIC)

- PERF100 Dance Workshop**  
**Credit: 0**  
 Workshop is geared to the active showing and discussing of new work, including its performance and production.  
 Dance Workshop is a required component for every student taking a 4-credit dance course.  
*Th 4:30pm - 5:50pm VAPA Martha Hill*
- PERF101 Drama Forum**  
**Credit: 0**  
 Not a course.  
 This is an open-ended workshop structured into the weekly schedule to be used by faculty and students as desired and covering such areas as guest artists, experimental acting, alternative acting exercises, showing of scenes and work-in-progress, videos—in fact any idea not normally covered in the curriculum. Central to this workshop will be the use of this time as a dialogue forum for critical issues involving all (students and faculty).  
*Mo 4:30pm - 5:50pm Lester Martin*



**PERF102/ELEC105****Music Workshop -F, S**

Credit: 0

Please note: All music students are required to attend 7 sessions each semester of Music Workshop, a weekly forum for students to perform, and to have compositions read by both students and faculty. Every month there will be a Performance Workshop for Music, Dance and Drama combined.

Open to all students.

Th 4:30pm - 5:50pm Carriage Barn and VAPA

**PERF103****Introduction to Percussion -F, S**

Milford Graves

Credit: 4

The purpose of this workshop is to introduce and provide each student with the necessary theory and practical methods—to properly perform African, Asian and Afro-American/America's percussion music. The primary focus in this workshop will be on rhythmic counting and proper hand coordination—that is 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 instruments. There is two hours per week of classroom study/work, and each student is expected to practice and listen to percussion music 12-15 hours a week.

Open to all students.

Tu 1:00pm - 2:50pm Jennings 301

**PERF104****Sage City Symphony (Community Orchestra) -F, S**

Music Faculty

Credit: 0

Sage City Symphony is a community organization which 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. If you are interested in participating please contact, Marianne Finckel, on campus representative through Ext. 211.

There will be 2 concerts a term—rehearsals are Sunday evenings at 6:15

Open to all students

Su 6:15pm - 9:00pm

**PERF106****Experimental Orchestra - F, S**

Gunnar Schonbeck

Credit: 0

No previous musical background of any kind is required, but any performance skills that the student may have, whether rudimentary or advanced, will be valuable in this course. Full participation necessary. Music studies in the course will principally be materials prepared especially for the experimental orchestra.

Open to all students

Th 4:30pm - 5:50pm Commons Theatre

**PERF107****Ethnic Chamber Music - F, S**

Gunnar Schonbeck

Credit: 0

The study of music of small groups in ethnic cultures (Balinese, Javanese, Turkish, etc.). Performance on authentic musical instruments and copies.

Open to all students

Th 3:00pm - 4:20pm Commons Theatre

**PERF108****Music for the Mentally and Physically Handicapped -F, S**

Gunnar Schonbeck

Credit: 0

Performance and group study of musical expression by performing on the instruments in Commons. How to integrate sophisticated musical background with those with little or no experience.

Open to all students

Th 10:30am - 12:30pm Commons Theatre

**PERF109****Chorus -F, S**

To Be Announced

Credit: 2

The Chorus provides an opportunity for group vocal expression. Students learn basic singing skills and experience ensemble music-making. The singer learns independence by singing as a member of a section and by working with smaller groups of voices. Music reading is developed through experience as well as through exercises within the rehearsal. Members are exposed to and participate in the great choral repertoire of more than 500 years.

Open to all students.

Level: Mixed

Tu Fr 3:00pm - 4:20pm Jennings 136

**PERF110/IMPR101  
/COMP101**
**Dance Intensive - Beginners - F**

Terry Creach; Tom Farrell

**Credit: 4**

For those students who have a serious interest in dance. Class sessions will be comprised primarily of improvisational work and technique practice leading to compositions and in-class showings of material. Readings and video will focus on contemporary technique practices and performance artists. Students will be expected to take all three classes plus Dance Workshop.

A Lab (assistance in a dance production) is also required.

Mo We 10:30am - 12:30pm VAPA E303 Studio and Th 4:30pm - 5:50pm VAPA Martha Hill

**PERF111**
**Opera Production - S**

Ida Faiella; Jean Randich

**Credit: 0**

Production of a Kurt Weill/Bertolt Brecht Opera

Open to all students by audition

**PERF201/IMPR201  
/COMP202**
**Dance Intensive — Intermediate - F**

Dana Reitz

**Credit: 4**

For those students who have a serious interest in dance. From technique to performance — lessons include studies in anatomy, technique, musicality, improvisation, composition, performance and production. Students will be expected to attend Dance Workshop.

A lab (assistance in a dance production) is also required.

**Prerequisites:** At least one beginning course in dance

Mo Th 1:00pm - 2:50pm VAPA E320 & Martha Hill and Th 4:30pm - 5:50pm VAPA Martha Hill

**PERF202**
**Producing Your Own Work - Intermediate/Advanced - F**

Terry Creach; Dana Reitz

**Credit: 2**

This course will address issues of presentation, or getting one's work out to an audience. Topics for discussion include describing the work, finding or building the audience for it and considering the most effective setting for presentation. Students will research pathways to sponsorship, funding, and non-monetary support for their art, produce work samples or portfolios, and create budgets, proposals, and support materials.

**Prerequisites:** Prior work in dance/drama/music toward the completion of at least one performance piece.

Tu 3:00pm - 5:00pm Seminar TBA

**PERF203**
**Brecht/Weill: A Study in Modern Musical Political Theater - F  
(Intermediate/Advanced Level)**

Jean Randich; Ida Faiella

**Credit: 4**

This course charts the collaboration of epic dramatist, Bertolt Brecht, with the composer, Kurt Weill, closely exploring the theory, history, and theatrical practice behind such works as *Happy End*, *Three Penny Opera*, *Mahagonny*, and *The Seven Deadly Sins*. Beginning with *Baal*, and Brecht's origins in Expressionism, we will study the themes and dramatic motifs that evolve into epic theater, the use of music, *gestus*, and alienation. We will consider how other theatrical influences and politics impacted on the crucial role of music, performance style, and design. Students will be working on scenes and songs in class with the goal of honing a performance vocabulary and style for a production in the spring.

**Prerequisites:** Acting, voice, music, or permission of instructors.

Mo 6:00pm - 7:30pm Carriage B. Jennings 136 and We 10:30am - 11:50am Carriage B. Jennings 136

**PERF204**
**Chamber Music (Tutorial) -F, S** (This course can be taken for 2- 4 credits)

Music Faculty

**Credit: 2**

This performance course offers a study of chamber music from all periods.

Open to all students by permission of the instructors.

To be scheduled

**PERF205**
**Reading at Two Pianos (Group Tutorial) -F, S**

Marianne Finckel

**Credit: 2** (This course can be taken for 2- 4 credits)

This class will explore sight reading techniques and the literature written for or adaptable to two pianos. The class is open to intermediate as well as more advanced pianists.

**Prerequisites:** A basic level of piano playing

Open to intermediate/advanced pianists

To be scheduled Jennings 232

**PERF206**
**Jazz Repertoire Ensemble -F, S**

Bruce Williamson

**Credit: 2**

A small jazz ensemble (3 to 6 people) will learn and play works by well-known jazz composers such as Duke Ellington, Thelonius Monk, Horace Silver, Wayne Shorter, Miles Davis and others. Emphasis will be on group-progress arranging and improvised soloing.

Intermediate to Advanced

To be scheduled



**PERF207****Conducting - F**

Evan Bennett

**Credit: 2**

Lessons will address the fundamentals of conducting a musical ensemble, focusing on the connection between physical gesture, musical analysis, musical and other forms of communication, and practical preparatory studies as needed. Work with small ensembles will be arranged, and individual projects of special interest to you will be used as starting points for both performance and study. Basic performance skills on an instrument or voice are necessary.

**Prerequisites:** Basic performance skills on an instrument or voice are necessary.

Intermediate, Advanced

*To be scheduled*

**PERF211****Dance Touring Project - Intermediate/Advanced - S**

Terry Creach; Michael Giannitti

**Credit: 4**

Students in Dance will form a touring group for the presentation of dance works at sites in the New England Region. Performance venues to be arranged. Students will be responsible for the organization of all elements of production from advance publicity to performance including tour itinerary, lighting, sound, costumes, and programs. Class sessions will be used for rehearsals and tour planning. The touring repertory will be selected by students, in consultation with Dance Faculty. Students will be expected to attend Dance Workshop.

A Lab (assistance in a dance production) is also required.

**Prerequisites:** By permission of instructor

*We 9:00am - 10:20am VAPA E303 Studio and Th 4:30pm - 6:00pm VAPA Martha Hill*

**PERF212/MEDI211  
/SCUL212****Street/Art/Performance - Intermediate/Advanced - S**

Terry Creach; Tony Carruthers; Sue Rees

**Credit: 4**

This class will be concerned with visual and performance works produced for a public forum — for the street, for arcades, for malls. The main period of investigation will be from 1960 onward, but viewed from a context of works produced over the centuries in various public locations. The aim of the class will be to create works specifically for public or "everyday" situations and to address the social, political, religious, and architectural structures of the sites chosen. Through the creation of sculptural, video, and dance/performance works, students will examine issues of public and private and where those situations meet. Three preliminary "sketches" will be required over the first six weeks followed by three installations or showings of more developed works. A presentation on a historical event or performance will also be required. Students will work separately in sculpture, dance, and video with the respective instructors, with joint meetings of the three groups occurring on a regular basis. There will be an additional meeting for the viewing of materials of Fluxus, Judson Church Group, and other visual and performance artists.

**Prerequisites:** By permission of instructor.

*Tu 3:00pm - 5:00pm*

**PERF213****Dance Repertory - Intermediate/Advanced - S**

Peggy Florin

**Credit: 4**

Students will participate in the development and performance of a new choreographic work. Improvisation will be an important part of the process; in this way, the performers will help to shape the direction of the piece. We will investigate issues of performance with attention to the dynamics, rhythm, and phrasing of set material; we will explore how personal investment in material can fulfill and extend the choreography. Students will be expected to attend Dance Workshop.

A Lab (assistance in a dance production) is also required.

**Prerequisites:** Experience in dance

*Tu Fr 1:30pm - 2:50pm VAPA E220 Studio and Th 4:30pm - 6:00pm VAPA Martha Hill*

**PERF301/IMPR301  
/COMP301****Dance Intensive — Advanced - F**

Susan Sgorbati; Peggy Florin

**Credit: 4**

This course is designed for the advanced dancer, choreographer, and performer. One class each week will be devoted to the performance and investigation of individual movement styles in improvisational forms as well as an exploration of group structures. Another class will deal with choreography, and each student will be responsible for developing a composition as part of the class. The third class each week will be an examination of collaboration and production. This class will particularly look at the relationships of music and the environment (context) of the work. We will be specifically interested in the transformative process of idea and expression into physical and environmental meaning. Additional faculty will be Tom Farrell, Michael Giannitti and Sue Rees.

Students will be expected to attend Dance Workshop.

A Lab (assistance in a dance production) is also required.

