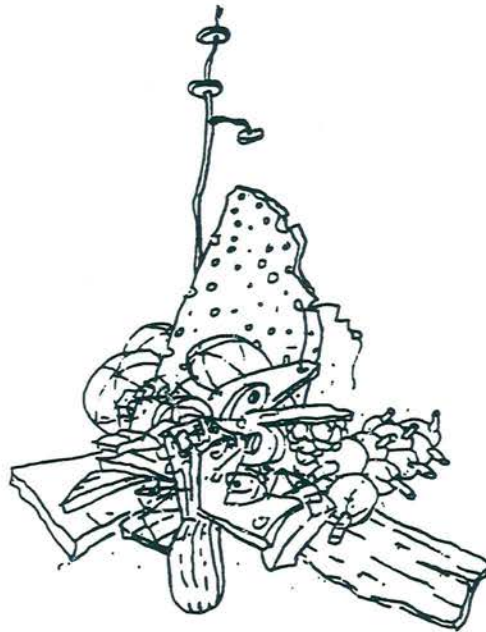


# BENNINGTON COLLEGE

## CURRICULUM



## CLASS SCHEDULE

FALL 1997 - SPRING 1998 CURRICULUM



# 1997-98 CURRICULUM

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Courses for the Spring are included so that you will have a sense of the curriculum for the year. Times for Spring courses are subject to change.

Cover Graphics  
Dean Snyder

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## **ACTING**

- ACT1102 Introduction to Acting (Part One) Beginning Level - Fall** Derek Campbell  
**Credit: 4**  
 This class is primarily an introduction to an actor's ways and means but it is also an opportunity to learn more about what it means to be human. By its very nature an acting class causes us to investigate ourselves and examine others in ways both sympathetic and analytic. In doing so we become more aware of our habitual responses to the world and our daily interactions with it. In addition to gaining knowledge about an 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.
- Prerequisites:** None, but freshmen have priority  
 Tue Fri 9:00am-10:20am VAPA D207 Section A  
 and Tue Fri 10:30am-11:50am VAPA D207 Section B
- ACT1112 Fundamentals of Acting Part Two: Connections - Spring** Janis Young  
**Credit: 4**  
 The investigation through the study of acting of what it means to be human continues in this spring component of Fundamentals of Acting. Through exercises reflecting the approach of Sanford Meisner, from contact improvisation, vocal and physical centering, and other exercises, we touch on immediate connections to personal impulses, to contact with others, and to the nature of stage actions. Channeling focus, deepening given moments, and developing trust in oneself and others is at the heart of expanding acting skills and personal communication. Connections extend into investigations of how to examine scene breakdown, unit transitions, actor throughline, the required reading of core plays, and presentation of two scenes.
- Prerequisites:** Successful completion of Fundamentals of Acting Part One, or permission of the instructor.  
 Tue Fri 9:00am-10:20am Section A  
 or Tue Fri 10:30am-11:50am Section B
- ACT1204 Acting Technique I: The System - Fall** Janis Young  
**Credit: 4**  
 What goes into the expression of an ever expansive, faith-filled moment of stage life? The whole span of actor training in the 20th century could be called 'Stanislavski's Legacy'. Because of his probing search for a system - later called 'the system' - of actor training that would embody honesty and depth, Constantin Stanislavski inspired a range of response, as Meisner, Adler, Hagen, Strasberg, Chekhov, Grotowski, and even Meyerhold struggled to enrich and transform his ideas. In seeking to allow such core moments to exist, using concepts advanced by Stanislavski and his progeny, we will expand the heightened experience of a given moment into deeper focus emphasizing a character's sensory stimuli, background, given circumstances, and objectives. This work allows the actor to assume responsibility for filling the role, whatever the given theatrical form. Required weekly reading of plays, book extracts, and performances of two scenes.
- Prerequisites:** Successful completion of Actor's Foundation Part II, or by permission of the instructor.  
 Mon Thu 3:00pm-4:20pm VAPA D207 Drama Studio
- ACT1212 Acting Technique II: Early Social Realism - Spring** Derek Campbell  
**Credit: 4**  
 This course is designed for students who have mastered fundamental acting skills and basic script analysis techniques. Using the concepts of subtext, beats and throughline we will examine selected plays of Ibsen, Chekhov, and Shaw. These three turn-of-the-century social realists, in reaction against the moribund boulevard theatre of the day, brought new vigor, dimension and complexity to early twentieth century drama. From a close reading of selected plays and through scene presentations we will analyze and contrast the unique voice, tone and style of each of these major dramatists.
- Prerequisites:** Introductory and script analysis courses.  
 Tue Fri 10:30am-12:30pm VAPA D207 Drama Studio



## CURRICULUM FALL 1997 SPRING 1998

**ACTI301     Advanced Acting: Shakespeare - Fall**  
**Credit: 4**

Derek Campbell

The genesis of this class is found in Hamlet's instruction to the Player "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.  
Tue 1:30pm-4:20pm

**ACTI311     Advanced Acting: Developing a Character - Spring**  
**Credit: 4**

Derek Campbell

This advanced level course reevaluates the commonly held belief that acting is primarily about personal feeling and internal truth. In this class we look at the physical nature and external realities of acting. The course is based on the premise that acting is essentially a physical process and its real genesis is action. This is especially true for the actor's work on character development. Here the primary choices are physical and they take the actor on a journey away from, not deeper into, the self.  
The course objectives are:

- 1) To explore the philosophical and theoretical foundation of dramatic character through selected readings and class discussions.
- 2) To examine the theories of dramatic character in the light of the actor's creative problem.
- 3) To develop a practical method of conceiving and developing character from the perspective of physical actions and personal observation of human behavior.

**Prerequisite:** By permission of instructor  
Mon Thu 10:30am-12:30pm VAPA D207 Drama Studio

**ACTI312     Advanced Acting Seminar - Spring**  
**Credit: 4**

To Be Announced

Days-TBA Times-TBS

## ANTHROPOLOGY

**ANTH103     People, Culture and Society - Fall**  
**Credit: 4**

Miroslava Prazak

Anthropology is in essence the comparative study of human societies and cultures. The concept of culture is central to the discipline because it reveals human capacity for creativity and helps in understanding and accounting for the diversity of social and cultural practices found around the world. But nowhere can people live heedless of material constraints. Using ethnographic texts, we examine the interplay between constraints and human creativity to explain the great diversity in the systems of production, distribution and exchange within which people live. We explore the variety of social organizations, gender identities, political systems and religions, and conclude by looking at the impact of the expansion of capitalism on non-western societies and issues of social change and development.

**Prerequisites:** None.  
Mon Thu 10:30am-11:50am  
and some Sun 3:30pm-5:00pm Film Showing

## CURRICULUM FALL 1997 SPRING 1998

ANTH203

### **(Re)Presenting Culture - Fall**

Miroslava Prazak

**Credit:** 4

Anthropologists use ethnographic writing and films to present cultures to outsiders. Both inscribe/transcribe social life, but the portraits they create differ. Theoretical considerations as well as stylistic conventions influence both the shape and the content of the final product. In this course we examine closely a body of films to explore how each genre (e.g. observational, realist, non-narrative) serves to inscribe experienced/observed realities. How well does film/video allow for a holistic framework, including historical background? How do visual portrayals conceal or highlight the perspective of the author/filmmaker? What is the relationship between the audience and the subject? To what extent do the subjects of ethnographies have control over how they are represented? Throughout, comparisons with written ethnographies as well as with Hollywood filmmaking influences will be drawn out.

**Prerequisites:** Introduction to anthropology or introduction to another social science and permission of the instructor.

Mon 3:00pm-5:50pm

ANTH204

### **Exploring the World Through Research: Methods and Theory - Fall**

Miroslava Prazak

**Credit:** 4

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

**Prerequisites:** Introduction to anthropology or introduction to another social science and permission of instructor.

Wed 9:00am-11:50am

ANTH214

### **Making a Living - Spring**

Miroslava Prazak

**Credit:** 4

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

**Prerequisites:** Introduction to anthropology or introduction to another social science and permission of instructor.

Tue Fri 1:30pm-2:50pm

ANTH215

### **From an Indigenous Point of View: The Voices and Words of Cultures of the World - Spring**

Miroslava Prazak

**Credit:** 4

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

**Prerequisites:** Introduction to anthropology, introduction to another social science and permission of instructor.

Tue Fri 10:30am-11:50am



**ARCHITECTURE****ARCH101 Introduction to Architecture -Fall, Spring**

Donald Sherefkin

**Credit: 4**

Introduction to the disciplines of architectural exploration. The development of drawing and model-making skills through workshops focusing on the manipulation of materials and space. Constructive geometries will then be used to record the results. Weekly workshops consist of short, clearly defined projects. In the second half of the term, a small architectural program will be developed on a campus site. Architectural sketching is an important adjunct. Associated readings and field trips are a regular component, as well as discussions in history and theory.  
Tue 1:00pm-5:00pm VAPA B209

**ARCH201 Architecture Studio -Fall**

Donald Sherefkin

**Credit: 4**

Beginning with an overview of furniture design, including history, methods and materials, students will design and build a specific piece of furniture. In the second half of the term, each student will extrapolate an architectural space from their built piece. Model-making and measured drawings are stressed.

**Prerequisites:** Introduction to Architecture  
Mon 3:00pm-5:30pm VAPA B209  
and Thu 3:00pm-4:20pm VAPA B209

**ARCH202/  
LIGT203 Architecture and Lighting -Fall**

Donald Sherefkin

**Credit: 4**

see LIGT203 for course information

**ARCH211 Architecture Studio - Spring**

Donald Sherefkin

**Credit: 4**

Beginning with an investigation of the nature and history of measurements, including time, area, weight, distance, etc., the students will propose and construct a device for recording change. In the second half of the term, students will be given an architectural program which will allow them to continue to develop their investigations in an architectural scale. Modelmaking and measured drawings are stressed.

**Prerequisites:** Introduction to Architecture  
Mon 3:00pm-5:30pm VAPA B209  
and Thu 3:00pm-4:20pm VAPA B209

**ARCH212/  
IMPR212/  
VIDE212 Place and Experience - Spring**

Susan Sgorbati; Tony  
Carruthers; Donald Sherefkin;  
Charles Gayle

**Credit: 2**

see VIDE212 for course information

**AUDIO****AUDI102/  
ELEC102/  
MEDI102 Studio Sound Recording (Beginning Level) - Fall**

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.  
Mon Thu 1:30pm-2:50pm Jennings 329

## CURRICULUM FALL 1997 SPRING 1998

### **AUDI111 Sound Design for Theater - Spring**

Tom Farrell

**Credit:** 2

This course is primarily geared for Dance and Drama students who are interested in learning the technical and creative aspects of sound in theater production.

All steps of the procedure of creating sound cues will be covered.

- gathering of sound using sound libraries and location recording.
- shaping sound cues using digital editing software and hardware.
- learning to edit music according to phrasing and rhythm of chosen music cue.

There will also be time spent on the technical possibilities of the theater sound systems, their components and the creative possibilities of them.

**Prerequisites:** Some theater experience  
Tue 3:00pm-4:20pm VAPA E318 Audio Suite

### **AUDI201 Tutorial: Projects in Studio and Location Audio Recordings - Fall**

Tom Farrell

**Credit:** 2

This course is for students who have taken Beginning Sound Recording and have been inspired by the concepts and techniques presented in that course.

Emphasis will be on the organizational aspects of recording sessions in order to promote fluent collaboration between artist and recording engineer. This course will also explore the role of the producer and his/her relationship with the artists and recording engineer and how these relationships will help in the creative process.

There will also be an expansion upon earlier technical uses of the equipment in the Judith Rosenberg Hoffberger Sound Studio. Computer editing in conjunction with synchronized tape systems will play an essential role in the production process from planning to completed master.

Digital Signal Processing (DSP), dynamic processing and their relation to the mixing deck and patch bay will be further investigated.

**Prerequisite:** Beginning Studio Sound Recording.  
Tue 3:00pm-4:20pm Jennings 329

### **AUDI211 Intermediate Studio Sound Recording - Spring**

Tom Farrell

**Credit:** 4

This course will be a solidification of the techniques and creative options that have been explored in beginning recording. Every aspect of the Judith Rosenberg Hoffberger Sound Studio will be explored in depth, with emphasis on the creative side of the production tools.

**Prerequisite:** Beginning Studio Sound Recording.  
Mon Thu 1:30pm-2:50pm Jennings 329



## BIOLOGY

BIOL101/  
MIND105/  
ENV105**Biology I: Cells, Genes, and Energy - Fall**

Michael Mishkind

**Credit: 4**

Cells are the fundamental structural and functional units of life. This major unifying concept in biology from will be examined from two perspectives. First we will consider the role of genes in the physiological and developmental programs that govern the lives of organisms. We will study the physical nature of genetic information and the relationship between genes and the cells and organisms in which they reside. The second perspective concerns how, in light of the fact that the universe as a whole proceeds to a state of maximum disorder, cells manage to create the highly ordered and stable structures and behaviors characteristic of the biological world. Our approach throughout the semester will be to consider the formulation of scientific questions, the experimental approaches that have found answers, and the ways in which these answers have led to powerful systems of explanation and prediction. Specific topics include Mendelian genetics, chromosomal inheritance, gene mapping, genetics of bacteria and their viruses, basic chemistry of biologically significant molecules, energy transduction in bacteria, mitochondria and chloroplasts, DNA replication and transcription, protein synthesis, and the control of gene expression in bacteria, bacteriophage  $\lambda$ , and HIV. In the laboratory we will survey microbial diversity, perform genetic analyses with bakers' yeast as a model system, and examine the biology of viral infection through the study of the basic properties of a bacterial virus.

**Prerequisites:** Open to all students  
Mon Thu 9:00am-10:20am Dickinson 117  
and Wed 9:00am-12:00pm Dickinson 147

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

Elizabeth Sherman

**Credit: 4**

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

Tue Fri 9:00am-10:20am Dickinson 117

BIOL104/  
ENV102**Human, Biological, and Physical Geography of Bennington County - Fall**

Jerry Jenkins

**Credit: 4**

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

**Prerequisites:** None  
Days-TBA Times-TBS

BIOL105/  
MATH105/  
LITR105**The Essay in Science - Fall**Wayne Hoffmann-Ogier; Jerald  
Bope; Michael Mishkind**Credit: 2**

see LITR105 for course information



## CURRICULUM FALL 1997 SPRING 1998

**BIOL111**

### **Biology I: How Do Animals Work - Spring**

Elizabeth Sherman

**Credit:** 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.

**Prerequisites:** Open to all.  
Tue Fri 10:30am-11:50am Dickinson 117

**BIOL113/  
ENV113**

### **Natural History of Plants (Introductory) - Spring**

Kerry Woods

**Credit:** 4

Plants define the biological environment. All organisms depend on their capacity for photosynthesis. Their structure and chemistry have shaped animal (including human) evolution, and we depend on their products for food, medicine, structural materials, and many other things. Yet few people can name even the dominant plants in their environment, recognize the role of vegetation in providing living landscape, or are aware of the particulars (and vulnerabilities) of our dependence on plants. This course will encompass a general exploration of the structure, habits, and diversity of plants, with a strong emphasis on the study of plants in habitat. Themes will include: basic plant structure and function (anatomy, physiology, development); identification of plants in habitat (with an emphasis on the local flora) and an understanding of their evolutionary relationships (taxonomy and systematics); relationships between plant growth and habit and species distributions and abundance (ecology); the history and nature of human use of and dependence on plants (ethnobotany). The course will include extensive field work in diverse terrain and weather, and there will be at least one weekend field-trip.

This class is appropriate for all students, and may be taken at either introductory or intermediate level. Students registering at intermediate level will have differently structured assignments, and will be expected to exhibit greater scientific sophistication.

**Prerequisites:** None if enrolled at introductory level - prior work in biology if enrolled at intermediate level.  
Days-TBA Times-TBS Dickinson 148

**BIOL201/  
MIND205**

### **Cell Biology - Fall**

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 or permission from instructor.  
Mon Thu 1:30pm-2:50pm Dickinson 117  
and Tue 3:00pm-5:50pm Dickinson 147



# CURRICULUM FALL 1997 SPRING 1998

**BIOL202/  
MIND206/  
EDUC203**

## **The Genetics Project - Fall**

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  
Days-TBA Times-TBS Dickinson 147

**BIOL204**

## **Comparative Animal Physiology - Fall**

Elizabeth Sherman

**Credit: 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. The unifying themes of the course are the phenomenon of homeostasis (whereby an animal maintains its organization in the face of environmental perturbations) and the relationship between structure and function. The student will examine these phenomena in the laboratory by dissection and physiological experimentation. Topics include digestion and nutrition, metabolism, gas exchange, circulation, excretion, neurophysiology, and muscle physiology.

Tue Fri 10:30am-11:50am Dickinson 117

and Wed 9:00am-11:50am lab

**BIOL205**

## **Experimental Foundation of Modern Immunology - Fall**

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.

**Prerequisites:** Cell Biology, Biochemistry, or Biology I: Cells Genes and Energy, and consent of the instructor.

Mon Thu 10:30am-11:50am TBA

**BIOL213**

## **Topics in Evolutionary Biology - Spring**

Kerry Woods

**Credit: 4**

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

The class will require extensive reading in primary and secondary literature, and students will be expected to write several papers and develop synthetic responses to theoretical and applied problems. It is appropriate for any student with interest and some prior work in biology; some familiarity with basic concepts of genetics, general principles of physiological function, etc. will be assumed.

**Prerequisites:** Some prior work in Biology.  
Times-TBS Dickinson 117



## CURRICULUM FALL 1997 SPRING 1998

**BIOL217/  
ENVI217**

### **Natural History of Plants (Intermediate) - Spring**

Kerry Woods

**Credit:** 4

Plants define the biological environment. All organisms depend on their capacity for photosynthesis. Their structure and chemistry have shaped animal (including human) evolution, and we depend on their products for food, medicine, structural materials, and many other things. Yet few people can name even the dominant plants in their environment, recognize the role of vegetation in providing living landscape, or are aware of the particulars (and vulnerabilities) of our dependence on plants. This course will encompass a general exploration of the structure, habits, and diversity of plants, with a strong emphasis on the study of plants in habitat. Themes will include: basic plant structure and function (anatomy, physiology, development); identification of plants in habitat (with an emphasis on the local flora) and an understanding of their evolutionary relationships (taxonomy and systematics); relationships between plant growth and habit and species distributions and abundance (ecology); the history and nature of human use of and dependence on plants (ethnobotany). The course will include extensive field work in diverse terrain and weather, and there will be at least one weekend field-trip.

This class is appropriate for all students, and may be taken at either introductory or intermediate level. Students registering at intermediate level will have differently structured assignments, and will be expected to exhibit greater scientific sophistication.