**Prerequisites:** Beginning and Intermediate Dance Intensive

*Tu We 10:30am - 12:15pm VAPA E320 Studio and Th 4:30pm - 5:50pm VAPA Martha Hill*

**PERF302/RG300-1****Bertolt Brecht in den eigenen Worten (German Language Practicum) - F**

Nicholas Lasoff

**Credit: 1**

see RG300-1 for course information



**PERF311****Acting Seminar: The Actor in Performance (Advanced Level) - S**

Jean Randich

**Credit: 4**

The contemporary actor is exposed to and expected to perform in a variety of styles ranging from naturalism to non-linear prose and wordless performance pieces. This course will focus on three primary ways the work of the actor may be conceived — as self-expressive, as collaborative with an audience/community, and as representational — and the actor's ability to access all three of these modes during any one performance. We will be considering approaches to the actor's body and training, as well as strategies developed for performance artists.

A drama lab is required with this course.

**Prerequisites:** Acting II

We 9:30am - 12:20pm VAPA D207/D208 Studio

**PERF312/COMP312****Advanced Dance Composition & Performance - S**

Dana Reitz

**Credit: 4**

The intention of this class is to examine issues involved in the performance of one's own work as well as that of others. Discussions will be centered around the development of individual style, phrasing, focus, dynamic, etc. Students will perform their own work, the work of other students, and the work directed by the instructor. Students will be expected to perform in studio showings, workshops, and in the final concert. Students will be expected to attend a Dance Workshop.

A Lab (assistance in a dance production) is also required.

**Prerequisites:** Completion of intermediate work in dance, and permission of the instructor.

Mo Th 1:30pm - 4:00pm VAPA E320 & Martha Hill and Th 4:30pm - 6:00pm VAPA Martha Hill

**PERF313/RG300-3****Phonetics and Translation for Performers - S**

Nicholas Lasoff

**Credit: 2**

see RG300-3 for course information

**PHILOSOPHY****PHIL101/ENV109****American Philosophy - F**

Carlin Romano

**Credit: 4**

Like philosophy in France, Germany and other countries, American Philosophy exhibits characteristics inseparable from American culture as a whole. From Jonathan Edwards to William James to Richard Rorty, American Philosophy displays elements of extreme individualism and pragmatism that have sometimes been seen as definitive of philosophy in America. This course examines the tradition of American Philosophy by studying such figures as Emerson, Thoreau, Dewey, James, Santayana, Quine, Rorty and Davidson, and also by reading about the development of American Philosophy in its historical context.

Tu Fr 1:30pm - 2:50pm

**PHIL102/MIND107****Philosophy's Bete Noire, or Cartesian Dualism and its Discontents (Intermediate) - F**

Margaret Wood

**Credit: 4**

"If a lion could talk, we could not understand him." —Wittgenstein

"The body is to be compared, not to a physical object, but rather to a work of art." —Merleau-Ponty

"But of course, the reduction of pain to its physical reality still leaves the subjective experience of pain unreduced..." —Searle

"We are moving toward a future world where no one will say 'I'm in pain,' but rather 'My C-fibres are firing.'" —Rorty

At the heart of these statements is the continuing struggle with a complex of ideas about the nature of mind and body and their relationship that has befuddled, inspired, and vexed philosophers since Descartes set the terms of the discussion more than 300 years ago. Descartes' Meditations will be our point of reference for identifying some of the major themes of modern thought and culture, including mind-body dualism, the tension between human existence as lived and the world as scientifically observed and systematized, the question of the "irreducibility" of consciousness and the privacy of subjective experience. Through our engagement with recent and contemporary philosophers we will join what is often a most lively debate (what is it like to be a bat? thought experiments such as "the brain in the vat," and other philosophical devices). Literary works will supplement and enhance our understanding of the philosophic issues. Selections from Descartes, Cavell, Wittgenstein, Nagel, Searle, Merleau-Ponty, Kafka, others.

Tu Fr 1:30pm - 2:50pm



**PHIL111/ENV113****Jurisprudence - S**

Carlin Romano

**Credit: 4**

Jurisprudence, the more traditional name for philosophy of law, also differs from the latter subject in taking a broader anthropological and historical view of philosophical problems posed by law. Why should we obey laws with which we disagree? What is the relation between law and such concepts as authority, consent, force, custom and morality? This course examines such issues, drawing on the work of modern analytic philosophers of law such as Hart, Dworkin and Walzer, but also on the writings of anthropologists and historians of the law such as Maine, Hoebel and Pospisil.

Tu Fr 1:30pm - 2:50pm

**PHIL201****Metaphor and Philosophy - F**

Carlin Romano

**Credit: 4**

At the heart of much modern skepticism about the ability of philosophy to deliver "right answers" is the problem of metaphor - the image that suggests multiple meanings. Modern thinkers such as Derrida and Wittgenstein note the figurative character of philosophical language (e.g., a "legitimate" position) and see it as a barrier to truth. At the same time, philosophers of art often view the metaphorical quality of art as a powerful enabler of truth. This course explores the concept of metaphor in its relation to philosophy and art, drawing on such thinkers as Derrida, de Man, Ricoeur, Rorty, Ortony and Kittay.

We 9:00am 11:50am

**PHIL214****Danto and the Philosophy of Art - S**

Carlin Romano

**Credit: 4**

Philosophy of art, or aesthetics, examines such concepts as beauty, interpretation, criticism, representation, metaphor, and musical and artistic meaning. Although once largely restricted to painting and music, aesthetics increasingly ranges into film and literature and continues to ponder the overarching question in the field: What is art, and can there ever be rules for recognizing it? Arthur Danto, professor emeritus of philosophy at Columbia University and art critic of The Nation, is the most distinguished philosopher of art in the United States. After surveying traditional positions and thinkers in the field, we will undertake a close reading of Danto's theory, expressed in such books as *The Transfiguration of the Commonplace*, that art depends on interpretation, and not vice versa.

We 9:00am 11:50am

**P H O T O G R A P H Y****PHOT101****Introduction to Studio Art: Photography - F**

To Be Announced

**Credit: 4**

Practicing artists in painting, sculpture, ceramics, photography, moving images and architecture—offer an extended course concentrating not only upon their particular craft but also on problems pertaining to art in general. The class meets for two sessions, one on Tuesday, and one two hour session on Friday. The two hour component is a drawing section and is taught by graduate assistants.

Both sessions are required.

Tu 1:00 pm 5:00 pm VAPA Basic Darkroom VAPA B205

**PHOT102****19th Century Photography History and Issues Survey - F**

To Be Announced

**Credit: 0**

The course description for this class will appear in a supplement. This class is a component of Introductory Photography and for new students in Advanced Photography.

*To be scheduled*

**PHOT211****Intermediate Photography - S**

To Be Announced

**Credit: 4**

The course description for this class will appear in a supplement.

*To be scheduled*

**PHOT212****20th Century Photography History and Issues Survey - S**

To Be Announced

**Credit: 0**

The course description for the class will appear in a supplement. This class is a component of Intermediate Photography and for new students in Advanced Photography.

*To be scheduled*

**PHOT301****Advanced Photography - F**

To Be Announced

**Credit: 4**

The course description for this class will appear in a supplement.

*To be scheduled*

- PHOT302 Independent Photography Tutorial - F,S** To Be Announced  
 Credit: 4  
 The course description for this class will appear in a supplement.  
*To be scheduled*
- PHOT303 Digital Imagery Tutorial - F,S** To Be Announced  
 Credit: 4  
 The course description for this class will appear in a supplement.  
*To be scheduled*

## PHYSICS AND ASTRONOMY

- PHYS101 Explorations in Physics - F** Norman Derby  
 Credit: 2  
 This short course is an introduction to the basic concepts of physics: Newtonian mechanics, electromagnetism, thermodynamics, optics, and atomic theory. The approach will be as conceptual as possible with the use of mathematics kept to a minimum. There will be demonstrations of phenomena and hands-on activities at each class. There will be written assignments to describe and analyze the activities performed in class as well as 3 brief papers summarizing and complementing the reading assignments. (This course meets for the first 12 weeks of the semester). Open to all students  
*Mo Th 10:30am - 11:50am*
- PHYS102 Astronomy - F** Norman Derby  
 Credit: 3  
 This is a course in descriptive astronomy which traces the historical development of contemporary concepts of the universe. Beginning with a survey of the solar system, the course will continue with the study of stars and their evolution, investigating current ideas about the origins of normal stars and their development into white dwarfs, neutron stars and black holes. The final third of the course will focus on galaxies, near and far, and how they have molded our ideas of cosmology and the future of the universe. There will be a limited amount of field work in constellation identification and telescopic and photographic observations of the planets and brighter galaxies. Open to all students.  
*Mo Th 4:30pm - 5:50pm*
- PHYS201 Physics I - F** Norman Derby  
 Credit: 4  
 During the first 12 weeks of the semester, students in this course and Exploration in Physics will meet together twice a week to discuss the readings and take part in demonstrations and hands-on exploration activities. The last 3 weeks of the semester, will be devoted to a more detailed look at some aspects of Newtonian mechanics and an introduction to the special theory of relativity. Throughout the term, students in this class will receive homework problem assignments dealing with the more mathematical aspects of physics. Each week, they will also meet for an additional 3-hour period devoted to problem solving strategy and more extensive laboratory work.  
**Prerequisites:** High school algebra and trigonometry; students intending to continue in Physics II should be currently enrolled in calculus  
*Mo Th 10:30am - 11:50am and additional period to be scheduled*
- PHYS202 Astronomy & Astrophysics - F** Norman Derby  
 Credit: 4  
 This course will take many of the topics discussed in Astronomy and pursue them in much greater depth. Students in this course will be responsible for the material discussed in Astronomy and will be encouraged to attend those class meetings. Two additional meetings per week will be devoted to the physics and mathematics of selected phenomena, discussions of homework problem assignments, and practical work in computational and observational astronomy. A final project will be required.  
**Prerequisites:** Some previous knowledge of basic physics and calculus. (Additional hour to be scheduled)  
*Mo Th 3:00pm - 4:20pm*
- PHYS211 Physics II - S** Norman Derby  
 Credit: 4  
 During this semester we will treat the topics introduced in Physics I, particularly rotational motion, electromagnetic theory, and atomic phenomena at a much greater depth. Vector algebra and techniques of calculus will be used throughout the term. The laboratory will emphasize basic electronics and integrated circuits.  
**Prerequisites:** Physics I and one semester of calculus  
*Mo Th 10:30am - 11:50am and lab to be scheduled*



## PLAYWRITING

- PLAY101 Beginning Playwriting - F** Gladden Schrock  
**Credit: 4**  
 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 (Baker, Packard, Egri, Archer et al). The goal: the writing of original dramatic material (with select limited-production mounting a possibility, when appropriate.)  
*We 9:00am - 11:50am*
- PLAY201 Intermediate Playwriting -F, S** Gladden Schrock  
**Credit: 4**  
 For mid-level playwrights working towards completion of their first one-act or full-length plays. Special attention to structural sustainability and over-viewing dramatic action. Analytic discussion of both original work brought to class, and selection of existing plays, as may be technically pertinent to study.  
**Prerequisites:** Beginning Playwriting (and interview & review of work by instructor)  
*Mo Th 10:30am - 11:50pm*
- PLAY301 Advanced Playwriting Tutorial -F, S** Gladden Schrock  
**Credit: 4**  
 For students working at the advanced level, having shown capacity for writing quality, sustainable full-length work, who are highly self-motivated. This is a master-class format to which the work is brought and discussed in depth.  
**Prerequisites:** Intermediate Playwriting (and interview with instructor, with submitted material)  
*To be scheduled*

## PRINTMAKING / LITHOGRAPHY

- PRIN110 Beginning Printmaking - S** Catherine Mosley  
**Credit: 4**  
 This course introduces the student to several different forms of printmaking, including monoprinting, block printing and etching. Certain themes will be coordinated with other intro classes in order to expand the group critique experience.  
*Tu 1:00pm - 5:00pm VAPA Printmaking Studio*
- PRIN201 Etching Workshop - F** Catherine Mosley  
**Credit: 4**  
 This class covers most methods of intaglio printmaking including line etching, aquatint, soft-ground and hard-ground as well as monoprinting and multiple plate color printing.  
*Th 9:00am - 11:50am VAPA Printmaking Studio*
- PRIN202 Introduction to the Artist's Book - F** Catherine Mosley  
**Credit: 4**  
 Each student in this class will produce a "livre d'artiste" using one or more methods of traditional printmaking. The emphasis will be on the visual illustration of a written text, which is either original or a collaboration with a writer of choice.  
**Prerequisites:** At least one prior printmaking course.  
*Fr 9:00am - 11:50am VAPA Printmaking Studio*
- PRIN210 Lithography Workshop - S** Catherine Mosley  
**Credit: 4**  
 This course includes both stone and plate litho as well as siligraphy and photo printing techniques. There is an emphasis on developing drawing skills as well as learning to process and print lithographs.  
**Prerequisites:** Beginning Printmaking.  
*Th 9:00am - 11:50am VAPA Printmaking Studio*
- PRIN301 Advanced Printmaking - F, S** Catherine Mosley  
**Credit: 4**  
 This class is for seniors and advanced juniors who are capable of working independently and have taken either etching workshop or litho workshop. There are regularly scheduled group critiques and students are expected to produce a body of work to exhibit in the senior art show.  
**Prerequisites:** Etching Workshop or Litho Workshop.  
*We 6:00pm - 9:00pm VAPA Printmaking Studio*

## PSYCHOLOGY

PSYC103/CHIL102  
/MIND108**Infancy: An Introduction to Developmental Psychology - F**

Elizabeth Tingley

Credit: 4

This course will introduce students to a developmental perspective in psychology. The first part of the course will be devoted to learning developmental theory and its place in the field of psychology as a whole. The rest of the course will be an application of developmental theories (e.g. Erikson, Piaget, Werner, Bowlby & Stern) to the first three years of life. We will examine the interplay of physiological/psychological (cognition and emotion) maturation and experiential factors in the infant's developing capacities to perceive, understand, communicate, express and operate in the world. Given that the mind of an infant is the ultimate "black box" another significant effort in the course will be to understand the subjective experience of the infant toddler.

Mo Th 10:30am - 11:50am

PSYC111

**Social Psychology - S**

Ron Cohen

Credit: 4

An examination of various psychological and sociological perspectives on the person, social interaction, social structure, and the relationships among them. Attention will focus 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. Students write four short papers on selected topics.

Mo Th 10:30am - 11:50am

PSYC201

**SHHH! The Social Construction of Silence - F**

Ron Cohen

Credit: 4

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 will facilitate 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 will be drawn from current theory and research in that discipline, and the allied disciplines of psychology and sociology. However, if silence is socially constructed, then it will be important to attend to its cultural and historical contexts; thus, relevant readings will also be drawn from the anthropological and historical literature, as well as from the mass media. Texts for the course are likely to include: Bauman, *Modernity and the Holocaust*; Jack, *Silencing the Self: Women and Depression*; Jaworski, *The Power of Silence: Social and Pragmatic Perspectives*; MacKinnon *Feminism Unmodified: Discourses on Life and Law*; Scott, *Domination and the Arts of Resistance: Hidden Transcripts*, and Tannen and Saville-Troike, *Perspectives on Silence*. Students may choose to write either one or two papers. Though the form of the research may vary, each paper must present the results of original research. Students are also expected to keep a journal in which they collect, record, and reflect on: (1) annotated bibliographic references to silence or silencing; (2) specific examples of "noticeable silences"; and (3) specific examples of "broken silences".

**Prerequisites:** One year of sustained work in social science, including Social Psychology, or a comparable introductory course in psychology. Open to other interested students by permission of instructor.

Mo Th 10:30am - 11:50am

**PSYC202/LITR203/MIND202 Some of the Great Psychologists - F**

Susan Engel

Credit: 4

In this course we will read some of the great psychologists: William James, Henry James, Sigmund Freud, Herman Melville, Leon Festinger, George Eliot, Charles Dickens, Jerome Bruner, and Jane Austen. These writers all identified fundamental problems of human experience: the tension between desire and reason, the power of money, the conflict between the rules of society and the unruliness of the inner life, and the costs and pleasures of personal freedom. In this course, we will read seminal works of these authors, identify and explore the dilemmas we read about, and discuss how and where the authors connect to and inform one another. Finally, we will talk about how to make sense of and use what these visionaries have been trying to tell us.

We 9:00am - 11:50am



**PSYC203/EDUC202  
/MIND203****The Science and Art of Teaching - F**

Susan Engel

**Credit: 4**

What does it mean to be a good teacher? Does scientific research have anything to tell us about the process of teaching? Are there ways of planning and reflecting on one's teaching that can help us continue to expand and deepen our teaching work? What is the art of teaching and how can you learn it? Are there fundamental principles of good teaching? What is the role of spontaneity in the classroom? Can teachers be experimenters? In this course we will read, discuss, and try a variety of ideas and approaches that will facilitate reflective and creative teaching. Readings will include John Dewey, Jerome Bruner, John Holt, Eleanor Duckworth, Robert Rosenthal and Lenore Jacobson, Howard Gardner, Michael Cole and Barbara Rogoff. Each student will be encouraged to identify common principles that underlie all good teaching, and also develop techniques and approaches that specifically fit what it is they want to teach, and who they want to teach.  
*Th 1:30pm - 4:20pm*

**PSYC211****Emotion and Development - S**

Elizabeth Tingley

**Credit: 4**

What are emotions? Are emotions innate and universal or are they cultural constructions? What is the relation between thought and feeling? What role does emotion play in social interaction? When, how and why do humans represent emotion in symbolic (i.e., aesthetic) ways? We will read traditional as well as contemporary theorists about emotion, including Darwin, James, Lazarus, Frijda, Ekman, Izard, Langer & Tompkins. We will also look at the developmental psychology literature concerning emotional "development", focusing on concepts such as emotional socialization, emotional understanding, acquisition of "complex" emotions, and stage related definitions of emotional competence.  
*Mo Th 10:30am - 11:50am*

**PSYC212****Language Acquisition - S**

Elizabeth Tingley

**Credit: 4**

This course will begin with a discussion of competing accounts of the task of language development (e.g. Chomsky & Pinker vs Bruner & Piaget.) We will examine the literature on prelinguistic communication and the phonological, semantic, syntactic and pragmatic systems in early language. The biology of language and the question of language as a species specific capacity will be covered. In addition to looking at normative development, we will also take up the question of individual differences in language development, those in particular related to language style, social class, gender and bilingualism. Prerequisite: some work in psychology or childhood studies or by permission of instructor  
*We 9:00am 11:50am*

**PSYC213/CHIL213  
/MIND213****Studying the Lives of Children - S**

Susan Engel

**Credit: 4**

What are children's lives like? How do they experience the world? Are there characteristics common to children across culture and history? How have people thought about children's lives, and how can we find out more? Why study children at all? In this course we will examine the experience of childhood. We will look at different methods of studying children's lives including reminiscence, interview, and observation. We will discuss the writings of: Daniel Stern, Jean Piaget, Robert Coles, Carolyn Steedman, Wole Soyinka, and Rumer Godden. We will see several films that portray the experience of childhood, including *Careful*, *He might Hear You*, *The Spirit of the Beehive*, and *Bicycle Thief*. We will conduct a collaborative research project of interviews with young children about their lives.  
*Th 1:30pm - 4:20pm*

Seminar

**PSYC301/MIND301****Psychological Theory and Psychotherapy - F**

Elizabeth Tingley

**Credit: 4**

This course will examine the post-Freudian and post-Skinnerian theoretical approaches to psychological intervention. Theories to be covered include interpersonal (e.g. Harry Stack Sullivan), object relations (e.g. Kohut, Fairbairn, Winnicott), ego (e.g. Hartmann & Erikson), humanistic—existential (e.g. Rogers, Perls, Frankl, May) and behavioral-cognitive approaches (e.g. Beck, Ellis, Mahoney.) Clinical practices derived from each theory will also be examined as well as available evidence concerning the effectiveness of the various psychotherapeutic approaches.

**Prerequisite:** Some work in psychological theories and/or study of psychopathology or by permission of instructor

*We 9:00am - 11:50am*

## SCULPTURE

- SCUL101 Sculpture Studio Seminar - F** Dean Snyder  
**Credit: 4**  
 This course is open to all students with an interest in discourse in sculpture practice. We will cover issues in studio via artists' writings, Smithson, Judd, Hess, Beuys, etc. Students will be required to produce a lecture and visual presentation on a living sculptor.  
*Tu 2:30pm - 5:00pm VAPA Sculpture Studio*
- SCUL102 Sculpture Studio - F, S** Dean Snyder  
**Credit: 4**  
 Sculpture students at all levels of experience in the discipline including beginner may enroll in this studio. The structure will be that of an ongoing workshop with some assignments and regular critical discussions. The sculpture studio seminar is required for all students in this studio and is a prerequisite for those that plan to take upper level courses in sculpture. We will work in all media and processes that our studios offer. Students will contract for 8 hours of studio time over the five available blocks of time. They are Tuesday 8:00 am to 12:00 pm and 1:00 pm to 5:00 pm; Wednesday 8:00 am to 12:00 pm; Thursday 8:00 am to 12:00 pm and 1:00 pm to 5:00 pm.  
*To be scheduled*
- SCUL111/ARCH111 /DRAW111/ENV112 Introduction to Studio Art: Architecture, Drawing, Sculpture - S**  
**"A Roof Over Your Head"** Sue Rees; Dean Snyder; To Be Announced  
**Credit: 4**  
 see ARCH111 for course information
- SCUL201/ACT1202 Metamorphosis: Actors, Objects and Space - F** Sue Rees; Bill Reichblum  
**Credit: 4**  
 Using actors and visual artists this class will be concerned with the alteration of material, structures or characters by the use of spatial distance, physical changes, objects, relationships, and use of text. Connections between an actor's presence with "stage" space or another actor will be explored in conjunction with the connection between an object and a space. The connection between an object to a figure will also be investigated. The students could work in a number of media for the construction of the objects using the catalyst of change as a basis. These changes occurring via placement, modes of interaction, narratives, mechanical/chemical change, lighting, shifting of objects, movement and physical action.  
 Both classes will meet from 1:30 to 2:50 on Tuesday with Sue's class continuing to 5:00 and Bill will meet with the actors on Friday from 1:30 to 2:50.  
 Both classes will meet on Friday from time to time.  
**Prerequisites:** For Actors: Completion of Fundamentals of Acting or by permission of the instructors. For Others: by permission of the instructor.  
*Tu 1:30pm - 5:00pm VAPA D204 and Fr 1:30pm 2:50pm VAPA D204*
- SCUL202 Automata - F** Sue Rees  
**Credit: 4**  
 This class will be concerned with the alteration of material, structures or figures by mechanical or other devices. Use of the computer to alter and automate objects would be included. Investigating the history of automata including robotics would be included, along with the implication of mechanized forms.  
**Prerequisites:** Permission of the instructor.  
*Tu 9:00am - 11:30am VAPA Sculpture Studio*
- SCUL203 Sculpture Seminar for Juniors and Seniors - F, S** Dean Snyder  
**Credit: 2**  
 This seminar is a critique based forum. We will look at and discuss student work in sculpture on a weekly basis. We will do readings in sculpture criticism including Have Hickey, Eleanor Heartley, Nancy Princenthal, etc. This is a year long course requirement for senior sculpture students. Seniors will be required to produce a slide lecture on their work in sculpture and sources of influence. Juniors will do an oral presentation with their semester's work in sculpture.  
**Prerequisites:** At least one year in Sculpture Studio Seminar.  
*Th 9:00am - 11:00am VAPA Sculpture Studio*



**SCUL211****Automata/Site Specific - S**

Sue Rees

Credit: 4

This class will be concerned with the alteration of material, structures or figures by mechanical or other devices. Use of the computer to alter and automate objects would be included. Investigating the history of automata including robotics would be included, along with the implication of mechanized forms. A further emphasis would be placed upon the placement/siting of these objects, and construction or defining of these spaces.