**Prerequisites:** None if enrolled at introductory level – prior work in biology if enrolled at intermediate level.

Days-TBA Times-TBS Dickinson 148

**BIOL314**

### **Animal Social Behavior - Spring**

Elizabeth Sherman

**Credit:** 4

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

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

**Prerequisites:** Permission of instructor  
Mon Thu 9:00am-10:20am Dickinson 212

**BIOL315**

### **Immunology Tutorial - Spring**

Irving Rappaport

**Credit:** 2

An advanced tutorial in Immunology. We will read discuss and analyze research papers reported in the primary literature. Topics will include, Inactivation of Viruses by Antiserum, xenotransplantation, Tolerance, Aging and the Immune Response, and others to be decided.

**Prerequisites:** Immunology  
Thu 10:30am-11:50am TBA

## CERAMICS

CERA101

**Introduction to Studio Art: Ceramics - Fall, Spring**

Annabeth Rosen

**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.

**Prerequisites:** None  
Tue 1:00pm-5:00pm VAPA Ceramics Studio

CERA204

**Substance: No Form or Function in Ceramics - Fall**

Barry Bartlett

**Credit: 4**

A course in materiality, powdered, fired, liquid, solid, molten and cooled. We will investigate and make pieces instigated by the ceramic substances itself, in the various forms of the ceramic process.

**Prerequisites:** One term of any Introduction to Studio Art or by permission of the instructor.

Lab Requirement: There will be a minimum of six labs scheduled throughout the term. These will cover the technical aspects of ceramics including kiln loading, glaze and ceramic history.  
Wed 7:30pm-10:30pm VAPA Ceramics Studio

CERA205

**Studio Projects - Fall, Spring**

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:** At least one term of any Introduction to Studio Art or permission of the instructor.

Lab Requirement: There will be a minimum of six labs scheduled throughout the term. These will cover the technical aspects of ceramics including kiln loading, glaze and ceramic history.  
Mon 3:00pm-5:50pm VAPA Ceramics Studio

CERA206

**Architectural Ceramics - Spring**

Annabeth Rosen

**Credit: 4**

This class will work with the idea of site specific ceramics for the garden installation. Projects will include brick work, murals, statuary, functional objects like table tops, fountains and follies.

**Prerequisites:** Any Introduction to Studio Art class or Beginning Ceramics or by permission of the instructor.  
Wed 9:00am-11:50am VAPA Ceramics Studio



## CURRICULUM FALL 1997 SPRING 1998

- CERA215 Monumental and Minuscule - Spring** Barry Bartlett  
**Credit: 4**  
This course will explore large scale forms and small scale multiples used to complete large scale installations. Each student will complete one piece in extreme scale. Two projects will be completed, along with preliminary work in drawings and models.  
**Prerequisites:** One term of any Introduction to Studio Art or permission of instructor.  
Lab Requirement: There will be a minimum of six labs scheduled throughout the term. These will cover the technical aspects of ceramics including kiln loading, glaze and ceramic history.  
Wed 7:30pm-10:30pm VAPA Ceramics studio
- CERA301 Senior Ceramics Tutorial - Fall, Spring** Barry Bartlett  
**Credit: 4**  
This is for ceramics students who are at an advanced level and have a strong understanding of their individual direction. Kiln firing is mandatory. There is a strong reading and writing component on both a personal and historical level, attached to this class.  
**Prerequisite:s** At least two terms of ceramics or permission of the instructor.  
Lab Requirement: There will be a minimum of six labs scheduled throughout the term. These will cover the technical aspects of ceramics including kiln loading, glaze and ceramic history.  
Tue 10:30am-12:30pm VAPA Ceramics Studio
- CERA302 Projects for Advanced Ceramics - Fall** Annabeth Rosen  
**Credit: 4**  
Projects for advanced ceramics 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:** At least three terms of ceramics or permission of the instructor.  
Wed 9:00am-11:50am VAPA Ceramics Studio

## CHEMISTRY

- CHEM101/  
ENV1107 General Chemistry I - Fall** Tom Dorsey  
**Credit: 4**  
This first semester of a one year sequence will emphasize physical and inorganic chemistry. Examples will frequently be drawn from environmental and earth sciences. The course is designed to provide a basis for further work in physical and biological sciences. The course introduces basic ideas of chemistry, including atoms and molecules, conservation laws, chemical reactions, and stoichiometry. These will be followed by an introduction to quantum mechanics, atomic structure, and the Periodic Table. Chemical bonding will be emphasized and the properties of solids, liquids, and solutions will be discussed. Qualitative and quantitative skills will be learned in the laboratory.  
Tue Fri 10:30am-11:50am Dickinson 209  
and Mon 3:00pm-5:50pm Dickinson 208
- CHEM111 General Chemistry II - Spring** Tom Dorsey  
**Credit: 4**  
This second semester of a one year sequence will build on principles established in General Chemistry I. The course emphasizes kinetics and thermodynamics. These will be discussed in the context of inorganic, organic, environmental and geochemical applications. Principles from class discussions will be reinforced in the laboratory. Analytical methods of thinking will be emphasized.  
Tue Fri 10:30am-11:50am  
and Thu TBA

# CURRICULUM FALL 1997 SPRING 1998

**CHEM201/  
ENV1201**

## **Organic Chemistry I - Fall**

Tom Dorsey

**Credit: 4**

The chemistry of carbon, the theme for this course, is essential for the study of human health and the health of our planet. It can even be helpful in the education of well-informed artists. Major classes of organic compounds will be discussed in the context of unifying themes, such as acid-base theory, structure, reactivity, bonding, reaction mechanisms, stereochemistry, and resonance. The chemistry of carbon chains and rings will be discussed in the context of their shapes and functionality. The isolation and synthesis of organic compounds will be carried out in the laboratory in support of concepts covered in classes.

Mon Thu 10:30am-11:50am Dickinson 209

and Tue 1:30pm-4:20pm Dickinson 208

**CHEM202**

## **Physical Chemistry/Chemical Physics: An Integrated Approach - Fall**

Ruben Puentedura

**Credit: 6**

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

**Prerequisites:** Introductory Physics and/or Introductory Chemistry; at least one year of Calculus.  
Times-TBS TBA

**CHEM212**

## **Organic Chemistry II - Spring**

Tom Dorsey

**Credit: 4**

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

Mon Thu 10:30am-11:50am Dickinson 209

and Tue 1:30pm-4:20pm Dickinson 208

**CHEM301**

## **Tutorial: Advanced Topics in Chemistry - Fall**

Tom Dorsey

**Credit: 4**

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

Days-TBA Times-TBS



## CHILDHOOD STUDIES

**CHIL103 Working with Young Children - Fall**

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, education, cognition and play. Curriculum themes such as diversity, technology and gender will be explored through projects at the Center. Each student will develop a portfolio based on his or her teaching at the Center. Among the authors read will be Paley, Vygotsky, and Gardner. Weekly staff meetings and two four-hour teaching labs to be scheduled.

**Prerequisites:** None.  
Mon Thu 1:30pm-2:50pm Seminar

**CHIL112/  
EDUC112****Reinventing Classrooms - Spring**

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 race, gender and socioeconomic class as they unfold in classrooms. Students will develop teaching projects reflecting their own interests and talents. Readings will include Foreman, Gardner, and Montessori. Weekly staff meeting and two four-hour teaching labs to be scheduled.

**Prerequisites:** None.  
Mon Thu 1:30pm-2:50pm Seminar

**CHIL302/  
MEDI302****Fantasy, Play and the Media - Fall**

Sally Sugarman

**Credit: 4**

Play is a window on childhood and adolescence just as television has been described as an "early window" on the world for children. Students will examine the complex interaction of fantasy, play and the media through observations of children's play, toys, computer games and the analysis of children's and adolescents' games as well as a review of themes and characters on television programs and in films popular with children and adolescents. We will explore the cultural impact of the Disney empire, including the theme parks. Various theoretical perspectives will shed light on developmental and gender differences in play. Students will construct their own projects such as educational programs using the media and play or research into a specific area. Readings will include Buckingham, Singer, Sutton-Smith, Thorne, Meyrowitz and Paley.

**Prerequisites:** Work in childhood studies, psychology or permission of instructor.  
Mon Thu 9:00am-10:20am Seminar

**CHIL312****Sidewalks, Subways and School Yards: Children in the City - Spring**

Sally Sugarman

**Credit: 4**

From Henry Roth's Call It Sleep to Jonathan Kozol's Savage Inequalities, accounts of children's lives demonstrate the challenges, dangers and opportunities for boys and girls as they work, play and study within the changing landscapes of American cities. Using materials from a range of disciplines, we will examine images and realities of children's development and education in an urban context. Works of fiction, including some in children's literature, will complement psychological, historical, educational and sociological studies. A film series will accompany this course.

**Prerequisites:** Work in childhood studies, psychology, history or permission of instructor.  
Mon Thu 9:00am-10:20am Seminar

## CURRICULUM FALL 1997 SPRING 1998

CHIL313

### **Words and Images: About Picturebooks (Group Tutorial) - Spring**

Sally Sugarman

**Credit: 4**

In this group tutorial, we will explore the picturebook as an art form and as a social document. Emphasis will be placed on extensive reading of picturebooks, plus texts which focus on writing and illustrating children's picturebooks. We will look particularly at the work of Anno, Browne, Carle, Sendak, Seuss and Van Allsburg, as well as review the Caldecott Award winners and view videos on the work of Seuss and Sendak. The post-modern picture book also will be examined.

Students will spend two half hour periods each week at the Early Childhood Center, reading to children; first the work of others and then their own works. This will give them an opportunity to refine their own books by testing them on an audience.

Students will keep a reading journal, reviewed twice during the semester. Students will write and illustrate two picturebooks and illustrate a third written by another student.

**Prerequisite:** Courses in Childhood Studies or permission of instructor.  
Wed 9:00am-11:50am

## COMMUNITY SERVICE

COMM201/  
ENVI201

### **Public and Community Service: Theory, Research, Practice - Fall**

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.  
Mon Thu 3:00pm-4:20pm Seminar

## COMPOSITION (DANCE, MUSIC)

COMP105

### **Beginning Dance Intensive - Fall**

Susan Sgorbati; Tom Farrell

**Credit: 4**

This is a beginning level course for all those students interested in a serious engagement with dance. The class meets three times a week plus required attendance at Dance Workshop. The classes include improvisational work, composition, technique, body awareness and discussion. Each student will begin to develop his/her own movement vocabulary and will be expected to compose a final project. There will be an intensive investigation into the collaboration of music and dance. This relationship will be explored in each of the areas of improvisation, composition and technique.

**Prerequisites:** None

Tue Wed Fri 10:30am-12:00pm VAPA E303 Dance Studio  
and Thu 4:30pm-6:00pm Martha Hill Dance Wkshop



# CURRICULUM FALL 1997 SPRING 1998

**COMP202/  
IMPR201**

## **Dance Intensive -- Intermediate - Fall**

Dana Reitz

**Credit: 4**

For those students who have a serious interest in dance, and have had previous experience in movement and choreography. The course considers many aspects of dance making, from technique to performance. This includes an in-depth look at principles involved in warm-up, to prepare for making and performing work; principles found in structuring creative work; and tools needed for presenting and performing this work. Students will be expected to complete a series of short pieces and one final project. They will be expected to attend Dance Workshop regularly and complete a lab assignment (assistance in dance production). Furthermore, they will be expected to keep an ongoing journal of discussions in class and thoughts related to their work outside of class.

A **required** component of this course is Dance History Seminar (DDTH103A)

**Prerequisites:** Experience in technique, improvisation and composition.

Mon Thu 1:00pm-2:50pm VAPA E320 Dance Studio

and Thu 4:30pm-5:50pm Martha Hill Dance Wkshop

**COMP214**

## **Creating New Work: Dance With Music; Music With Dance - Spring**

Dana Reitz; Allen Shawn

**Credit: 4**

This course is intended to provide a laboratory for collaborations between choreographers and composers. In the first half of the term, composers will work with choreographers, and choreographers with composers, on a series of short, focussed collaborative studies.

In addition, the class will watch films and complete readings that raise issues pertinent to the combination of dance and music and put the subject in historical context. In the second half of the term, a longer work will be prepared by the class as a whole, to which each composer and choreographer will contribute a section.

**Prerequisites:** (See "Level" below)

**Level:** (Beginning, Intermediate, Advanced): Composers should be sophomores or over, should have good notational skills and/or the ability to perform their own work. Composers from all traditions are welcome. Choreographers should be at an intermediate level or over, with ability to perform their own work.

Mon Thu 10:30am-11:50am Carriage Barn

and Thu 4:30pm-5:50pm Martha Hill Dance Wkshop

**COMP302**

## **Composition Tutorial, Group or Individual - Fall, Spring**

Allen Shawn; To Be Scheduled

**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.

**Prerequisites:** Open by permission of the instructor.

Days-TBA Times-TBS Jennings 118 & 130

**COMP303/  
MUSC301**

## **Special Topics in Music, Group Tutorials - Fall, Spring**

Allen Shawn; To Be Announced

**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 an in-depth study of music.

**Prerequisites:** Permission of the instructor.

Days-TBA Times-TBS Jennings 118 & 130



# CURRICULUM FALL 1997 SPRING 1998

**COMP306**

## **Advanced Dance Intensive Fall**

Terry Creach

**Credit: 4**

The intention of this class is to deal with issues of development in dance composition. Working primarily with groups of movers from three to thirty, students will explore different approaches to teaching one's movement, to amplifying and editing thematic materials, and to shaping and changing the stage space. Four preliminary sketches will be required over the first six weeks followed by showings of two more developed works.

A **required** component of this course is Dance History Seminar (DDTH103A)

**Prerequisites:** Prior experience in dance composition and by permission of instructor  
Mon Thu 1:00pm-2:50pm VAPA E303 Dance Studio  
and Thu 4:30pm-6:00pm Martha Hill Dance Wkshop

**COMP311**

## **Advanced Dance Composition - Spring**

Dana Reitz

**Credit: 4**

The intention of this class is to examine issues involved in the making and performing of one's own work as well as in the performing of that of others. Discussions will be centered around the development of individual style, focus, dynamic, etc. Students will perform their own work and the work of other students. They will be expected to perform in Dance Workshop, Studio Showings, Independent Concerts or the Final Dance Concert. Students will be expected to attend Dance Workshop regularly and complete a lab assignment (assistance in dance production).

**Prerequisites:** Extensive experience in technique, improvisation and composition.  
Mon Thu 1:00pm-2:50pm VAPA E320 Dance Studio  
and Thu 4:30pm-5:50pm Martha Hill Dance Wkshop

## COMPUTERS

**CPUT112**

## **The Shared Programming Environment: Java Script and Java - Spring**

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. Furthermore, this approach also falls short when the code to be written is meant to be used in a flexible shared environment, such as the World Wide Web. This course will present an approach to programming that stresses the latter environment. The first half of the course will focus on the use of the JavaScript language within Web pages, with special attention being paid to the design of procedural code. The second half of the course will concentrate on the use of the Java language to write applets, as well as stand-alone applications, while focusing on the development of modular, reusable code. In keeping with the stated goals, the course will emphasize actual application development, with varied projects to be completed throughout the semester.

**Prerequisites:** Knowledge of basic computer applications (e.g., Claris Works).  
Mon Thu 12:30pm-1:30pm

**CPUT202/  
MEDI204**

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

Ruben Puentedura

**Credit: 4**

see MEDI204 for course information

**CPUT211/  
MEDI214**

## **Human Interface II: Advanced Research Projects - Spring**

Ruben Puentedura

**Credit: 4**

see MEDI214 for course information

## DANCE TECHNIQUES

- DANT101      Movement Practice (Gymnastic Dance) - Fall** Terry Creach  
**Credit: 1**  
 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.  
**Prerequisites:** No prior gymnastic experience necessary.  
 Mon 3:00pm-5:00pm
- DANT102/  
MIND106      Experiential Anatomy "Moving from the Bones" - Fall** Peggy Florin  
**Credit: 2**  
 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.  
 Mon Thu 1:30pm-2:50pm VAPA E303 Dance Studio
- DANT104/  
MIND104      Movement Practice (Tai Ji) Beginners - Fall** Scott Carrino  
**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.  
**Prerequisites:** None.  
 Mon 9:00am-10:20am VAPA E303 Dance Studio
- DANT107      Movement Practice (Barre Class) Beginning/Intermediate -** Peggy Florin  
**Fall, Spring**  
**Credit: 2**  
 This class will focus on centering and coordination through the practice of a ballet-based barre. Exercises are designed to bring the body into efficient alignment while encouraging the use of breath and rhythmic and spatial clarity. Each class will also include a center combination stressing full-bodied movement and musicality.  
**Prerequisites:** None  
 Mon Thu 10:30 am - 11:50 am (Spring)  
 Mon Thu 9:00am-10:20am VAPA E320 Dance Studio (Fall)
- DANT112/  
MIND111      Movement Practice (Skinner Releasing Technique) Beginning** Lionel Popkin (MFA Student  
**- Fall** sponsored by Terry Creach)  
**Credit: 2**  
 This class takes a unique approach to the technique of motion. Using poetic imagery and hands-on explorations, we will cultivate a kinesthetic awareness within our own movement. The class works on technical principles (articulation, strength, flexibility, etc.) through improvisatory means that also encourage the students to be engaged in their own creative process. All levels and types of movers are encouraged to take this course.  
 Tue Fri 9:00am-10:20am VAPA E303



# CURRICULUM FALL 1997 SPRING 1998

**DANT115/  
MIND115**

## **Experiential Anatomy "Moving from the Muscles" - Spring**

Peggy Florin

**Credit:** 2

This class will explore the muscular system using movement, drawing, touch and muscle testing as tools. We will analyze the location and action of major muscle groups to gain functional awareness and understanding of our bodies' systems for support, balance and locomotion.

**Prerequisite:** Experiential Anatomy "Moving from the Bones" (DANT102) or permission of instructor  
Mon Thu 1:30pm-2:50pm

**DANT201**

## **Movement Practice (Modern Dance Technique) Intermediate - Fall, Spring**

Peggy Florin

**Credit:** 2

This intermediate level technique class will provide a thorough warm-up, fostering awareness of body placement and ease and efficiency in movement. Students will work for an active alignment, with a sense of weight, space and momentum. Class is comprised of floor exercises encouraging centering and release, standing warm-up for coordination, strength and articulation and longer choreographic sequences, stressing, dynamics and rhythmic clarity. Students will be expected to take classes both days.

**Prerequisites:** A previous dance class or by permission of instructor

Mon Thu 9:00 am - 10:20 am (Spring)  
Mon Thu 10:30am-11:50am VAPA Dance Studio (Fall)

**DANT204/  
MIND204**

## **Movement Practice (Tai Ji) Intermediate - Spring**

Scott Carrino

**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 QUIGONG, TEMPLE, and visualization exercises, students will seek to expand their understanding of body/mind connection and the relationship of these exercises to everyday life.

**Prerequisites:** Beginners Tai Ji  
Days-TBA Times-TBS VAPA E303 Dance Studio

## **DANCE/DRAMA -- THEORY/HISTORY**

**DDTH103**

### **Dance History Seminar - Fall**

Dana Reitz

**Credit:** 2

This course is developed to look at Western contemporary dance, going backwards in time to its multiple sources. Students will be expected to research subjects thoroughly, prepare two papers and an independent project and present completed projects to the class at large. They will be required to work in the Dance Archives at Bennington College and will be required to attend Dance Workshop.