**Prerequisites:** Permission of instructor.

*Mo 1:30pm - 5:00pm VAPA Sculpture Studio*

**SCUL212/PERF212  
/MEDI211****Street/Art/Performance - Intermediate/Advanced - S**

Terry Creach; Tony Carruthers; Sue Rees

Credit: 4

see PERF212 for course information

**S E T   D E S I G N****SETD101****Introduction to Set Design - F**

Rob Odorisio; with Alan Del Vecchio

Credit: 4

This introductory course will take a look into the art of set design. Primarily a study of physical environments to dramatic literature, contemporary attitudes, and styles. Understanding of basic drawing, color theory, drafting and model making will be explored. A Stagecraft Practicum is included: (one section, taught by Alan Del Vecchio). A set related lab is required with this course.

**Prerequisites:** None

*We 9:00am - 12:30pm VAPA E315 Studio and Fr 10:00am - 11:50am VAPA Scene Shop*

**SETD211****Intermediate Set Design - S**

Rob Odorisio; with Alan Del Vecchio\*\*

Credit: 4

A continuation of set design, study of dramatic literature and contemporary plays - with more in-depth work on drawing, color theory, drafting, and model making as it pertains to the design process. A Stagecraft Practicum is included: (one section, taught by Alan Del Vecchio).

A set related lab is required with this course.

**Prerequisites:** Introduction to Set Design or by permission of instructor

*We 9:00am - 12:30pm VAPA E315 Studio and Fr 10:00am - 11:50am VAPA Scene Shop*

**SETD301****Advanced Set Design - F**

Rob Odorisio

Credit: 4

This advanced course will be an in depth study of design and practices of scenery for the theater. Development of a play from the script to the stage will be the major focus. Students will investigate a clear articulation of ideas to physical reality.

A lab is required with this course.

**Prerequisites:** Intermediate Set Design

*Th 1:30pm - 4:00pm VAPA E315 Studio*

**SETD311****Scene Painting / Design Analyses (Advanced Tutorial) - S**

Rob Odorisio

Credit: 4

This tutorial will focus on painting for the theater. Different painting techniques and methods will be explored. A scene painting lab will be required with this course.

**Prerequisites:** Advanced Set Design

*To be scheduled VAPA Scene Shop*

**S T A G E   M A N A G E M E N T****STAG101****Stage Management I - F**

To Be Announced

Credit: 4

This is an introductory course to stage management. We will concentrate on the production from beginning to end by following a production in class including a production script, ground plans, blocking, etc. This course is recommended for all students planning to take Directing.

A lab is required with this course.

*Tu Fr 10:30am - 11:50am*

**STAG201****Stage Management II - F, S**

To Be Announced

**Credit: 4**

This course provides students who already have completed an introductory course of Stage Management an opportunity to learn from experience by stage managing a project initiated by either a faculty member or a directing student. In addition to conducting group discussions on issues that arise throughout the rehearsal process, class time is spent reviewing topics in greater depth. Stage managing students will be expected to maintain a complete production script. They will also be expected to supervise fellow students, coordinate rehearsal schedules and keep an up-to-the-minute accurate production calendar. A stage management lab is required with this course.

**Prerequisites:** Stage Management I and permission of instructor

(Spring schedule will be Thursday 1:30pm - 4:00pm)

Fr 1:30pm 4:00pm Fall

**V I D E O****VIDE101/COMP102  
/AUDI101****Sound Scores: Music Literature, Composition, and Technology for Dance, Video, and Theater (Beginning/Intermediate) - F**

Tom Farrell

**Credit: 4**

see AUDI101 for course information

**VIDE103/MEDI103****The Moving Image: Part I - F The Beginning of Cinema, TV, and Video Media**

Tony Carruthers

**Credit: 4**

From flip books and perceptual toys to the development of a film grammar...from the beginnings of "Visual Radio" to the advent of the camcorder...the course will observe, discuss, and investigate the differences (and similarities) of representation in relation to the development of these media. The course will address some theoretical background, will include a weekly evening showing of film or video, and hands on work involving both video and graphic apparatus.

Tu 1:00pm - 5:00pm VAPA Video Studio, Viewing Room and Media Center

**VIDE111/MEDI111****The Moving Image: Part II - S Inter Media Connections with Computer Applications of the Moving Image**

Tony Carruthers

**Credit: 4**

Continuing the investigation of moving imagery into the area of computers—using Premier and other means of interfacing and redefining work which may have its foundation in video or film and extending to the CD. The first half of the semester will work in short projects and theory, the second half on more extended individual projects linking means of representation. Visual material will be shown one evening each week.

**Prerequisites:** Introduction to the Moving Image: Part I.

Tu 1:00pm - 5:00pm VAPA Video Room or Viewing Room Dickinson Media Center

**VIDE201/MEDI201****On The Town - F**

Tony Carruthers

**Credit: 4**

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. The first third of the class will be involved with restructuring the town and we will meet with some representatives of the community. In this period a variety of means of recording information will be investigated including use of camcorders. The next part of the term will be devoted to a quick defining of projects. Students will be asked to work in pairs. The remainder of the semester, roughly the last half will be the realization of these projects. The class will include a series of evening viewings of related video and films. This course will include sessions at CAT-TV.

**Prerequisites:** Permission of the instructor. A proposal will be requested.

We 9:30am - 12:20pm VAPA Video Studio

**VIDE211/MEDI212****Guilty Pleasures - S**

Tony Carruthers; Ruben Puentedura; Dean Snyder

**Credit: 4**

Comics...Cartoons...Animation...Pin-ups...Hong Kong and B Movies...Tattoos...they tempt you from your lessons, they were supposed to rot your brain...but gave permission to color outside the lines. In this course we will share our experiences and consumption of these delights and develop a series of projects which support a desire to transform this material.

**Prerequisites:** Work in visual medium.

We 9:00am-11:50am VAPA Video Studio



**VIDE301/MEDI301****Video Seminar: Theory, Practice - F**

Tony Carruthers

**Credit: 4**

Reading, discussion and individual projects on video and video culture. Participants will read material on both video and TV and be expected to present written and media work related to the readings.

**Prerequisites:** Moving Image, or other media classes.

*Tu 10:00am - 11:50am VAPA Video Studio Th*

**V O I C E****VOIC101****Voice -F, S**

Ida Faiella

**Credit: 4**

Individual and/or group instruction in the principles and practices of vocal technique. A weekly evening performance class. Vocalizations, is part of the course of study. The class centers on performance practices and will include pianists, singers, poets and movement specialists as guest artists. Students will be expected to practice regularly, listen to recordings and view videos in addition to the lessons and classes. **Prerequisite:** permission of the instructor

Open to all students

*Tu We Th Jennings 249A*

**VOIC211/MIND211****Shake, Resonate, and Roar (Intermediate) - S**

Janis Young

**Credit: 4**

Sound shapes, vocal vibrations, and power: a personal search for greater speaking voice range, resonance, and power is carried through a class study of vowel and diphthong shapes—the physical outline different resonating vowels and diphthongs can assume within and without. Spelling gives over to the real and quite specific resonances of vowel sounds, and as they are experienced for their true qualities, personal vocal power begins to grow and connect to the creative moment. This study forms an in-depth approach to voice development combined with experimental exploration of spoken words as events filled with resonating shapes and aural meaning.

Open to 2nd, 3rd and 4th year students.

*We Th 1:00pm - 2:00pm VAPA D208 Studio-w.carpet*

**W R I T I N G****WRIT101****The Practice of Poetry: A Workshop - F**

Steven Cramer

**Credit: 4**

This reading and writing workshop, open to all students, is designed to introduce you to the rewards and demands of writing poetry. It's a mysterious process, involving talent, luck, hard work, and probably a measure of sheer stubbornness. Some say it's not teachable. Certainly no one can teach you the need to write poems. But if you have that need—as well as discipline—you can learn to write the poems you're meant to write. And because writing seriously involves reading seriously, we'll spend roughly half of the term's class time reading poems by professional writers and discussing the craft of poetry: image, voice, rhythm and meter, narrative, etc. Students will respond to weekly poetry "experiments," provide detailed reactions to classmates' work, write one critical essay on a group of poems, and assemble a portfolio of finished work at the end of term.

*Mo Th 3:00pm - 4:20pm*

**WRIT103****Pathways: An Introduction To Writing - F**

Wayne Hoffmann-Ogier

**Credit: 4**

The course will explore the steps of the writing process as a path for discovery and communication and will introduce several modes of writing, including journals, descriptions, poems, and autobiographical and fictional narratives. The course will also emphasize the art of essay construction by focusing on reliable patterns of development, by introducing research techniques, and by using logic to amplify ideas. Routinely uses group editing and other collaborative techniques in a workshop setting and gives special attention to the development of editing and rewriting skills. Sharpens critical reading ability through extensive analysis of literature. Includes bi-weekly individual tutorials.

*Tu Fr 10:30am - 11:50am*

- WRIT110 Writing Essays About Literature - S** Wayne Hoffmann-Ogier  
**Credit: 4**  
 An introduction to writing clearly constructed and logically argued essays in response to reading, analyzing, and appreciating literary genre, including poetry, short stories, essays, plays, and novels. Offers an analysis of the technical elements in literature: imagery, symbolism, metaphor, point of view, tone, structure, and prosody. The course will review a variety of strategies for exploring both substance and style through close readings, for effectively incorporating quotations, scholarly research, and critical theories, and, finally, for writing with vividness, energy, and economy. The workshop setting will emphasize collaborative editing and substantial rewriting. Includes bi-weekly individual conferences.  
*Tu Fr 10:30am - 11:50am*
- WRIT111 Tutorials in English As A Second Language - S** Wayne Hoffmann-Ogier  
**Credit: 4**  
 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. May also introduce the interpretation of literature and the writing of literary criticism.  
*To be scheduled*
- WRIT201 Poetry Workshop—Short Poems - F** Mary Oliver  
**Credit: 2**  
 This workshop will work on open-form poems of no more than ten lines—using assignments, a lot of revision, and a lot of models of short poems—also discussion about how the short poem works. This will of course immediately plunge us into such profitable subjects as imagery, syntax, rhyme and meter, wit, and, even, bravado. This class will begin on Monday, September 30.  
*Mo Th 3:00pm - 4:20pm*
- WRIT202/MEDI203 Style and Tone in Non-Fiction Writing - F** Wayne Hoffmann-Ogier  
**Credit: 4**  
 The course 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. Incorporates group editing in a workshop setting with an emphasis on re-writing. Involves the analysis and interpretation of a variety of texts and explores writing across the curriculum. Concentrates on the effective use of logic and rhetorical patterns in developing a thesis. Includes bi-weekly individual tutorials.  
*Th 9:00am - 11:50am*
- WRIT203 Fiction Workshop** To Be Announced  
**Credit: 4**  
 An additional intermediate level fiction workshop will be announced.  
*To be scheduled*
- WRIT210 Prose Writing - S** Edward Hoagland  
**Credit: 4**  
 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.  
*Tu 1:30pm - 4:20pm or Th 1:30pm - 4:20pm*
- WRIT211 Poetry Workshop - S** Stephen Sandy  
**Credit: 4**  
 A workshop, chiefly devoted to considering poems written by workshop members, together with study of poems by other poets from the viewpoint of the wordsmith.  
**Prerequisites:** Permission of instructor on submission of work  
*We 9:00am - 11:50am*



## WRIT212

**Poetry Workshop - The Power of Scansion - 5**

Mary Oliver

Credit: 2

Metric poetry – or poetry of measure, or Poetry with formal line patterns – may not be the most popular way of writing poems in the late 20th century, but it is the way our body of literature was created, and it is hardly possible to have graceful access to the ideas and pleasures of that literature without a comfortable ability to follow formal pattern – an almost unconscious, fluent ability to scan. We will go over, and over, the patterns and purposes of the four great measures—the iamb, the trochee, the dactyl, and the anapest. I will read aloud a lot (and so will all of you) until you feel the mesh of pattern and sense. This class, therefore, as we will be surrounded by good things, should be joyful. As a part of this project, you will be expected to do some writing in meter, and good work. But the workshop welcomes serious readers as well as serious writers. My main desire in this class is to help equip you, as with decent boots, for your own life-long climb into the Alps of 18th and 19th century poetry.