**Prerequisites:** Open to all  
Tue 4:30pm-5:50pm

**DDTH103A**

### **Dance History Seminar - Fall**

Dana Reitz

**Credit:** 0

Course description same as above.

This is a **required** component of Dance Intensive - Intermediate (COMP202/IMPR201) & Advanced Dance Intensive (COMP306).  
Mon 3:00pm-4:20pm

# CURRICULUM FALL 1997 SPRING 1998

**DDTH104/  
DIRC104**

## **Theatre as Event - Fall**

Gladden Schrock

**Credit: 4**

Fusing theory and practice, while encouraging a range of optional perspectives, this class takes a basic look at Theatre AS AN EVENT: Historically, aesthetically, and practically. Of special interest to directors, but open to all, including non-theatre majors. We will focus on: Optional conceptual approaches to a text (with scenes brought to class contrasting conceptual approaches, such as environmental shift, oversize, and 'Total Theatre' exercises.) We will juxtapose applied practical rules of theatre (space use, visuals, rehearsal skills, through-line and story-telling control, and the like) with the aesthetic perspectives of such as Zakhava, Artaud, Piscator, Vakhatangov, Belasco, Brook, Busby Berkeley, The Living Theatre, and the Stanislavsky-Meyerhold continuum. Expect fairly heavy reading assignments, plus the hands-on direction of at least three (short) scenes, each with variant versions.

**Prerequisites:** None: Open To All (Though of special interest to Directors, actors, and designers.)  
Mon Thu 1:30pm-2:50pm VAPA D207 Drama Studio

**DDTH106/  
LITR106**

## **Religion to Memory to Rebirth: A Theatre History - Fall**

Bill Reichblum

**Credit: 4**

see LITR106 for course information

**DDTH118/  
LITR114**

## **Unbalanced World/Unbalanced Art - Spring**

Bill Reichblum

**Credit: 4**

see LITR114 for course information

**DDTH202/  
LITR202**

## **Dramatic Theory and Philosophical Practice - Fall**

Bill Reichblum

**Credit: 4**

What informs an artist? How can one make philosophy without testing theory in action? This course is an immersion in the significant dramatic theorists, including Aristotle, Horace, Calstevetro, Robortellus, de Vega, Schopenhauer, Strindberg, Maeterlinck, Pirandello, Witkiewicz, Brecht, Whitman, Miller, Artaud and Grotowski. 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 developing their own dramatic theory for the theatre.

**Prerequisites:** Courses which the student can argue as applicable, i.e. philosophy, literature, theatre, visual art, dance, political theory.  
Tue Fri 1:30pm-2:50pm

**DDTH204/  
LITR200/  
DIRC204**

## **An Origin of Modern Art: Strindberg - Fall**

Bill Reichblum

**Credit: 4**

see LITR200 for course information

**DDTH205  
LITR203/  
PSYC205**

## **The Family Drama - Fall**

Sally Sugarman; Steven  
Cramer; Daniel Michaelson

**Credit: 2**

see LITR203 for course information



# CURRICULUM FALL 1997 SPRING 1998

DDTH212

## Contemporary Hysteria: The Drama of Righteous Gullibility - Spring

Gladden Schrock

**Credit:** 4

An exploration of the many pathologies converging to create our current hysterical landscape, (increasingly conceded to be the greatest period of 'righteous witch-hunting' in this country's history): The iatrogenics of False Memory, Satanic Ritual Abuse allegations, Alien Abductional sex abuse beliefs, Multiple Personality Disorder and PTSD diagnoses skyrocketing in numbers; Victimal Feminism and misandry; the Child Saver Movement; 'Advocacy' research and the politics of domestic violence & sex abuse statistics. We will explore how New Age Relativism and self-centeredness impacts upon matters of scientific methodology, legal due process, and personal & professional accountability; Hysteria institutionalized through CAPTA, VAWA, Academe, national Church initiatives, and through witness advocate programs and Human Services/Child Protective Services policies and personnel.

We will examine some of the tens of thousands of present-day cases of false allegation and imprisonment, including the most salient of the Day Care and False Memory Syndrome scandals. We will track state Supreme Court rulings against 'Recovered Memory' testimony, and follow the backpedalling (in definitions and assertions) of those most deeply committed to the dubious but highly popular belief in the pandemic robust repression of memories of abuse, as civil and criminal scrutiny increasingly bears down upon them.

We will search for historical perspective, and will explore the great body of work generated in the area of Human Suggestibility. We will study the books, docu-films and monographs rapidly evolving in this distressed arena, searching for a responsible comprehension of the whole. A spirit of aggressive, thoughtful inquiry is required of the student.

**Prerequisites:** None.  
Wed 9:00am-11:50am

DDTH213/  
LITR213

## The Theatrical in Art - Spring

Bill Reichblum

**Credit:** 4

see LITR213 for course information

## DESIGN

DESN101/  
LIGT101

## The Lighting Idea: Introduction to Lighting Design - Fall

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.

**Prerequisites:** None  
Mon Thu 9:00am-10:20am VAPA E315

DESN112

## Fig Leaves in the Theatrical Garden: Introduction to Costume Design--Beginning - Spring

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.

**Prerequisites:** None  
Mon Thu Days-TBA 10:30am-11:50am VAPA Costume Shop



# CURRICULUM FALL 1997 SPRING 1998

**DESN201**      **Costume Design Projects (Tutorial) Intermediate/Advanced - Fall, Spring**      Daniel Michaelson  
**Credit: 4**

The focus of the 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.

A Lab is required with this course.

**Prerequisites:** Introduction to Costume Design or permission of instructor  
 Days-TBA Times-TBS VAPA Costume Shop

**DESN203/DIRC203**      **Focus: Visualization in the Theater - Fall**      Jean Randich; Daniel Michaelson; Michael Giannitti  
**Credit: 4**

How do directors, actors, and designers discover dramatic action, image, and meaning in a theatrical text? What factors inform their decisions about spatial composition, movement, the appearance of characters, or the manipulation of time? What is style? What is genre? How and why do artists create conventions in the theater?

This course will explore a series of plays in collaborative projects to investigate these questions.

**Prerequisites:** At least one drama or design course  
 Mon Thu 1:30pm-2:50pm

**DESN204/LIGT202**      **Lighting Practikum -- Intermediate/Advanced - Fall**      Michael Giannitti  
**Credit: 2**

Each student will conceptualize, draft and execute the lighting design for a college production.

**Prerequisites:** The Lighting Idea  
 Days-TBA Times-TBS VAPA E315 and Theatres

**DESN205/SCUL205**      **Surreal Structures - Fall**      Sue Rees  
**Credit: 4**  
 see SCUL205 for course description

**DESN206/SCUL206/DRAW206**      **Structural Perimeters - Fall, Spring**      Sue Rees  
**Credit: 4**  
 see SCUL206 for course information

## DIRECTING

**DIRC104/DDHT104/**      **Theatre as Event - Fall**      Gladden Schrock  
**Credit: 4**  
 see DRAM104 for course information

**DIRC111**      **The Art of the Director - Spring**      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]

**Prerequisites:** None.  
 Tue Fri 1:30pm-2:50pm VAPA TBA Studio

# CURRICULUM FALL 1997 SPRING 1998

**DIRC203/  
DESN203**

## **Focus: Visualization in the Theater - Fall**

**Credit: 4**

see DESN203 for course information

Jean Randich; Daniel  
Michaelson; Michael Giannitti

**DIRC204/  
DDTH204/  
LITR200**

## **An Origin of Modern Art: Strindberg - Fall**

**Credit: 4**

see LITR200 for course information

Bill Reichblum

**DIRC210/  
PERF210**

## **Danger, Destruction, and Torment: Making Fun In Farce - Fall**

**Credit: 4**

see PERF210 for course information

Jean Randich

**DIRC311**

## **Advanced Directing Seminar - Spring**

**Credit: 4**

Days-TBA Times-TBS

To Be Announced

## DRAWING

**DRAW201**

## **Further Drawing - Fall, Spring**

**Credit: 4**

This class will explore all aspects of the drawing process relating to all plastic mediums. Weekly in studio and home assignments will be discussed in critique.

**Prerequisites:** Beginning drawing or permission of the instructor.  
Thu 3:00pm-5:50pm

Susanna Heller

**DRAW204/  
LITR208**

## **Drawing and Writing From Life - Fall**

**Credit: 4**

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

**Prerequisites:** At least one studio art course and one writing workshop or tutorial. Open to Juniors and Seniors, limited to twelve students.  
Tue Fri 10:30am-11:50am

Dean Snyder; Roland Merullo

**DRAW206/  
DESN206/  
SCUL206**

## **Structural Perimeters - Fall, Spring**

**Credit: 4**

see SCUL206 for course information

Sue Rees

**DRAW301**

## **Drawing Tutorial - Fall, Spring**

**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.

**Prerequisites:** Permission of instructor.  
Days-TBA Times-TBS

Sue Rees

## EDUCATION

**EDUC112/  
CHIL112**

## **Reinventing Classrooms - Spring**

**Credit: 4**

see CHIL112 for course information

Sally Sugarman



EDUC203/  
BIOL202/  
MIND206**The Genetics Project - Fall****Credit: 2**

Michael Mishkind

see BIOL202 for course information

**ELECTRONIC MUSIC****ELEC101****Electronic Music - Fall, Spring**

Joel Chadabe; Randall Neal

**Credit: 4**

The Electronic Music Studios are 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. Pieces created in the studios can be fully integrated with the New Media Center. New students are welcome each term; returning students are welcome back for continuing studies.

Requirement: Freshman who would like to take Electronic Music need to also take "Music, in practice" (See description for "Music, in practice" MUSC101)

**Prerequisite:** Open to all students  
Fri 10:30am-12:20pm Jennings 315 & 203  
and Fri 1:00pm-2:50pm (Lab)

**ELEC102/  
MEDI102/  
AUDI102****Studio Sound Recording (Beginning Level) - Fall**

Tom Farrell

**Credit: 4**

see AUDI102 for course information

**ELEC103****Pot Sounds: Electronic Music in Context - Fall, Spring**

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.

Requirement: Freshmen who would like to take electronic music need to also take "Music, in practice" (See description for "Music, in practice" MUSC101)  
Fri 1:30pm-2:50pm Jennings MIDI Studio 203

**ELEC105/  
PERF102****Music Workshop - Fall, Spring****Credit: 0**

see PERF102 for course information

**ENVIRONMENT, CULTURE AND COMMUNITY (PROGRAM GROUP)****ENV1201/  
CHEM201****Organic Chemistry I - Fall**

Tom Dorsey

**Credit: 4**

see CHEM201 for course information

**ENV1102/  
BIOL104****Human, Biological, and Physical Geography of Bennington County - Fall**

Jerry Jenkins

**Credit: 4**

see BIOL104 for course information.

## CURRICULUM FALL 1997 SPRING 1998

<b>ENVI105/ BIOL101/ MIND105</b>	<b>Biology I: Cells, Genes, and Energy - Fall</b> <b>Credit: 4</b> see BIOL101 for course information	Michael Mishkind
<b>ENVI107/ CHEM101</b>	<b>General Chemistry I - Fall</b> <b>Credit: 4</b> see CHEM101 for course information	Tom Dorsey
<b>ENVI108/ HIST102</b>	<b>Politics And Society - Fall</b> <b>Credit: 4</b> see HIST102 for course information	Mansour Farhang
<b>ENVI113/ BIOL113</b>	<b>Natural History of Plants (Introductory) - Spring</b> <b>Credit: 4</b> see BIOL113 for course information	Kerry Woods
<b>ENVI201/ COMM201</b>	<b>Public and Community Service: Theory, Research, Practice - Fall</b> <b>Credit: 4</b> see COMM201 for course information	Ron Cohen
<b>ENVI202/ HIST202</b>	<b>Global Perspectives On Culture And Environment - Spring</b> <b>Credit: 4</b> see HIST202 for course information	Mansour Farhang
<b>ENVI217/ BIOL217</b>	<b>Natural History of Plants (Intermediate) - Spring</b> <b>Credit: 4</b> see BIOL217 for course information	Kerry Woods
<b>ENVI218/ MIND215</b>	<b>The Process of Collaboration and Change--Intermediate/Advanced - Spring</b> <b>Credit: 4</b> see MIND215 for course information	Daniel Michaelson; Susan Sgorbati

## FIRST YEAR PROGRAM

<b>FRST100</b>	<b>First Year Seminar - Fall, Spring</b> <b>Credit: 4</b> course description to follow Days-TBA Times-TBS	Faculty
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## GRADUATE COURSES

<b>GRAD402</b>	<b>Graduate Seminar: Dance - Fall, Spring</b> <b>Credit: 4</b> MFA students will work intensively in developing their own process in improvisation, composition and performance. <b>Prerequisites:</b> MFA students. Fall - Dana Reitz Spring - Susan Sgorbati Tue 3:00pm-5:50pm VAPA E303 Dance Studio	Dana Reitz; Susan Sgorbati
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**HISTORY**

**HIST102/  
ENV1108**

**Politics And Society - Fall**

Mansour Farhang

**Credit: 4**

This course is designed to probe the nature of politics as conflict and as public purpose. It emphasizes reciprocal relationship 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.

**Prerequisites:** None.  
Mon Thu 1:30pm-2:50pm Seminar

**HIST105**

**The New World: Society and Culture in America before the Civil War - Fall**

David Phillips

**Credit: 4**

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

**Prerequisites:** None.  
Mon Thu 10:30am-11:50am Seminar

**HIST202/  
ENV1202**

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

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 world-wide tension between pressures to homogenize values/aspirations and the desire to preserve cultural identity. The political and ethical choices emanating from this tension are examined in terms of their implications for environmental policies as well as their links to mass poverty/alienation in the developing countries and excessive resource consumption habits in the industrial nations. Since interdependence among political, economic, cultural and environmental issues is becoming increasingly more complex, the approach of the course is multidisciplinary and the search for viable solutions focuses on both governmental and nongovernmental initiatives.

**Prerequisites:** Beginning work in science, social sciences or literature.  
Mon Thu 1:30pm-2:50pm Seminar

**HIST204**

**State And Society In The Middle East - Fall**

Mansour Farhang

**Credit: 4**

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

**Prerequisites:** Beginning work in social sciences or literature.  
Mon Thu 3:00pm-4:20pm Seminar

## CURRICULUM FALL 1997 SPRING 1998

**HIST206**

### **Introduction to American Women's History - Fall**

David Phillips

**Credit: 4**

This course explores the social and cultural history of women in America since the colonial era. Topics of investigation include the Salem witch trials, the plantation household, the cult of domesticity, prostitution, the suffrage movement, women at work, women's leisure, women in the arts, the politics of reproduction, and feminist theory. This course makes extensive use of online resources. In addition to learning how to use the Internet as a research and reference tool, students will also learn how to construct web pages. All student writing in this course will be electronically published on the World Wide Web.

**Prerequisites:** None, though some familiarity with American history would be helpful.  
Mon Thu 1:30pm-2:50pm Seminar

**HIST211**

### **Community, Culture, and Industrial Transformation - Spring**

David Phillips

**Credit: 4**

This course will consider the transformations that industrialization wrought upon the development of American culture in the 19th and early 20th centuries. Through a historical survey of a variety of American communities - cities, towns, villages, neighborhoods - students will be introduced to a range of theories and methods by which to analyze the historical development of the "social whole." Students will explore relationships between city and countryside, rich and poor, men and women, races and ethnicities, and will consider the impact that wage labor, factory production, and marketization had upon the structures of everyday life.

**Prerequisites:** None, though some familiarity with American history would be helpful.  
Mon Thu 1:30pm-2:50pm Seminar

**HIST217**

### **Religious Perspectives On War - Spring**

Mansour Farhang

**Credit: 4**

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

**Prerequisites:** Beginning work in social sciences or literature.  
Mon Thu 3:00pm-4:20pm Seminar

**HIST219/  
MEDI219**

### **Image, Society, Culture, History - Spring**

David Phillips

**Credit: 4**

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

**Prerequisites:** Permission of instructor.  
Mon Thu 10:30am-11:50am Seminar



**IMPROVISATION (DANCE, MUSIC)****IMPR102 General Improvisation - Fall, Spring**

Charles Gayle

**Credit: 4**

This course is offered to the student as a means to understanding the various components necessary to construct solos or some form of spontaneity in music. Music meaning musical traditions in America, Europe, Japan, Africa, India or any other culture where improvisation would be appropriate. Since this course is called General Improvisation, music students as well as those with no previous musical training can participate in these classes.

The components of improvisation generally analyzed are chord construction, Chord substitution, melody usage, time, rhythm, harmony, etc. In certain instances all of these components and more are used in understanding and/or constructing musical improvisation. Some or all of these factors can be used in association with music of various societies when trying to construct and develop an improvisational form that seems appropriate. Improvisation is generally associated in America with Jazz. This course will recognize that, as well as use a practical means of improvisation to apply to music of various cultures throughout the world where deemed necessary.

The class will use tapes, CD's and live demonstrations to further enhance the creative and learning experience of the students.

**Prerequisite:** Open to all students by permission of instructor.  
Wed 1:30pm-4:20pm Jennings 213 or Carriage Barn

**IMPR110 Beginning Improvisation - Spring**

Susan Sgorbati

**Credit: 2**

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. Different methods of tapping movement sources will also be experienced: anatomical, gestural, meditative, environmental, structural, and architectural. Improvisation as a vehicle for the performance of meaning and learning will be the focus.

**Prerequisites:** None  
Thu 1:30pm-2:50pm VAPA E303 Dance Studio

**IMPR201/COMP202 Dance Intensive -- Intermediate - Fall**

Dana Reitz

**Credit: 4**

see COMP202 for course information

**IMPR212/VIDE212/ARCH212 Place and Experience - Spring**

Susan Sgorbati; Tony  
Carruthers; Donald Shereffkin;  
Charles Gayle

**Credit: 2**

see VIDE212 for course information

**IMPR302 Advanced Improvisation Ensemble - Fall, Spring**

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 potentiation—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.  
Days-TBA Times-TBS

## CURRICULUM FALL 1997 SPRING 1998

**IMPR304**

**Advanced Improvisation Tutorials - Fall, Spring**  
**(This course can be taken for 2 - 4 credits)**

Charles Gayle

**Credit: 2**

The object of the course is to bring into focus any elements of improvisation that the student has omitted in their musical pursuit. Updating chord construction, the ability to hear, analyze, and develop modern day improvisational transformations as they historically change from decade-to-decade.

Challenge, if necessary, the student to seek a solid foundation but also the healthy development of their own uniqueness. This course will in fact span the development in conventional as well as a more personal approach. Tapes, CD's, demonstrations, discussion, etc. will all be a part of the procedure to bring about this understanding and development.