*To be scheduled*

## REGIONAL CENTER FOR LANGUAGES &amp; CULTURES

## CHINESE

- RC101 Beginning Chinese - F** Ping Fu  
**Credit: 4**  
 This is a two semester course. RC 101, Beginning Chinese, introduces Mandarin Chinese, which has the largest number of native speakers in the world and is the official language of China and Taiwan, and one of the official languages of Singapore. Beginning Chinese is built on a functional base that stresses the students' ability to communicate effectively in a broad range of elementary survival situations. The focus is on listening and speaking. Course materials are written in both Chinese traditional and simplified characters. Students will be expected to recognize traditional characters, but may use either simplified or traditional character for their own written work. Use of technology will supplement course materials.  
*Mo Tu Th 6:00pm - 7:20pm*
- RC102 Beginning Chinese - S** Ping Fu  
**Credit: 4**  
 This is the second semester of Beginning Chinese and continues to expand on the functional base developed in first semester. It stresses the students' ability to communicate effectively in a broad range of elementary survival situations. The focus is on listening and speaking. Course materials are written in both Chinese traditional and simplified characters. Students will be expected to recognize traditional characters, but may use either simplified or traditional character for their own written work. Use of technology will supplement course materials.  
**Prerequisites:** RC 101  
*Mo Tu Th 6:00pm - 7:20pm*
- RC111 Intermediate Chinese - F** Ping Fu  
**Credit: 4**  
 RC111 Intermediate Chinese is a continuation of RC 101 and RC 102, Beginning Chinese. The course follows the functional approach of the RC 101-102 course, and stresses the students' ability to communicate effectively in a broad range of expanded situations. The focus is still on listening and speaking. Course materials will include both traditional and simplified characters. Students will be expected to recognize traditional characters, but may use either simplified or traditional characters for their own written work. Students will use Chinese software for assignments and use the Internet.  
**Prerequisites:** RC 101 and 102 or permission of instructor  
*Tu Th 9:00am - 10:20am*
- RC112 Intermediate Chinese - S** Ping Fu  
**Credit: 4**  
 RC 112 Intermediate Chinese is a continuation of RC111. The course expands on the functional approach of the RC111 course, and stresses the students' ability to communicate effectively in a broad range of expanded situations. The focus is still on listening and speaking. Course materials will include both traditional and simplified characters. Students will be expected to recognize traditional characters, but may use either simplified or traditional characters for their own written work. Use of technology and Chinese software will supplement course materials.  
**Prerequisites:** RC111 or permission of instructor  
*Tu Th 9:00am - 10:20am*
- RC211 Advanced Chinese - F** Ping Fu  
**Credit: 4**  
 Advanced Chinese is designed to consolidate and to expand the students' language skills in speaking, listening, reading, and writing by using authentic Chinese texts from various sources and watching Chinese feature and documentary films. In addition, students will be introduced to the application of Chinese software, and taught how to read Chinese newspapers and magazines and get information regarding China through the Internet. Course will be offered as a tutorial by request only.  
**Prerequisites:** Permission of instructor  
*To be scheduled*



**RC300-1/MEDI303/  
EDUC303/GRAD303****Theater, Cinema, and Society in East Asia - F**

Ping Fu

**Credit:** 2

This seminar serves as an introduction to Chinese and Japanese cultures and is designed for undergraduate and graduate students, and teachers with or without a background in the language. Its purpose is to enhance the understanding of traditional and contemporary Chinese and Japanese cultures. The course will examine the multirelationship of performing arts, film productions, and societies of China and Japan. A study of the basic components of language as they relate to texts in terms of sound and script will be part of this course and will provide participants with the opportunity to examine and to understand the manner in which language functions in these cultures. This semester's section will address Chinese culture.

**Prerequisites:** Permission of instructor*To be scheduled Seminar***RC300-3/EDUC311****China on the Internet - S**

Ping Fu

**Credit:** 2

China on the Internet introduces how to read Chinese newspapers and magazines and to get various information regarding ancient and modern China through the Internet. The application of Chinese software will also be taught to students who like to read the information in Chinese. This two-credit course is open to students and teachers with or without a background in Chinese language or use of the Internet.

**Prerequisites:** Permission of instructor*We 6:00pm - 7:20pm Dickinson Lang Lab***RC301****Advanced Chinese - F**

Ping Fu

**Credit:** 4

This advanced seminar is designed to consolidate and to expand the student's language skills in speaking, listening, reading, and writing using authentic Chinese texts from various sources and watching Chinese feature and documentary films. In addition, students will be introduced to the application of Chinese software, and taught how to read Chinese newspapers and magazines and to get information regarding China through the Internet. Course will be offered as a tutorial by request only.

**Prerequisites:** Permission of instructor*To be scheduled Seminar***E D U C A T I O N****RE410/EDUC410****Introduction to the Teaching of Foreign Language and Culture - S**

Fatima Chajja

**Credit:** 4

This course offers two components: (1) There will be a discussion of techniques and strategies conducive to language proficiency and cultural development. Through hands-on activities and practice in mini-lessons, participants will explore how to present a foreign language-culture of their choice through the use of real-life documents. (2) There will also be actual teaching situations in language classes with various age groups. This course is conducted in English with examples given in several foreign languages. Students need to have hours available to intern in a school program (between 2:00 and 4:30 pm) and to consult with the appropriate RCLC faculty.

**Prerequisites:** Knowledge of a foreign language*Tu 6:00pm - 9:00pm***RE504/EDUC504  
/MEDI504/GRAD504****Advanced Web Environments for Education - F**

Isabel Borrás

**Credit:** 4

This course assumes proficiency in using the Internet, and a cursory understanding of HTML. It is appropriate for professional and students interested in Web publishing for education. By the end of the course, participants will be able to develop Web pages with a multimedia component. Topics covered will include: (1) Conversion of course syllabi, lecture outlines, or academic papers into Web-based materials. Participants will create well-designed Web pages with relevant links, tables, forms, and clickable images (using CGI scripting). (2) Introduction to Java scripting techniques. (3) Manipulation of graphics, images, sound and video for display on the Web. Participants will see how to create graphics that load quickly and are visually effective. They will learn to digitize, crop, compress, color correct images, and convert image files to formats that display on the Web. Finally, participants will digitize short sound and video clips and prepare them for Web display.

**Prerequisites:** HTML basics and permission of instructor. This course is reserved for teachers and open to undergraduate students on space available only.*We 5:30pm - 8:30pm Dickinson Lang Lab*



**RF101 Introduction to Contemporary French - F**

Carla Tarini

**Credit: 4**

Bonjour et bienvenue! RF101 is the first semester of a two-semester program and is designed for the student who has never studied French. In this course, students will learn to use as well as learn about the language and its many cultures. From the first day, they will begin to communicate in French and study authentic documents. Throughout the semester, students will develop basic speaking, listening, reading, and writing skills. The class will also examine the processes of acquiring a second language and individuals will learn to identify and use specific learning strategies. Students will further their skills development through self-directed practice programs in the RCLC media lab. Prior computer experience is not necessary.

*Mo Tu Th 9:00am - 10:20am*

**RF102 Introduction to Contemporary French - S**

Carla Tarini

**Credit: 4**

Bonne continuation! RF102 is the second semester of the introductory program. In this course, students will extend their understanding of French language and culture and will continue to develop speaking, listening, reading, and writing skills. Basic functions, structures, and vocabulary will be reviewed and expanded. Students will also begin using the Internet to access cultural information in a variety of forms. Prior computer experience is not necessary. This course is appropriate for students who have successfully completed RF101 or its equivalent, as determined by the instructor.

*Mo Tu Th 9:00am - 10:20am*

**RF103 French in Depth - F**

To Be Announced

**Credit: 4**

Students will explore traditions and values from specific regions of France and other French-speaking countries. Interpreting, discussing and describing a variety of cultural documents, in print or audio-visual forms, students will develop their speaking, writing, and listening skills. They will hone and expand the basic functions, structures, and vocabulary they have previously acquired. Through the RCLC media lab, they will contact Francophones around the world, pose questions about everyday life and culture through the Internet, and as a class examine the responses. Prior computer experience is not necessary. This course is appropriate for students who have successfully completed RF 102 or its equivalent, as determined by the instructor. Conducted in French.

**Prerequisites:** Placement test required for entering students

*Mo Th 10:30am - 11:50am*

**RF104 The Francophone World - S**

To Be Announced

**Credit: 4**

Students will examine and analyze issues affecting present-day France and French-speaking countries around the world by decoding and analyzing authentic documents such as radio broadcasts, newspaper articles, movies, Internet sites, poems, fiction, myths, etc.. Through this process of deepening cultural understanding, students will enhance and broaden their foundation in using the French language. Use of technology (videos, word processing, the Internet, user groups, scanners, etc.) will be integrated in this course, however, prior experience is not necessary. RF104 is appropriate for students who have successfully completed RF103 or its equivalent as determined by the instructor. The course is conducted in French.

**Prerequisites:** Permission of the instructor

*Mo Th 10:30am - 11:50am*

**RF111 Intermediate French - F**

Fatima Chajja

**Credit: 4**

This is a year-long course and is designed to provide a link between basic language work at the introductory level and the requirements of advanced language work in upper-level courses. It has three components: (1) a composition component, which will guide students through the various processes used in writing discourse length paragraphs while developing narrative structures and expression of ideas; (2) a conversation component, which will train the students to express their own ideas on issues of social interest while developing linguistic skills and the ability to think critically in the target language; and (3) a reading component, which will provide a substantial selection of culturally authentic materials offering a panoramic view of contemporary French and Francophone cultures. Use of technology will supplement course materials. Conducted in French.