**Prerequisite:** Open by permission of instructor.  
 Days-TBA Times-TBS Jennings 213 or CB

**IMPR312/  
PERF312**

**Dance Improvisation in Performance -- Repertory - Spring**

Lionel Popkin (MFA Student  
sponsored by Terry Creach)

**Credit: 2**

see PERF312 for course information

## INSTRUMENTS

**INST101**

**Musical Instruments Tutorials and Ensembles - Fall, Spring**  
**(This course can be taken for 2 - 4 credits)**

Music Faculty; Teachers of  
Instruments

**Credit: 2**

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 would like to take Instrumental Lessons need to also take "Music, in practice" (See description for "Music, in practice" MUSC101)

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  
 Oboe Tutorials  
 French Horn Tutorials  
 Piano Tutorials  
 Days-TBA Times-TBS Jennings

**INST102**

**Beginning Piano - Fall, Spring**  
**(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.  
 Days-TBA Times-TBS Jennings 232

**INST103**

**Clarinet and Saxophone Tutorials - Fall, Spring**

Gunnar Schonbeck

**Credit: 0**

Open to all students.

**Prerequisite:** None.  
 Thu 12:30pm-3:00pm Commons Theatre



# CURRICULUM FALL 1997 SPRING 1998

- INST104 Trumpet Tutorial Fall, Spring** Raphé Malik  
**Credit: 2**  
 Fundamentals of trumpet will be examined by utilizing classical technique studies, and applications in performance according to levels of the participants.  
 Requirement: Freshman who would like to take Instrumental Lessons need to also take "Music, in practice" (See description for "Music, in practice" MUSC101).  
**Prerequisite:** Instrument, ability to play rudiments, open to all students.  
 Days-TBA Times-TBS Jennings 214
- INST105 Violin and Viola Tutorial - Fall, Spring** Kathy Andrew  
**Credit: 2**  
 A study of violin technique and literature at all levels.  
 A study of viola technique and literature at all levels.  
 Requirement: Freshmen who would like to take Instrumental Lessons need to also take "Music, in practice" (See description for "Music, in practice" MUSC101).  
**Prerequisites:** None, open to all students.  
 Thu Times-TBS Jennings 134
- INST106 Instrument Tutorials - Fall, Spring** Gunnar Schonbeck  
**Credit: 0**  
**Prerequisites:** Open to all students.  
 Thu 8:00am-9:00am Commons Theatre
- INST107 Guitar Tutorials - Fall, Spring** John Arnold  
**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 need to also take "Music, in practice" (See description for "Music, in practice" MUSC101)  
**Prerequisites:** None, open to all students.  
 Thu Fri Times-TBS Jennings 216
- INST108 Piano Tutorials - Fall, Spring** Daniel Epstein  
**Credit: 2**  
 Individual instruction in piano.  
 Requirement: Freshmen who would like to take Instrumental Lessons need to also take "Music, in practice" (See description for "Music, in practice" MUSC101)  
**Prerequisite:** None, open to all students.  
 Days-TBA Times-TBS Jennings 224
- INST109 Bass and Electric Bass Tutorials - Fall, Spring** Christopher Faris  
**Credit: 2**  
 Beginning to advanced lessons in bass technique and appropriate theory.  
 Requirement: Freshmen who would like to take Instrumental Lessons need to also take "Music, in practice" (See description for "Music, in practice" MUSC101)  
**Prerequisite:** None, open to all students.  
 Mon Tue Times-TBS Jennings 335A

# CURRICULUM FALL 1997 SPRING 1998

- INST110 Cello Tutorial - Fall, Spring** Semyon Fridman  
**Credit:** 2  
 Individual instruction in cello.  
 Requirement: Freshmen who would like to take Instrumental Lessons need to also take "Music, in practice" (See description for "Music, in practice" MUSC101)  
**Prerequisite:** None, open to all students.  
 Thu Times-TBS Jennings 237
- INST111 Flute Tutorial - Fall, Spring** Alison Hale  
**Credit:** 2  
 Individual lessons concentrate on tone production, warm-up exercises, technical etudes, and repertoire.  
 Requirement: Freshmen who would like to take Instrumental Lessons need to also take "Music, in practice" (See description for "Music, in practice" MUSC101)  
**Prerequisite:** None, open to all students.  
 Thu Times-TBS Jennings 335D
- INST112 Clarinet Tutorial - Fall, Spring** Bruce Williamson  
**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 need to also take "Music, in practice" (See description for "Music, in practice" MUSC101)  
**Prerequisites:** None, open to all students.  
 Days-TBA Times-TBS Jennings 335A
- INST113 Saxophone Tutorial - Fall, Spring** Bruce Williamson  
**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 need to also take "Music, in practice" (See description for "Music, in practice" MUSC101)  
**Prerequisites:** None, open to all students.  
 Days-TBA Times-TBS Jennings 335A
- INST114 Jazz Piano Tutorial - Fall, Spring** Bruce Williamson  
**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 need to also take "Music, in practice" (See description for "Music, in practice" MUSC101)  
**Prerequisites:** None, open to all students.  
 Days-TBA Times-TBS Jennings 335A
- INST115 Musical Instruments, Design and Construction - Fall, Spring** Gunnar Schonbeck  
**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.  
**Prerequisite:** Open to all students.  
 Thu 9:00am-10:20am Commons Theatre



# CURRICULUM FALL 1997 SPRING 1998

**INST117/  
PERF113**

**Ensemble I and II - Fall, Spring  
(This course can be taken for 2 - 4 credits)**

Charles Gayle

**Credit:** 2

see PERF113 for course information

**INST120**

**Oboe Tutorial - Fall, Spring**

Lyndon Moors

**Credit:** 2

Individual oboe 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 need to also take "Music, in practice" (See description for "Music, in practice" MUSC101)

**Prerequisite:** None, open to all students.  
Days-TBA Times-TBS

**INST121**

**French Horn Tutorial - Fall, Spring**

William Hughes

**Credit:** 2

Individual French Horn 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 need to also take "Music, in practice" (See description for "Music, in practice" MUSC101)

**Prerequisite:** None, open to all students.  
Days-TBA Times-TBS

**INST201**

**Percussion Tutorial ( Group Tutorials) - Fall, Spring**

Milford Graves

**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 mnemonic 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 drummer's 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 student's individual-creative expressionistic 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, maximum enrollment: 15 (group tutorials)  
Tue Wed Times-TBS Jennings 301

**INST202**

**Individual Tutorials in Piano - Fall, Spring  
(This course can be taken for 2 - 4 credits)**

Marianne Finckel

**Credit:** 2

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:** Beginner or Intermediate piano study.  
Days-TBA Times-TBS Jennings 232

# CURRICULUM FALL 1997 SPRING 1998

**INST203 Individual Tutorials in Harpsichord - Fall, Spring** Marianne Finckel  
(This course can be taken for 2 - 4 credits)

**Credit:** 2

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  
Days-TBA Times-TBS Jennings 232

**INST205 Vocal Accompaniment and Coaching (Tutorials) - Fall, Spring** Marianne Finckel  
(This course can be taken for 2 - 4 credits)

**Credit:** 2

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.  
Days-TBA Times-TBS Jennings 232

## LIGHTING

**LIGT101/  
DESN101 The Lighting Idea: Introduction to Lighting Design - Fall** Michael Giannitti  
**Credit:** 4

see DESN101 for course information

**LIGT202/  
DESN204 Lighting Practicum -- Intermediate/Advanced - Fall** Michael Giannitti  
**Credit:** 2

see DESN204 for course information

**LIGT203/  
ARCH202 Architecture and Lighting -Fall** Donald Shereffkin  
**Credit:** 4

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

**This course will include some evening classes to be scheduled during the term.**

**Prerequisites:** Entry level drafting skills, or by permission of instructor.  
Wed 9:00am-11:50am Various campus buildings, studios and theaters

## LITERATURE

**LITR102 Feeling Into Form: Reading and Writing About Poems - Fall** Steven Cramer  
**Credit:** 4

This course introduces you to the rigorous craft and deep pleasures of poetry. Whether it's a sonnet by Shakespeare, a dramatic monologue by Robert Browning, an "I do this I do that" poem by Frank O'Hara, or an intense lyric by Louise Glück, as readers we'll try to get inside the language and method of the poem. Juxtaposing texts from different periods, we'll look at how imagery works; how sound patterns create texture; how viewpoint and tone establish a poem's speaking voice; how meter, rhyme, and repetition measure a poem's pace; and how the free verse line unlocks new possibilities for discovery.

**Prerequisites:** None.  
Mon Thu 1:30pm-2:50pm Seminar



# CURRICULUM FALL 1997 SPRING 1998

- LITR103      Tutorials in English As A Second Language - Fall, Spring** 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.  
**Prerequisites:** None.  
 Days-TBA Times-TBS
- LITR104      Pathways: An Introduction To Writing - Fall** Wayne Hoffmann-Ogier  
**Credit: 4**  
 This course for beginners will explore the steps of the writing process as a path for discovery and communication. 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.  
**Prerequisites:** Admission will be based on review of a sample essay which will be written with instructor's directions at a time and place to be announced.  
 Tue Fri 10:30am-11:50am
- LITR105/  
BIOL105/  
MATH105      The Essay in Science - Fall** Wayne Hoffmann-Ogier; Jerald  
Bope; Michael Mishkind  
**Credit: 2**  
 Essays play a crucial role in communicating critical aspects of the scientific view to the world at large. The genre has a rich tradition that extends to the beginnings of the scientific revolution in the sixteenth and seventeenth centuries and remains influential today. The essay has served to communicate all aspects of scientific life and thought, from the esthetics of theory and experiment, to the details of the creative process. It includes didactic and contemplative approaches to the role of science in the affairs of the day. We will critically examine a diverse group of examples from this literature on topics throughout mathematics, the physical, and the biological sciences. Students will analyze essays from the literature as well as prepare several essays using a variety of approaches and styles.  
 Open to all students.  
 Thu 10:30am-11:50am
- LITR106/  
DDTH106      Religion to Memory to Rebirth: A Theatre History - Fall** Bill Reichblum  
**Credit: 4**  
 Why does theatre exist? How did the art form begin and then develop? This course offers an introduction to the various theatrical approaches of world drama from ritual acts to the drama in Sanskrit, ancient Greek, Roman, Japanese Noh, Chinese Yuan, Medieval Europe, and the West's Renaissance. Each class meeting will explore one play and analyze the cultural, aesthetic and theatrical background. The material will be approached from both the dramatization of a literary ideal and a process for perceiving the play in production.  
**Prerequisites:** None.  
 Tue Fri 10:30am-11:50am Seminar
- LITR109      The Political and the Personal - Fall** Roland Merullo  
**Credit: 4**  
 This course will use relatively recent novels to explore the interaction between the outer and inner worlds, i.e., the way political events are shaped by-and shape-people's interior lives. The novels to be studied will likely include: A Flag for Sunrise by Robert Stone; Cry, the Beloved Country by Alan Paton; Doctor Zhivago by Boris Pasternak; The Death of Artemio Cruz by Carlos Fuentes; Dreaming in Cuban by Cristina Garcia; At Play in the Fields of the Lord by Peter Mathiessen, and Native Son by Richard Wright.  
**Prerequisites:** Open to all first and second-year students.  
 Tue Fri 3:00pm-4:20pm

# CURRICULUM FALL 1997 SPRING 1998

## LITR113 **Western Wind - Spring**

Stephen Sandy

**Credit:** 4

An introduction to poetry in English from Wyatt to Williams. How to read and how to think and write about the reading. We will examine the devices of poetry.

**Prerequisites:** None.  
Mon Thu 10:30am-11:50am Seminar

## LITR114/ DDTH118 **Unbalanced World/Unbalanced Art - Spring**

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.

**Prerequisites:** None.  
Tue Fri 10:30am-11:50am Seminar

## LITR117 **Writing Essays About Literature - Spring**

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.

**Prerequisites:** None.  
Tue Fri 10:30am-11:50am

## LITR200/ DDTH204/ DIRC204 **An Origin of Modern Art: Strindberg - Fall**

Bill Reichblum

**Credit:** 4

As we come to the end of the twentieth century, this course will examine one of the seminal practitioners and influences of our century's artistic imagination. August Strindberg—novelist, poet, short story writer, essayist, playwright, director, and writer of theses on science, philosophy and philology—was a precursor for a new world of creation and insight. His artistic development, from naturalism to realism to the intimate exhibition of psychology to capturing the logic of dreams, parallels this century's artistic experiments in perceiving the world and communicating a vision from the soul. How can we create art for the next century without confronting a genesis for the art of our century? This course will scrutinize Strindberg's works, and culminate with theatrical experiments of his dramatic intent.

**Prerequisites:** Given Strindberg's wide reach of subjects and experiences, this course is open to all upper level students.  
Wed 9:00am-11:50am Seminar



# CURRICULUM FALL 1997 SPRING 1998

LITR201

## Frost the Builder - Fall

Mary Oliver

**Credit:** 2

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

The class will begin on October 2 and will run for seven weeks.

Open to first year students by permission of instructor  
Mon Thu 10:30am-11:50am

LITR202/  
DDTH202

## Dramatic Theory and Philosophical Practice - Fall

Bill Reichblum

**Credit:** 4

see DDTH202 for course information

LITR203/  
PSYC205/  
DDTH205

## The Family Drama - Fall

Sally Sugarman; Steven  
Cramer; Daniel Michaelson

**Credit:** 2

The family has been the subject of many plays over time, reflecting changing attitudes, contexts and problems that constitute the drama of the family. Although the Greeks may have thought Sophocles' subject was the fall of a great man, Freud saw in Oedipus the core of family relationships. Different performances of the same play demonstrate how each interpretation filters the play through the issues that are specific to the time in which it is performed. In this multi-disciplinary course, we will examine five plays through the lenses of literature, psychology and performance. This seven-week course may possibly include a trip to the Stratford and Shaw festivals in Canada to see contemporary performances of some of the plays.

First seven weeks of the semester

**Prerequisites:** Previous work in childhood studies, literature or drama, permission of instructors.  
Wed 9:00am-11:50am

LITR204

## Passages - Fall

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, 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.

**Prerequisites:** None.  
Wed 9:00am-11:50am seminar

# CURRICULUM FALL 1997 SPRING 1998

**LITR205**

## **Poetry Workshop--Speaking as Others - Fall**

Mary Oliver

**Credit:** 2

During this workshop, each participant will write poems in a chosen fictional voice, not his or her own voice.

The poet in our time more often than not writes in a personal voice, and intends to be a presence within or behind the poem. But the poet certainly can, like the playwright and the novelist, assume another voice, become another character, thus speaking (as it were) at first-hand for some chosen Other, rather than by sympathy, at second-hand.

Besides discussing the class writings, we will talk about model poems (which I will supply); these will include work by Browning, Frost, Wendell Berry, and others.

This workshop will run for seven weeks, beginning on October 2.

**Prerequisites:** The completion of any writing workshop course at Bennington. Others, including first year students, should submit three poems to me for possible permission to enroll.  
Mon Thu 3:00pm-4:20pm

**LITR206**

## **Poetry Workshop - Fall**

Steven Cramer

**Credit:** 4

This poetry workshop for experienced student poets will emphasize rigorous reading, writing, and revision. In addition to discussions of student work, we will explore as a class a number of "canonical" books of modern and contemporary poetry as well as critical essays on the craft of poetry. Each week students will submit poems and written reactions to classmates' work. Before midterm, students will write an in-depth review of a book of poetry recently published, and at the end of term they will assemble a portfolio of work completed.

**Prerequisites:** Permission of instructor based on submission of a manuscript.  
Mon Thu 3:00pm-4:50pm Seminar

**LITR207**

## **The Lotus and the Sword - Fall**

Stephen Sandy

**Credit:** 4

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

**Prerequisites:** None.  
Mon Thu 1:30pm-2:50pm

**LITR208/  
DRAW204**

## **Drawing and Writing From Life - Fall**

Dean Snyder; Roland Merullo

**Credit:** 4

see DRAW204 for course information

**LITR209**

## **Style and Tone in Non-Fiction Writing - Fall, Spring**

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.

**Prerequisites:** None.  
Tue 3:00pm-5:50pm



# CURRICULUM FALL 1997 SPRING 1998

LITR211

## "One Great Verb": The New York School in Poetry and Painting - Spring

Steven Cramer

**Credit:** 4

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

**Prerequisites:** Some previous work in literature, or permission of instructor.  
Mon Thu 3:00pm-4:20pm seminar

LITR213/  
DDTH213

## The Theatrical in Art - Spring

Bill Reichblum

**Credit:** 4

Why do artists capture images to create their work? How can we develop a technique for perceiving images to create our own artistic work? Each week, this course will explore the stimulus and revelation of artistic work in music, fiction, non-fiction, painting, poetry, theatre, and sculpture. Artists included will be: Artaud, Beethoven, Ingmar Bergman, William Blake, Kate Bush, Gordon Craig, Dostoyevsky, Glenn Gould, Giacometti, Kafka, Magritte, Picasso, Bruno Schulz and Solzhenitsyn. The challenge for the students will be to develop an ability to articulate both an understanding of the works presented and a rigorous individual process of artistic imagination.

**Prerequisites:** Practical and theoretical work in any art or science.  
Wed 9:00am-11:50am

LITR214

## Prose Writing - Spring

Ted 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.

**Prerequisites:** Permission of instructor based on submission of a manuscript. Students must submit manuscripts at registration.  
Wed 9:00pm-11:50pm Seminar

LITR215

## Nature Writing: The Literature of Joy and Requiem - Spring

Ted Hoagland

**Credit:** 4

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

**Prerequisites:** None.  
Tue 1:30pm-4:20pm Seminar



## CURRICULUM FALL 1997 SPRING 1998

LITR216

### **Poetry Workshop--The Print on the Page - Spring**

Mary Oliver

**Credit: 2**

Our subject in this workshop is design; we will talk about the meaning of the conventional shape of the poem, lineation, the left margin, what stanzas do, what white space does, what indentation does, what circularity might do, how much the poem is enhanced and its meaning intensified by the performance of its letters on the page.

It is a closure of possibility simply to accept the conventional; it is no more than a frolic to accept the unconventional without thought. We will move therefore along the continuum, through various possibilities, with each participant free to write poems of any design, in a spirit of interest and inquiry.

This workshop will begin with the spring semester and will run for seven weeks.

**Prerequisites:** The completion of any writing workshop course at Bennington. Others, including first year students, should submit three poems to me for possible permission to enroll.  
Mon Thu 3:00pm-4:20pm

LITR315

### **English Renaissance Poetry - Spring**

Steven Cramer

**Credit: 4**

This course focuses on the Renaissance lyric from Wyatt to Herbert, tracing the genre's stylistic developments from the Native tradition, through the Petrarchan influence, to the assimilation of these two phases in the major sequences of Sidney, Grenville, Shakespeare, Donne, Jonson, and Herbert. In addition to close readings of key poems, class discussion will pay particular attention to the ways individual poets adapt and subvert Petrarchan conventions and to the relationship between love poems, penitential lyrics, and the poetry of meditation. Careful study of the metaphysical, ethical, and aesthetic assumptions of the Elizabethan era will be required.

**Prerequisites:** At least two introductory literature courses and a willingness to grapple with challenging texts.  
Mon Thu 1:30pm-2:50pm Seminar

LITR316

### **Useful Song - Spring**

Stephen Sandy

**Credit: 4**

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

**Prerequisites:** Open to students with two terms of poetical literature.  
Mon Thu 3:00pm-4:20pm seminar

LITR317

### **Gerard Manley Hopkins: The Poem as Prayer, the Prayer as Ornament - Spring**

Mary Oliver

**Credit: 2**

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

This workshop will begin with the spring semester and will run for seven weeks.

Open to first year students by permission of instructor  
Mon Thu 10:30am-11:50am



## MATHEMATICS

**MATH101     Calculus I - Fall**

Jerald Bope

**Credit:** 4

Calculus I is an introduction to the differential and integral calculus. Originating in a quest to understand phenomena 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. Use of computers and *Mathematica* will be incorporated into typical problem assignments and laboratory work.

**Prerequisites:** High School level algebra and trigonometry.

Mon Thu 1:30pm-2:50pm Dickinson 239

and Wed 10:00am-11:50am Dickinson 239

**MATH105/  
LITR105/  
BIOL105**

**The Essay in Science - Fall**

Wayne Hoffmann-Ogier; Jerald  
Bope; Michael Mishkind

**Credit:** 2

see LITR105 for course information

**MATH112     Calculus II - Spring**

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. 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. 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.

**Prerequisites:** Calculus I or permission of instructor.

Mon Thu 1:30pm-2:50pm Dickinson 239

and Wed 10:00am-11:50am Dickinson 239

**MATH201     Calculus III - Fall**

Jerald Bope

**Credit:** 4

Calculus III is an introduction to multivariable calculus. Specific topics include: infinite series; parametric curves and vectors in two-space and three-space; partial differentiation; multiple integration; differential equations; and more as time permits. Great attention will be given to reading proofs and understanding the concepts of limit, continuity, derivative, and integral as the students review and adapt them to multivariable calculus. Much time will be spent in extending each student's problem-solving abilities. Some time will be spent in assisting students to learn mathematics independently and in developing a perspective of all of mathematics. Use of computers and *Mathematica* will be incorporated into the course.

**Prerequisites:** Calculus II

Mon Thu 9:00am-10:20am Dickinson 239

# CURRICULUM FALL 1997 SPRING 1998

**MATH211**

## **Linear Algebra - Spring**

Jerald Bope

**Credit: 4**

Linear Algebra is an introduction to elementary linear algebra and its applications. Topics to be investigated include: systems of linear equations, matrix arithmetic, determinants, vector spaces, inner product spaces, eigenvalues and eigenvectors, linear transformations, and many applications to mathematics, physics, biology, ecology, computer science, economics, and cryptography. Over the semester, a comprehensive theory is presented, allowing students to understand and write proofs; learn and apply techniques; and see the beauty and power of advanced mathematics. The use of computers and Mathematica will be incorporated into assigned work.

Each student will be required to study some applications or theoretical aspects of differential equations independently, submit written reports, and present the work at a talk open to the community.

Each student will keep a portfolio which includes solutions to problems, written reports on their projects, and other appropriate work for this course. This portfolio may include: a journal of personal thoughts and ideas that arise in conjunction with the course, notes written in preparation of assignments, and comments on supplemental texts and materials. The portfolio should be neat and well-organized. The portfolio will be collected for review several times during the term and at the end of the term.

**Prerequisites:** Calculus II (or Calculus I, II, and permission of the instructor.  
Mon Thu 9:00am-10:20am Dickinson 239

**MATH312**

## **Applied Mathematical Methods - Spring**

Norman Derby

**Credit: 4**

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

**Prerequisites:** Calculus, Differential Equations, Linear Algebra.  
Days-TBA Times-TBS

## **MEDIA STUDIES (PROGRAM GROUP)**

**MEDI102/  
AUDI102/  
ELEC102**

### **Studio Sound Recording (Beginning Level) - Fall**

Tom Farrell

**Credit: 4**

see AUDI102 for course information

**MEDI103/  
VIDE103**

### **Moving Image - Fall, Spring**

Tony Carruthers

**Credit: 4**

see VIDE103 for course information

**MEDI203/  
VIDE203/**

### **Sound/Image--Image/Sound - Fall, Spring**

Tony Carruthers

**Credit: 4**

see VIDE203 for course information

**MEDI204/  
CPUT202**

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

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. Claris Works).  
Mon Thu 1:30pm-2:50pm



## CURRICULUM FALL 1997 SPRING 1998

**MEDI214/  
CPUT211**

### **Human Interface II: Advanced Research Projects - Spring**

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. The Advanced Research Projects Group will develop finished products that exemplify new conceptual directions in multimedia; additionally, the group will also compile critical surveys of the current research literature in the field. Since this is an advanced-level research course, participants will be expected to be proficient in the use of current multimedia tools, and familiar with key background material in Human Interface Design.

**Prerequisites:** Knowledge of multimedia computer applications; Human Interface Design I.  
Mon Thu 1:30pm-2:50pm

**MEDI219/  
HIST219**

### **Image, Society, Culture, History - Spring**

David Phillips

**Credit: 4**

see HIST219 for course information

**MEDI302/  
CHIL302**

### **Fantasy, Play and the Media - Fall**

Sally Sugarman

**Credit: 4**

see CHIL302 for course information

## **MIND, BRAIN, BODY -- THE STUDY OF EXPERIENCE (PROGRAM**

**MIND102/  
BIOL103**

### **Women and Men: The Biology of the Sexes - Fall**

Elizabeth Sherman

**Credit: 4**

see BIOL103 for course information

**MIND104/  
DANT104**

### **Movement Practice (Tai Ji) Beginners - Fall**

Scott Carrino

**Credit: 1**

see DANT104 for course information

**MIND105/  
ENV105/  
BIOL101**

### **Biology I: Cells, Genes, and Energy - Fall**

Michael Mishkind

**Credit: 4**

see BIOL101 for course information

**MIND106/  
DANT102**

### **Experiential Anatomy "Moving from the Bones" - Fall**

Peggy Florin

**Credit: 2**

see DANT102 for course information  
Times-TBS

**MIND109/  
MUSC103**

### **Influence of Music/Holistic Healing for the Musicians and Listeners -Fall, Spring**

Milford Graves

**Credit: 2**

see MUSC103 for course information

# CURRICULUM FALL 1997 SPRING 1998

<b>MIND113</b>	<b>The Art of Negotiation and Mediation: The Study of Dispute Resolution - Fall</b> <b>Credit: 4</b>	Susan Sgorbati; Daniel Michaelson
	<p>This is an introductory course in the field of dispute resolution. Distributive bargaining and collaborative negotiation will be addressed as well as the many variations of mediation processes. A twenty-hour training in mediation and negotiation skills will be part of the class. This will prepare students to become mediators for The Bennington Conflict Resolution Program. However, students can choose to take the course who do not want to participate in the program. Types of mediation such as family, multi-party, and environmental will be explored. Students will be expected to participate in the training, write papers, and develop a final project.</p> <p><b>Prerequisites:</b> None.  Tue Fri 3:00pm-4:20pm Dickinson 117</p>	
<b>MIND114/ VOIC104/ PERF105</b>	<b>Rim to Hub: Centering Voice &amp; Movement - Fall</b> <b>Credit: 4</b>	Janis Young
	see VOIC104 for course information	
<b>MIND115/ DANT115</b>	<b>Experiential Anatomy "Moving from the Muscles" - Spring</b> <b>Credit: 2</b>	Peggy Florin
	see DANT115 for course information	
<b>MIND204/ DANT204</b>	<b>Movement Practice (Tai Ji) Intermediate - Spring</b> <b>Credit: 1</b>	Scott Carrino
	see DANT204 for course information	
<b>MIND205/ BIOL201</b>	<b>Cell Biology - Fall</b> <b>Credit: 4</b>	Michael Mishkind
	see BIOL201 for course information	
<b>MIND206/ EDUC203/ BIOL202</b>	<b>The Genetics Project - Fall</b> <b>Credit: 2</b>	Michael Mishkind
	see BIOL202 for course information	
<b>MIND215/ ENVI218</b>	<b>The Process of Collaboration and Change--Intermediate/Advanced - Spring</b> <b>Credit: 4</b>	Daniel Michaelson; Susan Sgorbati
	<p>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.</p> <p>We will also explore the nature of change. We will try to answer the following questions: What is the definition of change? Why is change so difficult for people? When is change a positive experience or a negative one? 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?</p> <p>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.</p> <p>This course can be taken as part of Environment, Culture, and Community Program Group.</p> <p><b>Prerequisites:</b> Introductory course in Conflict Resolution  Tue Fri 3:00pm-4:20pm Dickinson 117</p>	



## CURRICULUM FALL 1997 SPRING 1998

**MIND313/  
PERF313**

### **Masks - Spring**

**Credit: 4**

see PERF313 for course information

Janis Young

## MUSIC THEORY AND HISTORY

**MUSC101**

### **Music, in practice - Fall, Spring**

**Credit: 2**

Allen Shawn; To Be  
Announced; Marianne Finckel

This course is a required lab for Freshman taking instrumental lessons or improvisation. 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.

**Prerequisites:** Open to all other interested students by permission of instructor.

Mon Thu 1:30pm-2:30pm Jennings 130/TBA

or Mon Thu 1:30pm-2:30pm Jennings 118/AS

or Wed 9:00am-11:00am Jennings 232/MF

**MUSC103/  
MIND109**

### **Influence of Music/Holistic Healing for the Musicians and Listeners -Fall, Spring**

Milford Graves

**Credit: 2**

Course material will include: an analysis of two ancient Middle Eastern texts (Sáadyah's Kitab and Al-Kindi's Risala fi fiajza 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 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 and how it relates to the musician and listener.

**Prerequisite:** Permission of the Instructor

Open to all students.

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

**MUSC301/  
COMP303**

### **Special Topics in Music, Group Tutorials - Fall, Spring**

Allen Shawn; To Be Announced

**Credit: 4**

see COMP303 for course information

## PAINTING

**PAIT101**

### **Introduction to Studio Art: Painting - Fall, Spring**

Andrew Spence

**Credit: 4**

This course will explore the basic fundamentals of painting. Students will develop compositions through direct observation and personal interpretation. Particular focus will be on the relationship between painting concepts and technique. Since drawing is such a fundamental part of all art disciplines, students will be expected to attend a weekly Drawing Workshop as part of the class. This course will also include assigned weekly projects supplemented by slide presentations and critiques.

**Prerequisites:** None.

Wed 9:00am-11:50am VAPA D202

and Fri 10:30am-11:50am VAPA Drawing Workshop

## CURRICULUM FALL 1997 SPRING 1998

### **PAIT202 Intermediate Painting - Fall, Spring**

To Be Announced

**Credit:** 4

Primarily Intended for Sophomores. A course description will appear in a supplement.  
Days-TBA Times-TBS

### **PAIT203 Intermediate Painting - Fall, Spring**

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.

**Prerequisites:** Beginning painting.  
Wed 7:30pm-10:30pm VAPA B205 - Back Crit Room

### **PAIT301 Advanced Painting - Fall, Spring**

Andrew Spence

**Credit:** 4

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

**Prerequisites:** Intermediate Painting or by permission of the instructor.  
Tue 1:30pm-4:20pm VAPA Back Crit Room

## **PERFORMANCE (DANCE, DRAMA, MUSIC)**

### **PERF102/ ELEC105 Music Workshop - Fall, Spring**

**Credit:** 0

Please note: All 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.

**Prerequisites:** Open to all students.  
Thu 4:30pm-6:00pm Carriage Barn and VAPA

### **PERF103 Introduction to Percussion - Fall, Spring**

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.

Requirement: Freshmen who would like to take percussion need to also take "Music, in practice." (See description for "Music, in practice" MUSC101)

**Prerequisite:** Open to all students.  
Tue 1:00pm-3:00pm Jennings 301



# CURRICULUM FALL 1997 SPRING 1998

- PERF104 Sage City Symphony (Community Orchestra) - Fall, Spring** 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 6:15-9:00  
**Prerequisite:** Open to all students (not for credit).  
 Sun 6:15pm-9:00pm
- PERF105/  
MIND114/  
VOIC104 Rim to Hub: Centering Voice & Movement - Fall** Janis Young  
**Credit: 4**  
 see VOIC104 for course information
- PERF106 Experimental Orchestra - Fall, Spring** 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.  
**Prerequisites:** None, open to all students (non-credit).  
 Thu 4:30pm-5:50pm Commons Theatre
- PERF107 Ethnic Chamber Music - Fall, Spring** 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.  
**Prerequisites:** Open to all students (non-credit).  
 Thu 3:00pm-4:20pm Commons Theatre
- PERF108 Music for the Mentally and Physically Handicapped - Fall, Spring** 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.  
**Prerequisites:** Open to all students (non-credit).  
 Thu 10:30am-12:30pm Commons Theatre
- PERF109 Dance Performance Project - Fall** Terry Creach  
**Credit: 4**  
 The starting point for this work will be the formal structures and textures of 15th century and later Italian music. The dancers will assist in the development of movement material for a piece (or pieces) to be performed in concert during the term.  
 Open by permission of instructor.  
 Days-TBA Times-TBS

## CURRICULUM FALL 1997 SPRING 1998

PERF113/  
INST117

### **Ensemble I and II - Fall, Spring (This course can be taken for 2 - 4 credits)**

Charles Gayle

**Credit: 2**

It is necessary for the student to have a basic level of competence on their respective instrument: that would include being able to execute scales, know the various key signatures, play various rhythms and hopefully have a basic knowledge of reading at least an elementary level. This criteria seems necessary because people entering the class have varied levels of musical knowledge. For everyone to be involved, a basic foundation is required so that there can be a more consistent ebb and flow.

Various aspects of ensemble playing will be explored, such as improvisation, melody construction, proficiency in fast and slow meter, consistent development in the student's personal musical attributes (style). This course wishes to help develop a strong and unique artist who is in fact conscious of his or her own uniqueness.

**Prerequisite:** Open to all students by permission of instructor.  
Thu 9:00am-11:50am Carriage Barn

PERF204

### **Chamber Music (Tutorial) - Fall, Spring (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.

**Prerequisite:** Open to all students by permission of the instructors.  
Days-TBA Times-TBS

PERF209

### **Drama Production: THE BREASTS OF TIRESIAS: A SURREALIST FARCE by Guillaume Apollinaire - Fall**

Jean Randich

**Credit: 2**

The year is 1916. In a mythical France called Zanzibar, the voluptuous Therese slashes off her balloon breasts, sprouts a beard, steals her husband's clothes and, marching off to war as Tiresias, becomes the victorious general of the Zanzibar army. Not to be outdone, her husband turns himself into a woman and begins producing babies to the tune of 40,049 in one day alone! Guillaume Apollinaire, the author of this surrealist fantasy, indicated that he wished to light the stars again, after W.W. I had put them out with shellfire. He died from wounds suffered in the war only a few months after staging the play in 1917.

This drama production will be developed in collaboration with the surrealist sculpture class. The visual and performing style to be investigated will go beyond naturalism to explore what Apollinaire termed the "reasonable use of the improbable." In this world, women become men, men give birth, the dead revive, objects come to life, and the People of Zanzibar are portrayed by a veritable one-man band playing broken dishes. This production is recommended to students from varying performance backgrounds, i.e., drama, dance, music, sculpture, etc. Auditions will be in the fall.

**Prerequisites:** Some experience in the performing arts.  
Days-TBA Times-TBS VAPA Theaters/Grwall



# CURRICULUM FALL 1997 SPRING 1998

**PERF210/  
DIRC210**

## **Danger, Destruction, and Torment: Making Fun In Farce - Fall**

Jean Randich

**Credit: 4**

An ancient dramatic form, farce allows its players to ridicule in public whatever their community holds dear. From Aristophanes' poking fun at the Athenians to Monty Python's scoffing at the British, farce has remained a prominent and scorchingly derisive art form. Borrowing time-honored social rituals and recreating them in exaggerated forms, farce exposes our most cherished conventions as ludicrous. Chaos reasserts itself as a force more powerful than social order; rational action degenerates into madness.

This course will investigate the hallmarks of farce: the resilience of characters battered by slapstick violence, the torment of physical humiliations, the trouncing of the high by the low, recalcitrant objects, emancipated females, transvestite males, the role of the machine, and the endless flux of swiftly executed entrances and exits. Weekly play readings will range from Aristophanes through Molière, Chekhov, Wilde, Apollinaire, Shaw, Pinter, Stoppard, Woody Allen, and Charles Ludlam. We will focus on the flowering of film farce, studying the work of great comics such as Chaplin, Keaton, Mae West, the Marx Brothers, Laurel and Hardy, Woody Allen, and Monty Python. We will also be exploring performance styles in class, i.e., how do playwrights/actors/directors relate the rapid-fire dialogue to physical action? Students will create and perform an original farcical sketch.

**Prerequisites:** Introductory Drama or Literature course.  
Mon Thu 10:30am-11:50am

**PERF214/  
VOIC201**

## **Paper Bullets of the Brain - Fall**

Janis Young

**Credit: 4**

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

**Prerequisites:** Intermediate level of one or more: acting, performance, voice, writing, or by permission of the instructor.  
Wed 9:30am-12:20pm VAPA D208 Drama Studio

**PERF217**

## **Late Nite in the Attic - Spring**

**Credit: 2**

Catherine Weis (MFA Teaching  
Fellow sponsored by Michael  
Giannitti, Dana Reitz; and  
Susan Sgorbati

The Attic (Commons North) is ablaze with late nite shows - twice a week! - every week! Now see performances take place in spaces of our own making. The Attic will be host to performances on Tuesday and Wednesday nights by Bennington students and faculty, visiting artists and surprise appearances by the unacceptable. This tutorial is open to all students in the Bennington College community: video makers, writers, media nerds and architecture, visual arts, anthropology students...etc. In fact, any student may find an intriguing tutorial possibility in this class. Students are required to attend one of the two weekly evening performances and meet with Weis/Sgorbati each Thursday morning.

**Prerequisites:** Experience in one's discipline and permission of instructors.  
Wed 7:30pm-9:30pm Commons N. The Attic  
and Thu 10:30am-11:50am Commons N. The Attic



# CURRICULUM FALL 1997 SPRING 1998

## PERF303 **The Making of a Performance - Fall**

**Credit:** 2

Catherine Weis (MFA Teaching  
Fellow sponsored by Michael  
Giannitti and Dana Reitz

Students will gain insight into the heartbeat of a performance. They will have the rare opportunity of experiencing the creation of a multi-media performance from inception to production. Students will participate by supporting the development of the work by the artist throughout the work sessions.

This work will be produced in New York in the 1997-98 season.