**Prerequisites:** French 103 or 104; placement test for entering students

*Mo Th 1:30pm - 2:50pm*



- RF112 Intermediate French - S** Fatima Chajja  
**Credit: 4**  
 This is the second semester of RF 111. It will follow the same format of three components, expanding on the development of skills and communicative ability of the students as they process culturally authentic materials. Conducted in French.  
**Prerequisites:** French 111 or permission of instructor  
*Mo Th 1:30pm - 2:50pm*
- RF211 Discourse and Stylistics - F** Fatima Chajja  
**Credit: 4**  
 This course is open to students who have mastered the basics of writing in French and developed appropriate accuracy. It is designed to introduce students to analytical and creative writing in French. They will learn to use the language creatively to present their own opinions, vision, thoughts, and emotions. Using a variety of texts (poems, essays, short stories etc.) as a basis of analysis and as a stepping-stone for directed and creative writings, the course will provide students with the opportunity to explore and practice different styles of language required by each text type, and to develop their own personal written discourse. An understanding of the form, content, style, and purpose of a given genre will be delineated in the process of writing. Students will be guided in their writing through multi-draft written productions. The written activities, analytical or creative, are designed and sequenced to help students develop the critical thinking skills required for expressing in writing their opinions and ideas as convincingly as possible. Conducted in French.  
**Prerequisites:** Permission of instructor and/or placement test for entering students  
*Mo Th 9:00am - 10:20am*
- RF212 Debate and Argumentation - S** Fatima Chajja  
**Credit: 4**  
 In this course, students will explore the processes that lead to expressing ideas, opinions, and how to argue a point. Using a variety of materials on a diverse set of current socio-cultural and political issues (both in France and in the Francophone world) students will learn to use French language creatively to render and argue their own ideas and thoughts on those issues. Conducted in French.  
**Prerequisites:** Permission of instructor  
*Mo Th 9:00am - 10:20am*
- RF300-2/EDUC301 La littérature enfantine: lecture et écriture - F** Fatima Chajja  
**Credit: 2**  
 This course is designed to introduce students to the linguistic, cultural and pictorial dynamics of Francophone children's literature. The course will present the principles of writing children's literature and its components as well as hold up a mirror to the cultures in which the stories are embedded. They will reflect on storytelling principles and practice through interactive presentations. Some use of multimedia will be required. Conducted in French.  
**Prerequisites:** RF211 or permission of instructor 8-week course (September 9 - November 11)  
 This course may accompany Children, Books and Society (CHIL301)
- RF300-5/HIST302 Chants et Poèmes Révolutionnaires - F** To Be Announced  
**Credit: 2**  
 This course will accompany David Luebke's course on the French Revolution but is not limited to students in that course. It is open to students who have completed RF 102 or above. The course will examine the texts and music of songs produced in France since the XVIIIth century and that connote specific historical events of revolutionary impact on the political regimes and the architecture of the society. Starting with the Revolution, the course will follow these trends in popular songs of the XXth century. Conducted in French.  
**Prerequisites:** RF102 or permission of instructor  
 6-week course (November 1 - December 14)  
*We 9:00am 10:20am*
- RF300-6/MEDI311 /CHIL314 L'enfance au cinéma - S** To Be Announced  
**Credit: 2**  
 This course will study the particular perception that French culture has of children, and how children and society interact: the socialization process; the relationship of adults to children and children to adults; the rapport children entertain with nature and urban environments; and the ways in which they are affected by historical events and social changes. Conducted in French.  
**Prerequisites:** RF111 or equivalent, permission of instructor  
 8-week course (2 hours per week)  
*To be scheduled*

**Credit:** 2

In this course students will first explore the interrelationships between the "advertising system" and culture. The advertising world presents advertising as an art, yet does not admit to ideological trends. Students will examine advertising and its effects on cultural conditioning not only on western societies but also on the developing nations. Second, the course will discuss advertising strategies, ethics, and multiculturalism. For instance, students will examine the history and the advertising strategies ("colors and multi-ethnicity, towards diversity and contrast," "the right to be different," etc...) of Benetton, and how they present social and political visions through their use of the major social themes. Conducted in French.

**Prerequisites:** Permission of instructor

8-week course (2 hours per week)

*To be scheduled***GERMAN****RG101****Introduction to Contemporary German 1 - F**

Nicholas Lasoff

**Credit:** 4

A complete program for beginners. The 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. Students will develop basic communicative and interactive skills in speaking, listening, reading, and writing as they explore the cultures of the German-speaking world. Activities will focus on decoding and using simple oral and written authentic texts. Periodic tests and a portfolio of oral and written work for each student will be used to assess progress of individual participants. Use of technology available in the Language Media Lab is required. This is the first part of a two-semester course. Conducted in German.

*Mo Tu Th 6:30pm - 7:50pm***RG102****Introduction to Contemporary German 2 - S**

Nicholas Lasoff

**Credit:** 4

A complete program for beginners. The 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. Students will develop basic communicative and interactive skills in speaking, listening, reading and writing as they explore the cultures of the German-speaking world. Activities will focus on decoding and using simple oral and written authentic texts. Periodic tests and a portfolio of oral and written work for each student will be used to assess progress of individual participants. Use of technology available in the Language Media Lab is required. This is the second part of a two semester course. Conducted in German.

**Prerequisites:** First semester of Introduction to Contemporary German or permission of instructor*Mo Tu Th 6:30pm - 7:50pm***RG103****The Modern German-Speaking World 1 - F**

Nicholas Lasoff

**Credit:** 4

Using a variety of materials, participants in this course will explore what it means to live in Germany, Austria or Switzerland today. In addition to learning about everyday life, culture and customs, students will develop several extended projects in which they investigate topics of their choice such as Germany since Reunification, The Immigrant Experience, The Heritage of the Holocaust, Germany and the European Union, Contemporary Authors in German. Available sources of information include print and non-print materials: newspapers, magazines, literary texts, radio and television broadcasts, recordings, film, and the internet. Students will develop their writing and speaking skills as they continue to learn new functions, vocabulary and structures. In addition to the projects, periodic tests and a portfolio of oral and written work for each student will be used to assess progress of individual participants. Participants are required to schedule additional time in the Language Media Lab at their convenience. Conducted in German.

**Prerequisites:** RF102 or its equivalent as determined by the placement test*Mo Th 1:30pm - 2:50pm*



**RG104 The Modern German-Speaking World 2 - S**

Nicholas Lasoff

**Credit: 4**

Using a variety of materials, participants in this course will continue their exploration of what it means to live in Germany, Austria or Switzerland today. In addition to learning about everyday life, culture and customs, students will develop a semester-long project in which they investigate a new topic of their choice such as Germany since Reunification, The Immigrant Experience, The Heritage of the Holocaust, Germany and the European Union, Contemporary Authors in German. Students can also expand upon one of their projects from the previous semester. Available sources of information include print and non-print materials: newspapers, magazines, literary texts, radio and television broadcasts, recordings, film, and the internet. Students will expand their foundation in the language and be prepared to pursue more in depth German studies or study abroad. In addition to the project, periodic tests and a portfolio of oral and written work for each student will be used to assess progress of individual participants. Participants are required to schedule additional time in the Language Media Lab at their convenience. Conducted in German.

**Prerequisites:** Introduction to Contemporary German or its equivalent as determined by the placement test  
Mo Th 1:30pm - 2:50pm

**RG111 Reading and Reflecting in German - F**

Nicholas Lasoff

**Credit: 4**

In this course, we endeavor to capture in German the imaginative power of literature that we know from our native languages. Reading a variety of short texts, we will revel in the sound of poetry, delight in the vitality of drama, and wonder at the potency of the short story. We will share our reflections on literature and the process of reading in both written and oral form. Through observation and practice, students will improve on their abilities to read, write, listen and speak in German. A portfolio of oral and written work for each student will be used to assess progress of individual participants. Use of technology will supplement course materials. Conducted in German.

**Prerequisites:** The Modern German-Speaking World 2 or equivalent as determined by instructor  
Mo Th 9:00am 10:20am

**RG112 Issues of Identity: Germany, Austria, and Switzerland - S**

Nicholas Lasoff

**Credit: 4**

Students in this course will explore the meaning of identity for the individual and the community in the German-speaking world. Using fictional and non-fictional texts, films and other resources, students will gather information and formulate hypotheses concerning identity in the German-speaking world. They will then test these hypotheses and gather further information through interviews with native speakers. Throughout the process, students will reflect on their own identity and relationship to the community by means of a journal and class discussions. Students will work at improving their skills as readers, listeners, speakers and writers. A portfolio of oral and written work for each student will be used to assess progress of individual participants. Conducted in German.

**Prerequisites:** Reading and Reflecting in German  
Mo Th 9:00am 10:20am

**RG211 Advanced German Composition - F**

Nicholas Lasoff

**Credit: 4**

In this course, students will concentrate on developing and refining their writing skills in a variety of modalities: description, definition, procedure, argument, etc. After reading and analyzing several models, students will develop their own work in each modality. A portfolio of written work for each student will be used to assess progress of individual participants. Conducted in German.

**Prerequisites:** Issues of Identity: Germany, Austria, Switzerland or equivalent as determined by instructor  
Tu Fr 9:00am - 10:20am

**RG212 Debate and Argumentation: Middle Europe and the European Union - S**

Nicholas Lasoff

**Credit: 4**

Taking on and researching a variety of social, political and economic issues facing Germany, Europe and the world beyond, students will develop the skills for expressing their ideas, opinions and arguments more effectively in German. Students will explore not only the opinions rendered in the media, but also the creative and imaginative outlets of political theater and cabaret. A portfolio of written work for each student will be used to assess progress of individual participants. Conducted in German.

**Prerequisites:** RG211: Issues of Identity: Germany, Austria, Switzerland or equivalent as determined by instructor  
Tu Fr 9:00am - 10:20am



**RG300-1/PERF302****Bertolt Brecht in den eigenen Worten (German Language Practicum) - F**

Nicholas Lasoff

Credit: 1

This course is intended to complement Ms. Randich's and Ms. Faiella's course: Brecht / Weill: A Study in Modern Musical Political Theater. Students will focus on Brecht's writings in the original German. This course will be available to students at various levels of ability in their German. At the less advanced level, study will focus primarily on song texts, poems, and other short texts. At the more advanced level, students will also read one or more plays. Students' progress will be assessed by their ability to comprehend and discuss the texts both orally and in written form. Conducted in German. Open to students with intermediate proficiency in German, also to those not enrolled in the Brecht/Weill course.

**Prerequisites:** Three semesters of German (completed or in progress) and/or permission of instructor  
6-weeks (1 1/2 hours per week) September 9 - October 18

*To be scheduled Seminar*

**RG300-2/MUSC303****Arnold Schönberg: The Texts - F**

Nicholas Lasoff

Credit: 1

This course is intended to complement Mr. Shawn's course: *Arnold Schoenberg*. Students will focus on texts by Schönberg and others in the original German. This course will be available to students at various levels of ability in their German. At the less advanced level, study will focus primarily on song texts, poems and other short texts. At the more advanced level, students will also read some of his writings about music. Students' progress will be assessed by their ability to comprehend and discuss the texts both orally and in written form. Use of technology will supplement course materials. Conducted in German.

**Prerequisites:** three semesters of German (completed or in progress) and/or permission of instructor  
6-weeks (1 1/2 hours per week)

*October 24 - December 14 Seminar*

**RG300-3/PERF313****Phonetics and Translation for Performers - S**

Nicholas Lasoff

Credit: 2

In this course, students will learn the International Phonetic Alphabet and its application in English, French, German, Italian and Spanish. Students will choose one language in which to concentrate their efforts at translation. Experts in each of the languages will present the pronunciation of that language and be available to assist students' efforts and assess their progress. Janice Young will work with students on vocal production and the emotional and affective content of the sounds. Colloquia conducted in English. Meetings in area of concentration conducted in target language.