**Prerequisites:** For videomakers, dancers, media freaks, by permission of the instructor.  
Tue Wed 7:30pm-9:00pm Commons N. The Attic  
and Thu 10:30am-11:15am Commons N. The Attic

## PERF312/ IMPR312

## **Dance Improvisation in Performance -- Repertory - Spring**

**Credit:** 2

Lionel Popkin (MFA Student  
sponsored by Terry Creach)

This course will focus on the issues that arise when performing a dance improvisation. By using various performance venues (formal, informal, traditional and non-traditional) we will explore the specific demands of doing a movement-based improvisation in front of other people. A sense of composition, pacing, and recognizing forms that arise will be just some of the skills we will develop. The core of our investigation will come from fleshing out pre-existing structures that will be brought to class by the instructor. Some meetings outside of class times will be required for performance options. Attendance at Dance Workshop is required with this course.

**Prerequisites:** Permission of Instructor  
Mon 3:00pm-5:00pm VAPA E303 Dance Studio  
and Thu 3:00pm-4:20pm VAPA E303 Dance Studio

## PERF313/ MIND313

## **Masks - Spring**

**Credit:** 4

Janis Young

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

**Prerequisites:** Intermediate work in one or more: acting, dance, mind/body, or by permission of the instructor

**Note:** This course has two components, Masks as described, and DANT104 /MIND104, Tai Ji. It is a requirement of this course to enroll in both classes.

Mon Thu 10:30am-12:30pm VAPA D208 Masks

and Mon 9:00am-10:20am VAPA E303 Tai Ji

## PHILOSOPHY

### PHIL111

## **Ethics in Sex, Law and Journalism - Spring**

**Credit:** 4

Carlin Romano

The rise of so-called "applied ethics" over the past thirty years is the most notable phenomenon in recent moral theory. In this course, which presumes no prior work in philosophical ethics, we familiarize ourselves with classic ethical theory before turning to the promises and pitfalls of applied ethics in three areas. Among the likely texts are Richard Posner's Sex and Reason, The Virtuous Journalist by Klaidman and Beauchamp, and Judging in Good Faith by Steven Burton.

**Prerequisites:** None.  
Tue Fri 1:30pm-2:50pm



## CURRICULUM FALL 1997 SPRING 1998

### PHIL202 Wittgenstein - Fall

Carlin Romano

**Credit:** 4

Ludwig Wittgenstein (1889-1951) is now widely regarded as the most influential twentieth century philosopher in the English-speaking world. He has also become, according to contemporary critic Marjorie Perloff, the "patron saint of poets and artist" as varied as Robert Creeley and Joseph Kosuth. Looking at both his life and the development of his thought from his initial masterpiece, Tractatus Logico-Philosophicus (1921) to his ground-breaking posthumous work, Philosophical Investigations (1953), we examine his views on language, truth, meaning, knowledge, privacy, culture, and-not least of all-philosophy.

**Prerequisites:** Open to first-year students with instructor's approval.  
Tue Fri 1:30pm-2:50pm

### PHIL203 Existentialism - Fall

Carlin Romano

**Credit:** 4

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

**Prerequisites:** Open to first-year students with instructor's approval.  
Wed 9:00am-11:50am

### PHIL212 Truth, Persuasion, and Argument - Spring

Carlin Romano

**Credit:** 4

Modern philosophers of language and epistemology increasingly recognize that no philosophical enterprise, from logic to aesthetics, can succeed without making sense of the relations between three crucial concepts: truth, persuasion and argument. Looking at both historical and contemporary thinkers, from Isocrates and Plato to Quine, Rorty and Chaim Perelman, we examine how these notions operate in various fields of knowledge.

**Prerequisites:** Open to first-year students with instructor's approval.  
Wed 9:00am-11:50am

## PHOTOGRAPHY

### PHOT100 Introductory Photography - Fall

Neil Rappaport

**Credit:** 4

Concentration on cause-and-effect relationships in the photographic process: the visual and conceptual implications of the photographer's choices and exposure, development, print-making, finishing, lenses, cameras, lighting, etc. in black-and-white photography. Classes include demonstrations and discussions of student work. Students must also participate in VF100S - 19th Century Photography History and Issues Survey.

Offered in Fall Semester. Requires camera which may be operated in fully manual mode. Student must supply film and paper.

Open to all students. Enrollment limited to 14 students.  
Tue 12:30pm-2:50pm VAPA Basic Darkroom

## CURRICULUM FALL 1997 SPRING 1998

**PHOT100A**

### **19th Century Photography History and Issues Survey - Fall**

Neil Rappaport

**Credit:** 0

A weekly lecture exploring the technological and aesthetic history between 1839 and 1900. The relationship between process and expression is investigated utilizing vintage photographs as often as possible. Although emphasis is placed upon famous photographers, much concentration is devoted to the anonymous practitioner, through whom an understanding of the inherent mandates of the photographic medium (and its connection to the 19th century world) is sought.

This is a required component of Introductory Photography (and Advanced Photography, for students in their 1st quarter in the Photography Program).

Tue 3:00pm-4:30pm

**PHOT211**

### **Intermediate Photography - Spring**

Neil Rappaport

**Credit:** 4

Concentration of field-work and self-motivated projects. Exploration of specific technical approaches - filters, artificial lighting, view camera methods, etc. - and their utilization in the photographer's creative process. Frequent work on collective re-photographic projects: analysis and remaking of old, local photographs are used as a path to understanding of another photographer's pattern of choice. Regular class discussions of student work. Students must also participate in VF200S.

Requires camera which may be operated in fully manual mode. Student must supply film and paper.

**Prerequisites:** Open to all students. Registration based upon presentation of prior photographic work.

Tue 12:30pm-2:50pm VAPA Basic Darkroom

**PHOT211A**

### **20th Century Photography History and Issues Survey - Spring**

Neil Rappaport

**Credit:** 0

A weekly lecture exploring the technological and aesthetic history of photography between 1900 and the present. Concentration upon the central movements and individuals which shaped modern photography. Investigation of contemporary criticism with special attention to its role in forming the working values of photographers.

This is a required component of Intermediate Photography.

Tue 3:00pm-4:20pm

**PHOT301**

### **Advanced Photography - Fall**

Neil Rappaport

**Credit:** 4

The central focus is the Zone System. Through demonstrations, field work, and calibrations tests, photographers undertake a close examination of their machinery and materials, so that fundamental decisions in camera work are manifested in a previsualized photographic image. The Zone System is approached as a language to describe and notate the creative choices. Photographs made during these investigations are frequently discussed in class.

Offered in Fall Semester. Requires camera which may be operated in fully manual mode and hand-held meter. Student must supply film and paper; Zone System Calibration tests consume at least 10 rolls of film and 25 sheets of 8x10 paper.

**Prerequisites:** Open to all students. Registration based upon presentation of prior photographic work or satisfactory completion of Intermediate Photography. Students in the 1st quarter in the photography program are also required to participate in VF100S - 19th Century Photography History and Issues Survey.

Wed 9:00am-11:50am VAPA B202



## CURRICULUM FALL 1997 SPRING 1998

**PHOT304**

### **Independent Photography Tutorial - Fall, Spring**

Neil Rappaport

**Credit:** 4

A weekly discussion group, Independent Photography's meetings alternate between concentration on personal work by student members and on critical issues and processes in the History of Photography. Students undertake significant extended photographic projects, whose work-in-progress and finished forms constitute the substance of the interchange among tutorial participants.

In alternating weeks, the tutorial addresses its attention to the integration of the History of Photography into the creative process. Through readings, analytical writing, careful study of the Bennington College Photography Collection and nearby exhibitions, and hands-on work with old processes and re-photographic view camera projects, serious student photographers undertake to understand what is inherent to their medium while broadening their expressive palettes.

**Prerequisites:** Open to students who have completed Advanced Photography and Advanced Photography Fieldwork or by permission of the instructor.  
Fri 1:30pm-4:30pm VAPA B202

**PHOT305**

### **Digital Imagery Group Tutorial - Fall, Spring**

Neil Rappaport

**Credit:** 4

The tutorial will primarily involve individual student projects using digital imagery. Discussions and research explorations will include readings and presentations concerning the cultural and artistic implications of the digital image.

**Prerequisites:** Computer competency and prior experience in the Visual Arts are required.

This tutorial is limited to 6 students.  
Days-TBA Times-TBS

**PHOT310**

### **Advanced Photography Fieldwork - Spring**

Neil Rappaport

**Credit:** 4

Concentration on individual work. Frequent discussions of student personal work.

Student must supply film and paper.

**Prerequisites:** Open to students who have completed Advanced Photography or equivalent. For new students, registration based upon presentation of prior photographic work.  
Wed 9:00am-11:50am VAPA B202

## **PHYSICS**

**PHYS103**

### **Physics I: Matter and Motion - Fall**

Norman Derby

**Credit:** 4

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

**Prerequisites:** High school algebra; students intending to continue in Physics II should be concurrently enrolled in calculus.  
Mon Thu 10:30am-11:50am Dickinson 239  
and Tue 3:00pm-5:50pm Dickinson 238

# CURRICULUM FALL 1997 SPRING 1998

- PHYS104    Physics, Perception and the Fine Arts - Fall** Norman Derby  
**Credit: 4**  
 An examination of the subtle interplay between the physical phenomena of light and the physiological and psychological responses to it. The following topics will be explored: properties of lenses, photometry and lighting, color vision, photographic emulsions and photographic chemistry, 3-D perception, stereo photography, holography and virtual reality.  
**Prerequisites:** High school algebra.  
 Mon Thu 4:30pm-5:50pm Dickinson 239
- PHYS111    Fields and Atoms: Physics II - Spring** Norman Derby  
**Credit: 4**  
 During this semester, we will study electric charge at both the macroscopic level (lightning, electric currents, electrical power, and electromagnetic waves) and the microscopic level (charge of elementary particles, electromagnetic interactions within matter). We will also study quantum behavior of electric charges in a semi-classical approximation (Bohr atom) and investigate some nuclear phenomena on a more experimental basis. Vector algebra and techniques of calculus will be used throughout the term. The laboratory will emphasize basic electronics with integrated circuits.  
**Prerequisites:** Physics I and one semester of calculus.  
 Mon Thu 10:30am-11:50am Dickinson 239  
 and Tue 3:00pm-5:50pm Dickinson 238
- PHYS203    Astronomical Techniques - Fall, Spring** Norman Derby  
**Credit: 1**  
 Students interested in participating in astronomical studies at the Stickney Observatory may enroll for credit. Students will need to learn their way around constellations and learn how to understand astronomical coordinate systems so that they can operate the computer-controlled main telescope. They will receive instruction in how to contribute to ongoing established research programs and will also be able to use the telescope for projects and observations of their own. Course work will average about 4 hours per week.  
**Prerequisites:** Previous astronomy and/or physics coursework or considerable experience in amateur astronomy.  
 Days-TBA Times-TBS
- PHYS301    Electronics (Group Tutorial) - Fall** Norman Derby  
**Credit: 4**  
 This is an advanced tutorial in modern electronics designed to introduce students to electrical measuring equipment and to integrated circuits both analog and digital. Overall, students should obtain a crude understanding of how a microcomputer is able to use electrical circuits to perform arithmetical computations. Elementary computer interfacing techniques will be introduced.  
**Prerequisites:** Physics I and Calculus.  
 Days-TBA Times-TBS

## PLAYWRITING

- PLAY101    Beginning Playwrighting - Fall** 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, et al). The goal: the writing of original dramatic material (with selected limited-production mounting a possibility, when appropriate.)  
**Prerequisites:** None  
 Wed 9:00am-11:50am



## CURRICULUM FALL 1997 SPRING 1998

- PLAY201 Intermediate Playwriting - Fall, Spring** 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:** Playwriting I (with rare exceptions, upon interview and evidence of competence.)  
Fall 97 TBA TBA  
Spring 98 Mon Thu 10:30am-11:50am Seminar
- PLAY301 Advanced Playwriting - Fall, Spring** 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 an explicit projects-in-process format to which the work is brought and discussed in depth.  
**Prerequisites:** Intermediate Playwriting  
Fall 97 TBA TBA Seminar Room  
Spring 98 TBA TBA Seminar Room

## PRINTMAKING/LITHOGRAPHY

- PRIN201 Introduction to the Artist's Book - Fall** 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. Students will be evaluated at group crits several times during the term. All books will be exhibited on campus at the end of term for final evaluation.  
**Prerequisites:** At least one prior printmaking course.  
Tue 1:00pm-4:00pm VAPA D102
- PRIN211 Beginning Printmaking - Spring** 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. Students will produce a group portfolio based on a theme chosen by the class. Evaluation is based on a portfolio review at mid-term and at the end of term.  
**Prerequisites:** None.  
Tue 1:00pm-5:00pm VAPA D102
- PRIN301 Advanced Printmaking - Fall, Spring** Catherine Mosley  
**Credit: 4**  
This class is for seniors and advanced juniors who are capable of working independently and have taken all other printmaking courses. There are regularly scheduled group critiques and senior students are expected to produce a body of work to exhibit in the senior art show. Students will be evaluated by portfolio at mid-term and at the end of term.  
**Prerequisites:** Previous printmaking classes and permission of the instructor.  
Wed 9:00am-11:50am VAPA D102

## PSYCHOLOGY

**PSYC104 Social Psychology - Fall**

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 commons dilemmas; interaction as performance; and the social consequences of various forms of social organization. Students write four short papers on selected topics.

**Prerequisites:** None.

Mon Thu 10:30am-11:50am seminar

**PSYC112 Some of the Great Psychologists: An Introduction - Spring**

Susan Engel

**Credit:** 4

The purpose of this course is to give students an opportunity to discover the power and drama of psychological ideas. We will read the works of some of the great psychologists: Sigmund Freud, Leon Festinger, B.F. Skinner, George Miller, Ulrich Neisser, Charles Dickens, Henry James, Jane Austen, Leo Tolstoy, Toni Morrison, and Pablo Neruda. In each case our goal will be to uncover the psychological idea within the work. What is the author trying to tell us, and what can we do with the idea?

**Prerequisites:** None.

Mon Thu 10:30am-11:50am Seminar

**PSYC204 Thought and Language - Fall**

Susan Engel

**Credit:** 4

In this course we will examine how people think and talk. Using both classic and new psychological theory and research we will examine the processes by which human beings come to organize and represent their experience. We will focus on the structure of thinking and of language, the functions these processes serve, and last but certainly not least, the situations in which we use these processes. We will read, discuss, and most importantly carry out original research. Our goal will be to come away with as differentiated as possible an understanding of what the important questions in this field are, and a detailed and experienced grasp of what is involved in answering those questions. If we do our work right, we could end the course on the road to important research.

**Prerequisites:** Developmental psychology, language development, cognition, general psychology.  
Wed 9:00am-11:50am Seminar

**PSYC205/  
DDTH205/  
LITR203****The Family Drama - Fall**Sally Sugarman; Steven  
Cramer; Daniel Michaelson**Credit:** 2

see LITR203 for course information

**PSYC212 Justice and Conflict Resolution - Spring**

Ron Cohen

**Credit:** 4

This course examines the role of justice and injustice in the development and resolution of conflicts in interpersonal and intergroup relations. Attention will focus on conflicts concerning: (1) the distribution of scarce and valued resources (distributive justice), (2) the decision-making procedures through which these distributions are produced (procedural justice), and (3) the relationship between distributive and procedural justice. Students will read relevant social psychological theory and research (e.g., work by Lerner, Deutsch, Tyler, Lind, Crosby, Mikula, Montada) as well as related work in political studies and sociology (e.g., work by Rawls, Nozick, Barry, Sandel, Elster, Shklar, Hochschild, and Moore). If time and interest permit, students may design and conduct original pieces of research.

**Prerequisites:** Intermediate work in psychology or another social science discipline, or permission of instructor.

Mon Thu 10:30am-11:50am Seminar



## CURRICULUM FALL 1997 SPRING 1998

PSYC302

### **Autobiography - Fall**

Susan Engel

**Credit:** 4

In this course we examine how people remember their past and tell their life story or stories. We read research and theories on the psychology of narrative and autobiographical memory, some literary criticism, and some autobiographies. Our primary question is: how do people remember the past and how do these memories inform or shape their self concept? Why do people talk and write about their lives? How do people use their autobiographies?

Open to 3rd and 4th year students and others by permission of instructor  
Tue 1:30pm-4:20pm

PSYC313

### **Experimental and Survey Methods in Social Research - Spring**

Ron Cohen

**Credit:** 4

The purpose of this course is to examine the research process as it is practiced in several of the social sciences. We will focus on the logic of two types of methods, the experimental and the correlational, as they are currently practiced in various areas of psychology and sociology, though these methods are also employed frequently in politics, economics, and sociology. Methodological, statistical, and ethical issues will be examined through the lens provided by classical pieces of experimental and survey research in social psychology.

**Prerequisites:** Intermediate level work in psychology, anthropology, or early childhood studies.  
Mon Thu 3:00pm-4:20pm Seminar

## SCULPTURE

SCUL102

### **Sculpture Studio - Fall, Spring**

Dean Snyder

**Credit:** 4

This studio is open to students of all levels of experience in sculpture beyond the Beginning Studio level. The structure of the course is that of an open workshop. Students will be expected to produce a significant amount of work that reflects an emerging line of inquiry. There will be regular practical demonstrations in more sophisticated processes such as flexible molds and foundry/forging. Each student must present finished works at a minimum of two Thursday night critiques.

Note: This studio may be taken for either two or four credits. Serious students in sculpture may want to consider combining Sculpture Studio and Sculpture Studio Seminar, (two credits), for as many as six credit hours total.

**Prerequisites:** None.  
Wed 9:00am-11:50am VAPA Sculpture Studio

SCUL103

### **Sculpture Studio Seminar - Fall, Spring**

Dean Snyder

**Credit:** 2

This seminar is open to all students with an interest in the discourse of sculpture. The content varies from semester to semester based on the needs and desires of the group. The constants are: artist writings, theoretical and historical readings and student presentations. The focus of the seminar is to complement the practice of sculpture with passages from the ongoing intellectual dialogue about it. Seniors in sculpture will present a slide lecture on their work in the last week of this class. Others will be responsible for developing a presentation with slides on a topic or sculptor of their choice.

**Prerequisites:** None  
Thu 10:30am-12:30pm VAPA Visual Arts Conference room

SCUL104

### **Beginning Sculpture Studio - Fall, Spring**

Dean Snyder

**Credit:** 4

This studio course is an encounter with some fundamental concepts in the production of sculptural objects. The problems in this course are arranged programatically so as to enhance confidence with making skills and raise some primary theoretical issues specific to the practice. **Students enrolled in this studio are required to attend the building workshops taught by the studio technician (see schedule below.)**

Tue 1:30pm-5:30pm VAPA Sculpture Studio

## CURRICULUM FALL 1997 SPRING 1998

### SCUL105 **Building/Materials Workshop - Fall, Spring**

Evan Reed, Technical Assistant

**Credit:** 2

This course is taught by the studio technician and is required for all students enrolled in Beginning Sculpture Studio. It is open to any and all other students with a curiosity for the ways of materials and building processes. There will be fundamental introductions to woodworking, plaster molding, gas and electric welding. The course is project based and students will be evaluated on their level of execution.