**Prerequisites:** 1+ semesters in the foreign language of concentration or equivalent  
6-week course

*Mo Th 12:30pm - 1:20pm Seminar*

**RG301****Advanced German Seminar: Special Topics - S**

Nicholas Lasoff

Credit: 4

The advanced seminar is designed to meet the needs of qualified students who wish to study an area of particular interest to them and their instructor. Topics should also serve to add to participants' general knowledge of language, literature and culture in the German-speaking world. In a recent seminar, for instance, Modern German Drama, participants studied German drama of the last 100 years. As well as discussion of the texts as literature and in light of dramatic theory, they were discussed in an historical and social context and the context of literary movements of the nineteenth and twentieth centuries. Besides literary topics, students could also choose historical or sociological topics as the focus of the seminar. Two shorter papers and a major paper or project will be required as well as active class participation. Arrangements for the course's topic **must** be made in the preceeding semester. Use of technology will supplement course materials. Conducted in German

**Prerequisites:** Completed or simultaneous coursework at the advanced level or the equivalent and permission of instructor  
*Seminar*

**J A P A N E S E****RJ101****Introduction to Japanese Language and Culture - F**

Yoshiko Shioya

Credit: 4

This is an introductory course designed for the student who has never learned Japanese. Students will develop basic communicative skills as they explore the culture of Japan. Emphasis is placed on the acquisition of basic speaking and listening skills and the recognition of Japanese syllables. Writing is also introduced. The class helps students develop awareness of the culture in which the language is spoken by showing videos and slides from Japan, sharing manners and customs, and traditional calligraphy. Use of technology will supplement course materials.

*Mo We 6:00pm - 7:20pm*



- RJ102 Introduction to Japanese Language and Culture - S** Yoshiko Shioya  
**Credit: 4**  
 This is a continuation of RJ 101. The course will expand on students' initial skills and develop writing, reading, listening and reading. Emphasis will be placed upon the understanding of language within a cultural context and audio-visual materials will supplement and illustrate the cultural component of the course. Accent will be placed on learning Japanese manners and customs within the framework of the Japanese culture. Use of technology will supplement course materials. Calligraphy will be developed also.  
**Prerequisites:** RJ101  
*Mo We 6:00pm - 7:20pm*
- RJ111 Japanese Language and Culture 2 - F** Yoshiko Shioya  
**Credit: 4**  
 This course is designed for the student who has some knowledge of Japanese. In this course students will continue to develop communicative and interactive skills in listening, speaking, reading and writing. They will learn different levels and types of speaking and writing and build solid understanding of sentence structure while examining the culture and society of Japan to which the broader language system is applied. Use of technology will supplement course materials. The class is conducted in Japanese.  
**Prerequisites:** RJ102 or equivalent, permission of instructor  
*Tu Th 6:00pm - 7:20pm*
- RJ112 Japanese Language and Culture 2 - S** Yoshiko Shioya  
**Credit: 4**  
 This course is the follow up of RJ 111 and it is designed for the student who has some knowledge of Japanese. In this course students will continue to develop communicative and interactive skills in listening, speaking, reading and writing. They will learn different levels and types of speaking and writing and build solid understanding of sentence structure while examining the culture and society of Japan to which the broader language system is applied. Use of technology will supplement course materials. The class is conducted in Japanese.  
**Prerequisites:** RJ111 or equivalent, permission of instructor  
*Tu Th 6:00pm - 7:20pm*
- RJ211 Japanese Language and Culture 3 - F** Yoshiko Shioya  
**Credit: 4**  
 This course is designed for the students who want to improve their fairly developed communicative and interactive skills in Japanese. Students will develop speaking and writing skills that are practical and appropriate in the different social contexts in Japanese culture. The class provides authentic written materials for reading and discussion and multimedia learning opportunities for further comprehension of the language and culture of Japan. Students have access to a Japanese Language Computer Kit with which they can produce text in Japanese. The class is conducted in Japanese.  
**Prerequisites:** RJ112 or equivalent, permission of instructor  
*To be scheduled*
- RJ212 Japanese Language and Culture 3 - S** Yoshiko Shioya  
**Credit: 4**  
 This course is the second semester of RJ 211. It is designed for the students who want to improve their fairly developed communicative and interactive skills in Japanese. Students will continue to develop speaking and writing skills that are practical and appropriate in the different social contexts in Japanese culture. The class provides authentic written materials for reading and discussion and multimedia learning opportunities for further comprehension of the language and culture of Japan. Students have access to a Japanese Language Computer Kit with which they can produce text in Japanese. The class is conducted in Japanese.  
**Prerequisites:** RJ211 or equivalent, permission of instructor  
*To be scheduled*
- RJ300-1/EDUC312 /MEDI313/GRAD313 Theater, Cinema, and Society in East Asia - S** Yoshiko Shioya  
**Credit: 2**  
 This seminar serves as an introduction to Chinese and Japanese cultures and is designed for undergraduate and graduate students, and teachers with or without a background in the language. Its purpose is to enhance the understanding of traditional and contemporary Chinese and Japanese cultures. The course will examine the multirelationship of performing arts, film productions, and societies of China and Japan. A study of the basic components of language as they relate to texts in terms of sound and script will be part of this course and will provide participants with the opportunity to examine and to understand the manner in which language functions in these cultures. This semester's section will address Chinese culture.  
**Prerequisites:** Permission of instructor  
*To be scheduled Seminar*



**RJ301 Advanced Japanese - F**

Yoshiko Shioya

**Credit: 4**

In this course the students will improve their fluency in Japanese while better understanding the culture of Japan through discussions based on contemporary literature, articles, and various media sources. The student should have good reading and writing skills and knowledge of Japanese to understand and express complex ideas and thoughts in the cultural context. Use of technology will supplement course materials. The class is conducted in Japanese. This course is offered only by request.

**Prerequisites:** RJ212 or permission of instructor

*To be scheduled*

**S P A N I S H****RS101 Introduction to Contemporary Spanish - F**

Carol Meyer

**Credit: 4**

A complete program for beginners. The course takes a communicative approach to learning Spanish and is designed to help students learn to use Spanish 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. Students will develop basic communicative and interactive skills in speaking, listening, reading, and writing as they explore the cultures of the Spanish-speaking world. Activities will focus on decoding and using simple oral and written authentic texts. Periodic tests and a portfolio of oral and written work for each student will be used to assess progress of individual participants. Use of technology available in the Language Media Lab will support and facilitate the acquisition process. This is the first part of a two-semester course. Conducted in Spanish.

*Mo Tu Th 9:00am - 10:20am*

**RS102 Introduction to Contemporary Spanish - S**

Carol Meyer

**Credit: 4**

This is the second semester of the Introductory course in Spanish. The course takes a communicative approach to learning Spanish and is designed to help students learn to use Spanish 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. Students will develop basic communicative and interactive skills in speaking, listening, reading, and writing as they explore the cultures of the Spanish-speaking world. Activities will focus on decoding and using simple oral and written authentic texts. Periodic tests and a portfolio of oral and written work for each student will be used to assess progress of individual participants. Use of technology available in the Language Media Lab is required. This is the second part of a two-semester course. Conducted in Spanish. **Prerequisites:** RS101 or permission of instructor

*Mo Tu Th 9:00am - 10:50am*

**RS103 The Modern Spanish World I - F**

Carol Meyer

**Credit: 4**

The Modern Spanish World I is a semester-long course designed to solidify and to develop communicative skills in Spanish. There will be an in-depth review of basic communicative functions, and the vocabulary and structures that apply to their production. Current issues affecting the Spanish speaking world will be examined through a variety of authentic texts, including print and non-print materials: fiction, newspapers magazines, movies, television, and multimedia. Various use of technology available in the Language Media Lab will support the development of fluency and will be required of all students. Conducted in Spanish.

**Prerequisites:** Placement by the instructor and/or placement test

*Mo Th 10:30am - 11:50am*

**RS104 The Modern Spanish World II - S**

To Be Announced

**Credit: 4**

The Modern Spanish World II is a semester-long course designed to expand the student's knowledge of Spanish language and its various cultures. The course will focus on critical issues affecting the Spanish-speaking world through the use of authentic texts. The focus of the class will be to develop knowledge and awareness of different cultures while expanding the foundation in the language. Texts include print and non-print materials: fiction, newspapers magazines, movies, television, and multimedia.

**Prerequisites:** Placement by the instructor

*Mo Th 10:30am - 11:50am*

**RS111 Intermediate Oral Conversation - F**

Isabel Borrás

**Credit: 4**

This course is intended to develop students' communication skills in Spanish. Although the emphasis is in the oral and auditory aspects of the language, the students will read a series of articles to expand and improve their knowledge of specialized vocabulary and idiomatic expressions.

**Prerequisites:** RS103 or placement by the instructor and/or placement test

*Mo Th 10:30am - 11:50am*



**RS112 Composition and Conversation in Spanish - S**

Isabel Borrás

**Credit: 4**

This course seeks the development of effective oral and written communication skills in Spanish. The philosophy of work makes possible for students to become active participants of a dialogue that will allow them to improve those skills. Students will be in charge of the selection of the topics for oral or written discussions. The course provides a basic frame for working, but its content will be determined by the particular participating students. Work on grammar will be a function of the use of the Spanish language for a specific communicative purpose. It is expected that the students use the various course texts as elements of reference and not as central working tools. Grammar explanations will be given as needed by the students. Use of technology will supplement course materials. Conducted in Spanish.

**Prerequisites:** RS111 or placement by the instructor*Mo Th 10:30am - 11:50am***RS211 Readings in Spanish Literature - F**

Isabel Borrás

**Credit: 4**

The focus on this course is on developing reading and writing skills through work with original texts in Spanish. Students will read and interpret a number of works in poetry and prose by contemporary Spanish and Latin American authors. The works will be addressed from three standpoints: content, form, and style. Students will have the opportunity to express their understanding of the readings through participation in oral discussions and writing of a number of papers. Use of technology will supplement course materials. Conducted in Spanish.

**Prerequisites:** RS112 or placement by the instructor*Mo Th 1:30 pm - 2:50 pm***RS212 Oral and Written Debate - S**

To Be Announced

**Credit: 4**

In this course, students will learn techniques and principles conducive to the development of ideas, arguments and theories. The students will familiarize themselves with original dossiers dealing with social, cultural, political, or economic aspects of contemporary Spain and Latin America. Oral debates, based on those dossiers, will give the students the opportunity to practice the techniques and to express their views of a foreign culture.

**Prerequisites:** RS211 or placement by the instructor.*Mo Th 1:30pm - 2:50pm***RS250-1/MEDI202 Del Papel a la Pantalla - F**

Carol Meyer

**Credit: 1**

This is a five-week course that will study written works and their transformation to the movie screen. This course supplements some of the materials covered in *The Moving Image: Part I* (VIDE103) and will examine the following issues: What are some of the differences between written text and a visual representation of an idea or a concept? How are written texts adapted to the screen and how effective is the adaptation? What is the role of the visual elements in the representation of the original text? We will look at works by García Márquez, Senal Paz, and Octavio Paz. Conducted in Spanish.