**Prerequisites:** None.

Thu 10:30am-12:30pm VAPA Sculpture Studio

### SCUL205/ DESN205

#### **Surreal Structures - Fall**

Sue Rees

**Credit:** 4

This class will be concerned with constructing objects, and environments, using the concept of the farce as a starting point; looking at work from a surreal, grotesque stand point. Connections will occur with the Faculty Drama Production of the play by Apollinaire.

**Prerequisites:** Permission of the instructor.

Mon 10:30am-12:30pm VAPA Sculpture Studio

and Thu 10:30am-11:50am VAPA Sculpture Studio

### SCUL206/ DRAW206/ DESN206

#### **Structural Perimeters - Fall, Spring**

Sue Rees

**Credit:** 4

This class will be concerned with the investigation of structures, sculptural objects, drawing in space with references to perspectival notions and layering of information. Perspectives will be looked at which have occurred in films, and these relationships to already given perspectives in other art forms including architecture, painting, cityscapes, and theatre. The relationship to time spent in viewing, walking through the structures, and layering of information in a linear versus simultaneous manner.

This class will be seen as a year long course with the first semester primarily concerned with research, readings, viewing films and producing drawings. The second semester will be more studio orientated using information gained as a basis of the work. In both semesters there will be a mixture of looking at principles and applying these in practice.

**Prerequisites:** Permission of instructor

Mon 3:00pm-5:50pm VAPA Sculpture Studio

### SCUL211 **Automata - Spring**

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 the instructor.

Days-TBA Times-TBS

## STAGE MANAGEMENT

### STAG101 **Stage Management I -- Beginning Level - Fall**

Steven Espach

**Credit:** 4

What are Stage Managers? Omnipotent or indentured? This introduction to stage management will help you define that question. We will begin to develop skills necessary to be a stage manager including: auditioning, reading ground-plans, blocking, running and maintaining the production, and more. We will also discuss the relationships between the stage manager and the theater management, the artist, the craft person, and the audience. This course is recommended for all students planning to take Directing. A lab is required with this course.

**Prerequisites:** None

Tue Fri 10:30am-12:20pm VAPA D207 Drama Studio



# CURRICULUM FALL 1997 SPRING 1998

## STAG201 Stage Management II - Fall, Spring

Steven Espach

**Credit:** 4

This course allows Dance and Drama students who have completed the introductory course in Stage Management an opportunity to learn from experience by managing a production initiated by a faculty member or an intermediate or advanced directing student. Class time will be spent discussing issues that arise from the stage management experience, assisting each other on special problems arising on a production and on individual student initiated topics. Stage management students will be expected to create and maintain a production script, supervise fellow students in the conduct of stage business, coordinate rehearsal schedules and maintain an accurate production calendar. A lab is required with this course.

**Prerequisites:** Stage Management I and permission of instructor  
Fri 1:30pm-4:20pm Drama Studio

## STAG311 Production Management -- Advanced - Spring

Steven Espach

**Credit:** 4

Production Management is a course designed to give the advanced student the principals and experience of theater preproduction and actualization. Class sessions will be spent discussing the following topics: The budget, operating expenses, cost estimating, purchasing, inventory, petty cash, bookkeeping, schedules, contracts, hiring staff, volunteers, job combining, responsibilities and supervision. The course will place the student into a practical managerial position on an advanced directing or faculty initiated project. There they will be expected to create and maintain working and changing production documentation. A lab is required for this course. Knowledge of Claris Works (or other similar application) is important in creating a spreadsheet.

**Prerequisites:** Stage Management II and permission of instructor  
Days-TBA Times-TBS VAPA E315

## VIDEO

### VIDE103/ MEDI103

#### Moving Image - Fall, Spring

Tony Carruthers

**Credit:** 4

**Fall:** From flip books and optical toys the course explores the beginning of cinema and the early development of narrative connections including cross-cutting and montage. Material on film and video will include work by Melies, Porter, Griffith and Vidor which illuminate the development of the moving image and the introduction of sound. The class will be asked to use camcorders in the second part of the semester to experience the basic aspects of film/video making.

**Spring:** The second part of the course will concentrate on the different siting of television in its development from radio and on the work of some independent video/film practitioners. This half of the course will be project driven using camcorders and editing (both analog and digital) to examine the context of representation, viewing sessions, separate to class time, will include the work of Goddard, Classanetes, McElwee, etc. Students will both research and make work relevant to the topic. A once a week viewing session will be required of all students in both the fall and spring terms.

**Prerequisites:** Open to all levels of students.  
Tue 1:00pm-5:00pm VAPA Video Viewing Room and Video Studio

### VIDE112 Video Documentation - Spring

Catherine Weis (MFA Teaching  
Fellow sponsored by Michael  
Giannitti and Dana Reitz

**Credit:** 2

In today's world video is an essential tool for artists. In this course the advantages and disadvantages of video documentation to represent live performance, exhibitions, or readings will be devined. Learning and skills will be developed through hands on experience and discussion. All disciplines are encouraged to participate.

**Prerequisites:** By permission of instructor.  
Days-TBA Times-TBS Commons N. The Attic



# CURRICULUM FALL 1997 SPRING 1998

**VIDE203/  
MEDI203**

## **Sound/Image--Image/Sound - Fall, Spring**

Tony Carruthers

**Credit: 4**

Exploring the relationship between sound in its many dimensions and the visual image in video. In the practice of this relationship the course will involve many ways to layer these elements and create composite meaning ranging from "impressions" to linear narrative.

The course will be taught in 2 sessions lasting an hour and a half weekly with an accompanying "lab" requirement. Each session will concentrate on one of the course areas, and students will be expected to work in both video and sound. Students will be asked to put in at least 6 hours of studio time per week.

**Fall:** The class will work on a series of short projects designed to explore the basic technical possibilities of each medium and the way in which they combine. The class will also include selected readings and the viewing of relevant films and videos.

**Spring:** The class will explore more specific layering of sound and image, focusing on the way that synchronization can influence our perception of time, space and movement. There will be two projects, each exploring a different aspect of this relationship including extensive use of revision. Further viewing of film and video material together with selected reading will be required.

**Prerequisites:** Open to sophomores, juniors and seniors with previous work in sound and/or video.  
Mon 3:00pm-4:20pm VAPA Video and Sound studios  
and Thu 3:00pm-4:20pm VAPA Video and Sound Studios

**VIDE204**

## **Video Studio - Fall, Spring**

Tony Carruthers

**Credit: 4**

Each term will involve studio work developed around a specific topic. Students will be expected to explore at least two projects within the term.

Fall '97 - Surrealist Cinema (Theory and Practice)

Spring '98 - Moving Image and the City (The Present Experience of Place)

Fall '98 - On The Town (with C.A.T.V.)

Spring '99 - Inner Visions (The work of Bresson, Brakhage, Harry Smith and others.)

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

**VIDE212/  
ARCH212/  
IMPR212**

## **Place and Experience - Spring**

**Credit: 2**

Susan Sgorbati; Tony  
Carruthers; Donald Shereffkin;  
Charles Gayle

This class will involve students interested in the study of design, architecture, dance and music. Each class will be the act of composition: the making of new work. Individual faculty members will be responsible for designing a structure for a four-week process. Students need to have had some experience in the understanding of improvisational forms. Sites will include indoor theater spaces as well as outdoor spaces.

**Prerequisites:** Beginning work in the disciplines of design, architecture, music or dance.  
Wed 10:30am-12:30pm VAPA Martha Hill

## **VOICE**

**VOIC101**

## **Voice - Fall, Spring**

Ida Faiella

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

**Credit: 2**

Individual and/or group instruction in the principles and practices of vocal techniques as well as 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 are required to practice several hours weekly to learn and perform repertoire in different languages as well as listen to recordings and view videos in addition to lessons and classes.

Requirement: Freshmen who would like to take voice lessons need to also take "Music, in practice."  
(See description for "Music, in practice" MUSC101)

**Prerequisite:** Permission of the instructor, open to all students.  
Tue Wed Thu Times-TBS Jennings 249A



## CURRICULUM FALL 1997 SPRING 1998

**VOIC103**

**Voice - Fall, Spring**  
**(This course can be taken for 2 - 4 credits)**

Thomas Bogdan

**Credit:** 2

Individual and/or group instruction in the principles and practices of vocal techniques as well as 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 are required to practice several hours weekly to learn and perform repertoire in different languages as well as listen to recordings and view videos in addition to lessons and classes.

Requirement: Freshmen who would like to take voice lessons need to also take "Music, in practice."  
(See description for "Music, in practice" MUSC101)

**Prerequisites:** Permission of the instructor, open to all students.  
Wed Thu Times-TBS Jennings 339

**VOIC104/  
MIND114/  
PERF105**

**Rim to Hub: Centering Voice & Movement - Fall**

Janis Young

**Credit:** 4

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

**Prerequisites:** By permission of instructor (open to all)  
Mon Thu 9:00am-10:20am VAPA D208 Drama Studio

**VOIC201/  
PERF214**

**Paper Bullets of the Brain - Fall**

Janis Young

**Credit:** 4

see PERF214 for course information

## CURRICULUM FALL 1997 SPRING 1998

### REGIONAL CENTER FOR LANGUAGES & CULTURES

#### CHINESE

**RC101 Beginning Chinese - Fall**

To Be Announced

**Credit:** 4

Beginning Chinese introduces Mandarin Chinese, which has the largest number of native speakers in the world, is the official language of China and Taiwan, and one of the official languages of Singapore. This program will introduce students to the specificities of the language and start a study of the culture in its many faceted aspects. The course follows the functional approach of stressing the students' ability to communicate effectively in a broad range of situations. During this first semester, the focus is on listening and speaking but course materials are written in both Chinese traditional and simplified characters. Students will learn to recognize traditional characters, but they may use either simplified or traditional characters for their written work.

**Prerequisites:** None.  
Mon Wed Thu 6:00pm-7:20pm Seminar

**RC102 Beginning Chinese - Spring**

To Be Announced

**Credit:** 4

This is a continuation of RC101. It builds on the elements learned during the Fall semester and expands on the use of the target language in written and oral forms. Students will start looking at some authentic documents relating to Chinese culture, in its traditional aspects as well as its more modern representations to apply their newly acquired recognition skills.

**Prerequisites:** RC101 or permission of the instructor.  
Mon Wed Thu 6:00pm-7:20pm Seminar

**RC103 Advanced Beginning Chinese - Fall**

To Be Announced

**Credit:** 4

This is a continuation of RC102. It builds on the elements learned during the first year and expands on the use of the target language in written and oral forms. Students will continue to develop their familiarity with Chinese characters, and examine some authentic documents relating to Chinese culture, in its traditional aspects as well as more modern representations to apply their newly acquired recognition skills. Practice and use of language will relate to daily life in Modern China with references to traditions and the diversity of Chinese culture.

**Prerequisites:** RC102 or permission of the instructor.  
Mon Thu 9:00am-10:20am Seminar

#### EDUCATION

**RE510 Introduction to the Teaching and Learning of Foreign Languages - Fall**

To Be Announced

**Credit:** 4

This course offers two components: 1.) a discussion on methods, techniques and strategies conducive to the development of language proficiency and cultural understanding. 2.) 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; observation of actual teaching situations in language classes with various age groups will supplement discussions and readings. This course will be conducted in English with examples in several foreign languages. Open to foreign students, also.

**Prerequisites:** RF112 or above. Also, open to foreign students with near native fluency in English.  
Wed 6:00pm-8:30pm



## CURRICULUM FALL 1997 SPRING 1998

### RE511 The Teaching Seminar - Spring

To Be Announced

**Credit:** 4

(3 graduate credits)

In this seminar students will be introduced to the principles of foreign language instruction for young children. The seminar will have two parallel components. Once a week students will meet with an RCLC instructor to develop an inquiry into the way children learn languages and the best way to construct and conduct instruction. The focus will be to develop reflective evaluation of one's growth as a teacher. The second component is an observation period during which students will intern with an RCLC faculty member in one of the foreign language programs. Initially, students will monitor the interest and progress of specifically assigned groups of students, developing observation, evaluative, and analytical tools. Working with their RCLC faculty member, students will then prepare and present mini-activities to a specific class. Finally, students will conduct an entire class under the supervision of the RCLC faculty member.

Students wanting to register for this seminar need to petition the RCLC Educational Committee for permission to enroll and have an interview with a language faculty. They also need to be available during one afternoon from 1:30 to 5:30 p.m at least one day a week.

**Prerequisites:** Completion of a language course series at the 110 level, RE510 and a language interview.

Mon 6:00pm-7:20pm

### RE512 Introduction to Educational Technology - Spring

Nicholas Lasoff

**Credit:** 4

(3 graduate credits)

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

**Prerequisites:** Basic word processing. Undergraduate students need permission of the instructor.

Wed 6:00pm-9:00pm

### RE513 Research Seminar in Language Education - Spring

RCLC staff

**Credit:** 4

(3 graduate credits)

In this seminar, students will collect and analyze data leading to the development of special teaching projects focusing on particular aspects of language learning. These projects can address the development of specific skills or presentation of particular units of knowledge related to learning a foreign language and its culture. The project can be either in the form of creating teaching materials designed for classroom use, or computer- and technology-based materials for independent or individual learning. Students involved in this seminar will work very closely with a RCLC faculty member, and possibly one class of language students. Choice of a project will be determined in conjunction with the faculty expertise.

**Prerequisites:** Open to students with a high level of language proficiency, and having completed RE 510, RE 511.

Days-TBA Times-TBS

## FRENCH

**RF101 Introduction to Contemporary French - Fall**  
**Credit: 4**

To Be Announced

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.

**Prerequisites:** None.  
Mon Wed Thu 9:00am-10:20am

**RF102 Introduction to Contemporary French - Spring**  
**Credit: 4**

To Be Announced

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. They will incorporate their findings into letters written and posted to their classmates on the Internet. 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.

**Prerequisites:** RF101 or equivalent with permission of the instructor.  
Mon Thu 9:00am-10:20am

**RF103 Introduction to Contemporary French - Fall**  
**Credit: 4**

To Be Announced

**Pour conclure.** This is the third semester of the introductory program. In this course students will expand their language skills through a variety of activities leading to an in-depth study of French language and culture. This segment of the course will prepare students to read poetry, longer texts such as short stories, plays, and analytical essays. Films and videos will help immerse students in French culture as they gain better understanding of and familiarity with the diverse styles of speech characteristics of French and francophone speakers.

**Prerequisites:** RF102 or equivalent; permission of the instructor  
Mon Thu 10:30am-11:50am



## CURRICULUM FALL 1997 SPRING 1998

### **RF104 Aventures en France - Spring**

To Be Announced

**Credit: 4**

This is a transition course that immerses students in several content areas to develop their proficiency in French while they use language as a research and learning tool. It will consist of two units of two credits each. Each unit will explore a specific topic through various activities such as viewing films, reading short stories, poetry, essays, newspaper articles and planning research that will result in a final project.

One unit will be related to aspects of contemporary life in France. Topics such as the following will constitute that first unit: Paris, landscapes and local traditions, monuments and the cultural heritage, Modern urbanization and city life in contemporary France etc. The other will explore some historical moments, intellectual movements and socio-cultural trends as they have impacted on the formation of French culture. Topics such as the following may constitute a part of this second unit: Révolutions et esprit révolutionnaire, La seconde guerre mondiale, La vie quotidienne au Moyen Age etc.

This course is particularly suited to students who want to resume French studies after some time without practice. It is designed to help them develop some fluency and regain a practical level of competence in reading, writing and speaking.

This course will be offered only when sufficiently registered.

**Prerequisites:** RF103 or equivalent; permission of the instructor.  
Mon Thu 10:30am-11:50am

### **RF111 Voyage en France - Fall**

To Be Announced

**Credit: 4**

This is a course at the Intermediate level that will plan instruction around the study of contemporary France. Using the WWW, CD ROMS, Broadcast news and films, magazines and e-mail students will explore regions of France and issues of contemporary life in France as it is experienced by its citizens at the end of this century. All activities will provide students with the opportunities to hone their language skills, expand their vocabulary, consolidate their reading and writing skills and expand their understanding of French culture in its historical and societal dimensions.

Students projects will involve reading and writing, discussion, reports and international communication.

**Prerequisites:** RF104 or permission of the instructor.  
Tue Fri 9:00am-10:20am Seminar

### **RF112 Voyage dans la Francophonie - Spring**

To Be Announced

**Credit: 4**

This is a course at the Intermediate level that will focus on the study of the francophone world. Using the WWW, CD ROMS, Broadcast news and films, magazines and e-mail students will explore regions of the world where French is spoken either as part of the political or cultural heritage. Contemporary issues development, environment, and creative art will be explored through communication with the production of these countries. All activities will provide students with the opportunities to hone their language skills, expand their vocabulary, consolidate their reading and writing skills and provide areas of inquiries for the understanding of francophone issues in their historical, cultural and societal dimensions.

Students projects will involve reading and writing, discussion, reports and international communication.

**Prerequisites:** RF111 Voyage en France  
Tue Fri 9:00am-10:20am Seminar

# CURRICULUM FALL 1997 SPRING 1998

## **RF211 Discourse and Stylistics - Fall**

To Be Announced

**Credit:** 4

For students who have mastered the basics of writing in French and developed appropriate accuracy. This course introduces students to analytical and creative writing in French. They will learn to use the language creatively to present their own opinions, visions, 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 writing, students will explore and practice different styles and use various linguistic resources. An understanding of the form, content, style and purpose of a given genre will be delineated in the process of writing and consist of 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 more complex thoughts and writing their opinions and ideas as convincingly as possible. Conducted in French.

**Prerequisites:** RF112 or permission of the instructor.  
Mon Thu 1:30pm-2:50pm Seminar

## **RF212 Debate and Argumentation - Spring**

To Be Announced

**Credit:** 4

In this course, students will explore the processes that lead to express ideas, opinions, arguments. Using dossiers on various social and cultural issues such as: "Immigrants and their place in the French culture and society," "France and Islam," "Search for cultural identity," "The youth and the problems of the 1990s in France," "environmental issues and the cultural movements of the 1990s," students will learn to use French language creatively to render and argue their vision and thoughts on those issues. Conducted in French.

**Prerequisites:** RF211 or permission of the instructor.  
Mon Thu 1:30pm-2:50pm Seminar

## **RF250 Introduction au langage poétique - Spring**

To Be Announced

**Credit:** 4

This course will introduce students to reading poetic texts and the study of the language in its poetic dimension. As seen through a retrospective of poems written by French and francophone poets through the ages, language will be studied in its prosody, as well as its metaphors, images and symbolic value. Special attention will be given to the phonetics and phonology of poetry written in French. Conducted in French.

Students will have the opportunity to focus on one poet or a type of poetry in particular, and/or try their hand at composing and writing their own poems.

**Prerequisites:** RF112 or permission of the instructor.  
Tue Fri 9:00am-10:20am Seminar

## **RF310 Société, art et bourgeoisie - Fall**

To Be Announced

**Credit:** 4

In this course students will examine the development of the Bourgeois society at the end of the nineteenth century through the historical events that shaped the turn of the century. A set of novels, some poetry, and a study of the political discourse will be read to analyze the impact of these events on the shaping of social groups, their ideologies and their mentalities. The impacts and tensions that resulted between divergent ideologies, actions, and reactions will be studied as they are reflected in the artistic productions of the times. This is an advanced seminar conducted in French.