**Prerequisites:** Intermediate Spanish or permission of instructor

6-weeks (September 9 - October 18)

*To be scheduled***RS250-2/HIST216 Derechos Humanos en América Latina - S**

Carol Meyer

**Credit: 1**

This is an eight-week course that will study documents relating specifically to Human Rights in Latin America. This course accompanies Mr. Farhang's Human Rights course. We will analyze situations in several Latin American countries and examine the effect of human rights abuses on the society as a whole through a variety of documents produced by or about these issues. Conducted in Spanish. **Prerequisites:** Intermediate Spanish or permission of instructor

*To be scheduled*

## FACULTY

- Jerald Bope** My interests include mathematics, of course, and most aspects of the many fields related to mathematics, such as statistics and computer science. I am very interested in logic, puzzles, computability, complexity, and algorithms, each of which is at least partially mathematical. Outside interests include philosophy, elementary and secondary teaching, movies, literature, and swimming.
- Derek Campbell** Interests include Elizabethan and Restoration theatre and history and Irish classical and contemporary theatre.
- Tony Carruthers** Film, video, graphic media (theory and practice). Visual Arts. Music. Some performance arts. Gardening. Sailing (though this is from way back). Reading; various, some fiction, cultural theory, poetry, comics, ideas. Maps, old photos. Redundant technologies.
- Joel Chadabe** Electronic Music, Multi Media, Interactive Systems
- Ron Cohen** My interests coalesce around four kinds of issues and the relationships among them; 1) everyday understandings of justice and injustice and their link to attitudes toward public policy; 2) the social construction of silence and the psychological and social consequences of silencing; 3) community service and the understandings (including those of citizenship and membership) linked to them; and 4) relationships among race, gender, and class.
- Steven Cramer** Curricular interests: Poetry writing, modern and contemporary American Poetry; The English Romantics, the Renaissance lyric, Whitman and Dickinson and literature pertaining to memory, childhood (mythic or real), the "family accident." Extracurricular interests: film, visual arts, especially Postwar American Painting. I know and love just about all there is to know and love about Hitchcock's films.
- Terry Creach** Collaborative Process - improvisation, composition, and the individual artist's voice or contribution. Performance Art and alternative performance venues or site-specific work. Gender issues in dance — men dancing.
- Norman Derby** Physics/astronomy education (student misconceptions, new technologies, multimedia teaching tools, hyper-text teaching lessons, digital analysis of video); solar physics: helioseismology, solar wind; image processing; 3-D phenomena: perception, presentation methods, programming; relativistic effects (appearance of moving objects); computational physics: symbolic processing, simulations.
- Susan Engel** My current research and writing focuses on autobiographical memory. I also am interested in the following aspects of human development: narrative processes, language acquisition, creativity, symbolic processes and play, and the development of the self. I participate in our program on "Mind, Brain and Body: The Study of Experience." I advise a new lab school which will open in September 1996 in Bridgehampton, Long Island and am very interested in all aspects of education, teaching, and school reform.
- Ida Faiella** Arts and Political/Social Activism, Poetry, Languages, Singing as acting, Music of the Spirit
- Mansour Farhang** U. S. foreign policy; international human rights movement; the United Nations; modern political theory; colonialism, politics and culture in the Middle Eastern societies; global perspectives on culture, environment and security issues; Islamic fundamentalism and the question of war and peace in religious traditions. In addition to teaching most of these subjects, I can give interested students general or academic advice for formal or informal study of these fields.
- Tom Farrell** Baseball, Italian cookin' (eggplant parmesan - especially), Japanese food; Film Scores; American & Japanese History; Bach & Mozart, Jazz, Bill Evans, Red Garland, Coltrane Quartet, R&B, Aretha Franklin, Latin percussion, Drums, Samba & Mambo. Animation & composing music; Dance accompaniment & composition. Walking around aimlessly. Brooklyn slang, & how to act on the subway so you don't get mugged.
- Marianne Finckel** Piano playing, Piano Literature from 5 centuries and many countries. Teaching of piano and music to varied ages from 3 to 73. Ensemble playing with voice or other instruments. Sage City Symphony = The care and feeding of a community volunteer orchestra. The theater in France during La Belle Epoch. American and Canadian Folk Art.
- Peggy Florin** All aspects of Movement Studies, Exploration of movement and expressive potential through Experiential Anatomy, Improvisation, Composition, Authentic Movement, Dance techniques, etc.
- Michael Giannitti** Lighting Design, Theater, Dance, Opera, Connection of light to visual, oral, and text based material, Production
- Milford Graves** Alternative healing: homeopathy, botanical medicine/phytotherapy, phyto chemistry, nutrition, acupuncture; martial arts; ritual dance; horticulture/astrology/astronomy; collecting and growing wild plants for usage as food and medicine.



<b>Susanna Heller</b>	Painting, including art history, art criticism, etc. classical music (piano, opera), creative writing, all Fine Arts (sculpture, site specific art, drawing, etc).
<b>Ted Hoagland</b>	I am the editor of the 25-volume Penguin Nature Classics Library, including not only nature writing of the past two centuries, but western Americana like Lewis and Clark, George Catling, John James Audubon, John Wesley Powell, etc. As a writer, I have known many contemporary literary figures of these postwar years. Thus could be useful on theses, etc.
<b>Wayne Hoffman-Ogier</b>	Observational Astronomy; Evolutionary Philosophy and Theory; Creativity and the Creative Process; Music History and Appreciation; Chinese Calligraphy: History, Aesthetics, Technique; Influence of Taoism on Chinese Art, Poetry, Culture; Natural History with focus on Nature Writing; Birding; The impact of Media on Human Behavior - Media Studies generally; Art History and Appreciation; American Politics; The Civil War
<b>Verlyn Klinkenborg</b>	Non-fiction writing; Journalism; The American West; Agriculture; Horses.
<b>David Luebke</b>	European History, German History, Renaissance & Reformation, History of Popular Culture, Environmental History/Climate History, French Revolution, "Ancient Regime" France, History of Crime, Imperial Germany, Wiener Germany, Nazi Germany, High Medieval European Society & Culture, History of the Family.
<b>Roland Merullo</b>	Reading and writing are my main interests. I write novels, essays, reviews, travel pieces. My literary interest are primarily into two areas - Russian/Soviet literature and 20th century fiction. Others interests: Religion/meditation, travel, carpentry, most sports.
<b>Daniel Michaelson</b>	Costume Design, Conflict Resolution, Collaborations, Ballroom Dance
<b>Michael Mishkind</b>	Cell and molecular biology, biochemistry, genetics, developmental biology, biotechnology, plant physiology, history of science, genetic engineering and its social implications.
<b>Catherine Mosley</b>	Painting, contemporary art history, Feminism, history, politics, environmental issues.
<b>Randall Neal</b>	Architecture, the new science, graphic imagery, history.
<b>Rob Odorisio</b>	As a working set designer, my interests run from drawing and painting, to reading, history, architecture, and the impact of the "Live Theater" as it plays a part in today's "90's" society. As I make my living by the theatre, so can others.
<b>Mary Oliver</b>	Poetry and the essay. Since people can't write all day long, I am always happy to discuss what other academic pursuits are particularly helpful to young writers, in my opinion.
<b>Jean Randich</b>	Drama, Cinema, Screenwriting, Playwriting, German, Norwegian, Musical Theater, Dance, Poetry, Religion, Literature, Performance Art
<b>Sue Rees</b>	I have a terminal degree in sculpture. Prior to sculpture, I studied architecture and have a diploma in agriculture. Over the years I have designed sets for a number of choreographers and directors for a variety of spaces from theaters, factory sites, Jacob's Pillow Dance Festival, to river banks. The sculptural work includes various mechanical devices to move objects, trigger sequence of events and uses a variety of scientific principles to achieve these results, with additionally the use of a computer, by using an interface and MIDI to automate relay switches and thus motors. I am interested in the connections between art, architecture and science.
<b>Bill Reichblum</b>	Philosophy, theology and culture in Action.
<b>Dana Reitz</b>	Interaction of movement, light, theatre; Nature of creative work: production, architecture - visual arts. Environmental issues: Sense of space, air, & light
<b>Carlin Romano</b>	Philosophy of all sorts; journalism and publishing, especially literary journalism and book reviewing; newspaper history; Italian culture; Jewish history and literature; literature and philosophy of India; intellectual history.
<b>Annabeth Rosen</b>	Ceramic history, architectural ceramics, the decorative arts, glaze technology, industrial ceramic development, art history, tile history, contemporary ceramics issues, kiln building, site specific ceramics.
<b>Stephen Sandy</b>	English romantic poetry and fiction; 19th and 20th century American poetry; Chinese and Japanese material culture; bibliography and bibliophilia; movies and the arts and crafts movement; visual art; ceramics, architecture.
<b>Gladden Schrock</b>	The writing of fiction; starting and running performing arts institutions (from structure to quality of product, & presumptions made of the public, etc.); social phenom analysis (i.e. fads & fundamentals; intersecting hysterias; victim romance vs. accountability, etc.)

<b>Susan Sgorbati</b>	Movement studies, dance improvisation, body/mind studies, public service and the arts, conflict resolution, alternative dispute resolution and the environment, multi-party collaborative problem-solving, collaboration and change, mediation.
<b>Allen Shawn</b>	Music: composition; music from all periods, particularly 10th century; opera; ballet; music for theater and film. Additional: dance; theater; film; painting; philosophy; literature (particularly Russian).
<b>Dean Snyder</b>	American vernacular sculpture, roadside architecture, tattoo flash history, guitar music of all kinds - Spanish, blues in particular, Native American artifacts- especially in wood and rawhide, Buster Keaton, building and traditional craft processes in Japan, fly fishing - salt waters.
<b>Andrew Spence</b>	Painting, abstract art, art critiques, New York art world.
<b>Sally Sugarman</b>	All aspects of childhood studies and education, with special emphasis on children's culture, literature and play; early childhood and elementary education, culture of schools. Popular culture, media studies. Chair, VT State Board of Ed.; Nye Award Committee Popular Culture Association; film, detective literature, particularly Sherlock Holmes.
<b>Elizabeth Tingley</b>	Language, emotion, memory, development, self, play and symbols, psychoanalytic, evolutionary and attachment theories, infancy, interpersonal relationships, intimacy, sexuality, brain/behavior relations, statistics and research methods, gender studies, consciousness (thoughts/feelings) as portrayed in literature and film, historical and cultural and experiential/existential approaches to mental illness, infant mental health and applied infant development.
<b>Anne Winters</b>	French and English literature: interest in 19th and 20th century poetry. Greek literature: epic, choric, and lyric poetry. Bible. Individual authors: Racine, Baudelaire, Rimbaud, Mallarmé, Whitman, Hart, Crane, Yeats, James, Elliot, Cavafy, Frost, Lowell, Bishop.
<b>Felice Wolfzahn</b>	Dancing, improvisation, choreography; collaborations with musicians, actors, playwrights, large group and solo works; use of voice, sound and objects in theater; athletic movement, Aikido.
<b>Kerry Woods</b>	Evolutionary and field biology; ecology and botany; agricultural ecology, human population and environmental sustainability; horticulture; traditional music and dance, a cappella ensemble singing.
<b>Janis Young</b>	Shakespeare's verse, life in relation to the times, and general overall interest; film and television actor/camera work; mask in performance; experimental vocal and vowel work; animal movement study; history/theater connections; and cultural connections to theater, speech, and language. Reading in the community: extended reading at specific sites such as: retirement homes, Agency for the Blind & Visually Handicapped, senior day care, schools, etc.