**Prerequisites:** RF211 or permission of the instructor.  
Tue Fri 9:00am-10:20am Seminar



**GERMAN****RG101 Introduction to Contemporary German 1 - Fall**

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.

**Prerequisites:** None.

Mon Thu 1:30pm-2:50pm Seminar

and Tue 6:00pm-7:20pm

**RG102 Introduction to Contemporary German 2 - Spring**

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:** RG101 first semester of Introduction to Contemporary German or permission of the instructor.

Mon Thu 1:30pm-2:50pm Seminar

and Tue 6:00pm-7:20pm

**RG103 The Modern German-Speaking World 1 - Fall**

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:** RG102 first semester of Introduction to Contemporary German 2 or its equivalent as determined by the placement test.

Mon Thu 9:00am-10:20am Seminar



## CURRICULUM FALL 1997 SPRING 1998

RG104

### **The Modern German-Speaking World 2 - Spring**

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.

Mon Thu 9:00am-10:20am Seminar

RG111

### **Reading and Reflecting in German - Fall**

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. A portfolio of oral and written work for each student will be used to assess progress of individual participants. Conducted in German.

**Prerequisites:** RG104 The Modern German-Speaking World 2 or equivalent as determined by instructor.

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

RG112

### **Issues of Identity: Germany, Austria, and Switzerland - Spring**

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:** RG111 Reading and Reflecting in German.

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

RG211

### **Advanced German Composition - Fall**

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:** RG112 Issues of Identity: Germany, Austria, Switzerland or equivalent as determined by instructor.

Mon Thu 3:00pm-4:20pm Seminar



# CURRICULUM FALL 1997 SPRING 1998

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

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.

Mon Thu 3:00pm-4:20pm Seminar

**RG250-1 German Composers and Their Texts (German Language Practicum) - Fall**

Nicholas Lasoff

**Credit: 2**

Participants in this course will investigate the composer's relationship to words in two ways: texts that they have set to music and texts that they have written about their music. Participants will be given the opportunity to view, hear, analyze and perform many of the works being investigated. Compositions will be chosen according to students' interest and ability, but may include: Mozart's Die Zauberflöte, Schubert's Winterreise, Schumann's Dichterliebe, and Berg's Wozzeck. Conducted in German.

This course will be offered the first seven weeks of the semester. If insufficient registration, the course will not be offered.

**Prerequisites:** Five semesters of German (completed or in progress) and/or permission of instructor. Days-TBA Times-TBS

**RG250-2 Oppression and Creation (German Language Practicum) - Spring**

Nicholas Lasoff

**Credit: 2**

How do the productive, original, expressive and imaginative qualities of creation come out of the persecution, hardship, grief and arbitrary use of power associated with oppression? This question will be addressed in the context of history's worst incidence of oppression, the Holocaust. This course will be of interest to students of history, psychology, literature, theatre, art and music. Conducted in German. This course will only be offered if sufficiently subscribed.

**Prerequisites:** Four semesters of German (completed or in progress) and/or permission of instructor. Days-TBA Times-TBS Seminar

**RG301 Advanced German Seminar: German Romanticism - Fall**

Nicholas Lasoff

**Credit: 4**

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

**Prerequisites:** This seminar is open to students who have reached a high level of proficiency in the language and demonstrated ability to undertake research. Completed or simultaneous course work at the advanced level or the equivalent and permission of the instructor. Days-TBA Times-TBS Seminar

## CURRICULUM FALL 1997 SPRING 1998

RG302

### **Advanced Seminar: Berlin in the Twentieth Century - Spring**

Nicholas Lasoff

**Credit: 4**

Since 1871, through two world wars, from division to reunification, Berlin has been the political and often cultural center of Germany. Wit, freedom of expression, Prussian conservatism and youthful revolution combine to create that unique "Berliner Luft." Participants in this seminar will research and report on particular areas of interest to them: Berlin's history and politics, its music, art and literature, its architecture and society. Through common assignments, students will develop an understanding of some of the city's significant moments and achievements. Conducted in German.

**Prerequisites:** This seminar is open to students who have reached a high level of proficiency in the language and demonstrated ability to undertake research. Completed or simultaneous course work at the advanced level or the equivalent and permission of the instructor.  
Days-TBA Times-TBS Seminar

## JAPANESE

RJ101

### **Introduction to Japanese Language and Culture - Fall**

Yoshiko Shioya

**Credit: 4**

This is an introductory course designed for students who have never learned Japanese. Emphasis is placed on the development of the skills of oral communication and the understanding of the culture behind the language. Students will develop basic communicative skills and learn the essential structure of the language simultaneously while examining the social norm and behavior of the Japanese people. Recognition and writing of Japanese syllables are also introduced.

**Prerequisites:** None.  
Mon Wed 6:00pm-7:20pm Lecture

RJ102

### **Introduction to Japanese Language and Culture - Spring**

Yoshiko Shioya

**Credit: 4**

This is a continuation of RJ101. The course will continue to focus on oral communication, expanding on students' initial skills, and developing basic reading and writing skills. Students will learn different speaking styles while developing the understanding of language within cultural and social context. Through interaction, the class examines how the language represents the society of Japan. Further recognition and writing of Japanese syllables and characters will be practiced. Audio-visual materials will supplement and illustrate the cultural component of the course.

**Prerequisites:** RJ101.  
Mon Wed 6:00pm-7:20pm Lecture

RJ103

### **Japanese Language and Culture 2 - Fall**

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 develop different speaking styles through interaction in cultural and social context. Expansion of structural patterns is also emphasized and practiced primarily in speaking, and applied to reading and writing as well.

**Prerequisites:** RJ102 or equivalent with permission of the instructor.  
Tue Thu 6:00pm-7:20pm Lecture

RJ104

### **Japanese Language and Culture 2 - Spring**

Yoshiko Shioya

**Credit: 4**

This course is a continuation of RJ103. In this course students will continue to develop communicative and interactive skills in listening, speaking, reading, and writing. They will develop a solid understanding of different speaking styles through interaction in cultural and social context. Expansion of structural patterns is also emphasized and practiced primarily in speaking, and applied to reading and writing as well.

**Prerequisites:** RJ103 or equivalent. Permission of the instructor.  
Tue Thu 6:00pm-7:20pm Lecture



## CURRICULUM FALL 1997 SPRING 1998

- RJ111 Japanese Language and Culture 3 - Fall** Yoshiko Shioya  
**Credit: 4**  
 This course is designed for students who have fairly developed skills of oral communication as well as basic skills of reading and writing. In this course students will continue to develop communicative and interactive skills in listening and speaking, and expand their reading and writing skills in different styles of Japanese writing. They will learn more structural patterns to widen their ability to understand and utilize the language in various cultural and social contexts.  
**Prerequisites:** RJ104 or equivalent with permission of the instructor.  
 Days-TBA Times-TBS
- RJ112 Japanese Language and Culture 3 - Spring** Yoshiko Shioya  
**Credit: 4**  
 This course is a continuation of RJ111. In this course students will continue to develop communicative and interactive skills in oral communication, and expand the skills of reading and writing with Japanese writing of different styles. They will learn more structural patterns to widen their ability to understand and utilize Japanese, both spoken and written in authentic context.  
**Prerequisites:** RJ111 or equivalent with permission of the instructor.  
 Days-TBA Times-TBS
- RJ211 In Search of Japan - Fall** Yoshiko Shioya  
**Credit: 4**  
 This course is designed for students who want to explore in depth the world of Japan while improving their language skills to be able to read, write, and talk about the culture of Japan. Oral presentation of the language is the primary focus in this course. Based on cultural topics, students will learn to present ideas orally, to read authentic text and to write short essays in the appropriate style and manners of the language.  
**Prerequisites:** RJ112 or equivalent with permission of the instructor.  
 Days-TBA Times-TBS
- RJ212 In Search of Japan - Spring** Yoshiko Shioya  
**Credit: 4**  
 This course is a continuation of RJ211. Students will continue to explore in depth the world of Japan while improving their language skills to be able to read, write, and talk about the culture of Japan. Oral presentation of the language is the primary focus in this course. Based on cultural topics, students will learn to present ideas orally, to read authentic text and to write short essays in the appropriate style and manners of the language.  
**Prerequisites:** RJ211 or equivalent with permission of the instructor.  
 Days-TBA Times-TBS

## SPANISH

- RS101 Introduction to Contemporary Spanish - Fall** To Be Announced  
**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.  
**Prerequisites:** None.  
 Mon Thu 9:00am-10:20am  
 and Tue 6:00pm-7:20pm

## CURRICULUM FALL 1997 SPRING 1998

**RS102**

### **Introduction to Contemporary Spanish - Spring**

To Be Announced

**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 the instructor.

Mon Thu 9:00am-10:20am seminar

and Tue 6:00pm-7:20pm

**RS103**

### **The Modern Spanish Speaking World I - Fall**

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.

Mon Thu 9:00am-10:20am

**RS104**

### **The Modern Spanish Speaking World II - Spring**

Carol Meyer

**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.

Mon Thu 9:00am-10:20am

**RS111**

### **The Cultures of the Hispanic World 1 - Fall**

To Be Announced

**Credit: 4**

In this course, students will pursue a field of inquiry that will provide the context for the honing of language skills. The focus of the course will be developing a framework to discover the culture of the Hispanic world through investigation of history, art, politics, and current events. Expansion of communicative skills, development of fluency and literacy-through reading, discussion, and research-are the goals of this course. Part of the course work will involve use of audio-visual, videos, films, and electronic materials. This is a two-semester course. Conducted in Spanish.

**Prerequisites:** RS104 or permission of the instructor.

Mon Thu 9:00am-10:20am



## CURRICULUM FALL 1997 SPRING 1998

- RS112      The Cultures of the Hispanic World II - Spring** To Be Announced  
**Credit: 4**  
 This is the continuation of RS111, The Cultures of the Hispanic World I. In this course, students will pursue a field of inquiry that will provide the context for the honing of language skills. The focus of the course will be developing a framework to discover the culture of the Hispanic world through investigation of history, art, politics, and current events. Expansion of communicative skills, development of fluency and literacy-through reading, discussion, and research—are the goals of this course. Part of the course work will involve use of audio-visual, videos, films and electronic materials. This is a two-semester course. Conducted in Spanish.  
**Prerequisites:** RS104 or permission of the instructor.  
 Mon Thu 9:00am-10:20am
- RS211      Discourse and Stylistics - Fall** To Be Announced  
**Credit: 4**  
 This courses addresses the development of higher level discourse skills in Spanish. It aims at helping students develop the ability to interact logically and creatively with texts of different natures, to sharpen critical thinking skills in the target language and make inferences, expressing complex thoughts and ideas in writing. Various styles of written expression will be examined prompted by the analysis of texts from a variety of sources including essays, newspapers, correspondence, and literature. Several writing projects will expand students' stylistic range and address the different functions of written communication.  
**Prerequisites:** Placement by the instructor.  
 Tue Fri 10:30am-11:50am
- RS212      Debate and Argumentation - Spring** To Be Announced  
**Credit: 4**  
 In this course students will explore the process that leads to presenting information, expressing opinions, supporting their point of view and developing an argument in areas of intellectual discourse. Using a variety of oral and written texts on social and cultural issues, students will engage in reports, debates, and discussions of materials they research alone or in groups.  
**Prerequisites:** Placement by the instructor.  
 Tue Fri 10:30am-11:50am
- RS250-1      The Golden Age: The Language of Theater - Fall** To Be Announced  
**Credit: 2**  
 Who was the original Don Juan? Where did the myth begin? "Life is but a dream," and others myths will be examined. Theater during the Golden Age in Spain was prolific and produced images that are still with us today. In this class we will read some of the major works that reflected and shaped Spanish society during the sixteenth and seventeenth centuries. Playwrights include Lope de Vega, Tirso de Molina and Calderon de la Barca. Conducted in Spanish.  
 This is a seven-week course. If insufficient registration this course will not be offered.  
**Prerequisites:** RS112 or permission of the instructor.  
 Tue 9:00am-10:20am
- RS300-3      Magic Realism - Spring** Carol Meyer  
**Credit: 2**  
 What is real? What is magic? What is magic-realism? Magic-realism is a twentieth century Latin American genre that includes movies, novels, and short stories. In this class we will study different works and their contexts to develop an understanding of the roots of this genre. Authors include García Márquez, Allende, Cortazar, Esquivel and Ferré. Some films will be included. Conducted in Spanish. If insufficient registration, this course will not be offered.  
**Prerequisites:** RS212.  
 Wed 9:00am-11:00am

## CURRICULUM FALL 1997 SPRING 1998

**RS301**

### **Advanced Seminar in Hispanic Studies - Fall**

To Be Announced

**Credit:** 4

Open to advanced students of Spanish language and literature, this Seminar will examine several issues relating to the Hispanic world and cover a variety of topics ranging from art to history, politics and literature. These topics will be determined regularly in consultation with participating students. Students will be responsible for research on selected topics and together with the instructor present and lead discussions to share their work.

**Prerequisites:** Permission of the instructor. This course is reserved for students who have developed a high level of proficiency in the language and demonstrated ability to participate in and conduct research.

Wed 9:00am-11:00am

**RS302**

### **Advanced Seminar: Urban Life in the Americas - Spring**

To Be Announced

**Credit:** 4

One third of Argentina's population lives in Buenos Aires. Mexico city is one of the biggest cities in the world. The trend towards urbanization presents opportunities and perils for many Latin American countries. In this class you will choose an area that relates to this theme and pursue it throughout the course. Topics might include architecture, environmental degradation, a study of a particular country and its demographics or the role of land distribution and the trend towards urbanization. Conducted in Spanish.

**Prerequisites:** Permission of the instructor. This course is reserved for students who have developed a high level of proficiency in the language and demonstrated ability to participate in and conduct research.

Wed 9:00am-11:00am



Barry Bartlett

Interests: Culture and art, architecture, wines, gardening, fly fishing, collecting cultural objects, cooking, and obsessed with ceramics in all of its forms.

CERA204 Substance: No Form or Function in Ceramics - Fall  
CERA205 Studio Projects - Fall, Spring  
CERA215 Monumental and Minuscule - Spring  
CERA301 Senior Ceramics Tutorial - Fall, Spring

Thomas Bogdan

Interests: Tom sings all kinds of music from opera to cabaret, ancient to the avant-garde and performs regularly throughout the USA and Europe. He was once a professional cook and loves to cook and eat. Other interests include kickboxing, card playing, painting and drawing as well as making unusual hats.

VOIC103 Voice - Fall, Spring

Jerald Bope

Interests: 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.

LITR105/BIOL105/MATH105 The Essay in Science- Fall  
MATH101 Calculus I - Fall  
MATH112 Calculus II - Spring  
MATH201 Calculus III - Fall  
MATH211 Linear Algebra - Spring

Derek Campbell

Interests: Interests include Elizabethan and Restoration theatre and history and Irish classical and contemporary theatre.

ACTI102 Introduction to Acting (Part One) Beginning Level - Fall  
ACTI212 Acting Technique II: Early Social Realism -- Intermediate/Advanced - Spring  
ACTI301 Advanced Acting: Shakespeare - Fall  
ACTI311 Advanced Acting: Developing a Character - Spring

L. Scott Carrino

DANT104/MIND104 Movement Practice (Tai Ji) Beginners - Fall  
DANT204/MIND204 Movement Practice (Tai Ji) Intermediate - Spring

Tony Carruthers

Interests: 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.

VIDE103/MEDI103 Moving Image - Fall, Spring  
VIDE203/MEDI203 Sound/Image--Image/Sound - Fall, Spring  
VIDE204 Video Studio - Fall, Spring  
VIDE212/ARCH212/IMPR212 Place and Experience - Spring

Joel Chadabe

Interests: Electronic music, multi media, interactive systems.

ELEC101 Electronic Music - Fall, Spring

Ronald Cohen	<p>Interests: 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.</p> <p>COMM201/ENVI201      Public and Community Service: Theory, Research, Practice - Fall</p> <p>PSYC104                  Social Psychology - Fall</p> <p>PSYC212                  Justice and Conflict Resolution - Spring</p> <p>PSYC313                  Experimental and Survey Methods in Social Research - Spring</p>
Steven Cramer	<p>Interests: 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.</p> <p>LITR102                  Feeling Into Form: Reading and Writing About Poems - Fall</p> <p>LITR203/PSYC205/DDHT205      The Family Drama - Fall</p> <p>LITR206                  Poetry Workshop - Fall</p> <p>LITR211                  "One Great Verb": The New York School in Poetry and Painting - Spring</p> <p>LITR315                  English Renaissance Poetry - Spring</p>
Terry Creach	<p>Interests: 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.</p>
	<p>COMP306                  Advanced Dance Intensive Fall</p> <p>DANT101                  Movement Practice (Gymnastic Dance) - Fall</p> <p>PERF109                  Dance Performance Project - Fall</p>
Norman Derby	<p>Interests: Physics/astronomy education (student misconceptions, new technologies, multimedia teaching tools, hypertext 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.</p> <p>MATH312                  Applied Mathematical Methods - Spring</p> <p>PHYS103                  Physics I: Matter and Motion - Fall</p> <p>PHYS104                  Physics, Perception and the Fine Arts - Fall</p> <p>PHYS111                  Fields and Atoms: Physics II - Spring</p> <p>PHYS203                  Astronomical Techniques - Fall, Spring</p> <p>PHYS301                  Electronics (Group Tutorial) - Fall</p>
Thomas Dorsey	<p>Interests: While centered in the discipline of chemistry, my professional interests extend to environmental and earth sciences. Topics that are covered here include oceanography, global climate change, and pollution. I am also interested in the development of computer based and graphics oriented tools for learning science.</p>
	<p>CHEM101/ENV1107      General Chemistry I - Fall</p> <p>CHEM111                  General Chemistry II - Spring</p> <p>CHEM201/ENV1201      Organic Chemistry I - Fall</p> <p>CHEM212                  Organic Chemistry II - Spring</p> <p>CHEM301                  Tutorial: Advanced Topics in Chemistry - Fall</p>
Susan Engel	<p>Interests: 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.</p> <p>PSYC112                  Some of the Great Psychologists: An Introduction - Spring</p> <p>PSYC204                  Thought and Language - Fall</p> <p>PSYC302                  Autobiography - Fall</p>



STAG101 Stage Management I -- Beginning Level - Fall  
 STAG201 Stage Management II - Fall, Spring  
 STAG311 Production Management -- Advanced - Spring

Ida Faiella Interests: Arts and Political/Social Activism, Poetry, Languages, Singing as acting, Music of the Spirit.

VOIC101 Voice - Fall, Spring

Mansour Farhang Interests: 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.

HIST102/ENVI108 Politics And Society - Fall  
 HIST202/ENVI202 Global Perspectives On Culture And Environment - Spring  
 HIST204 State And Society In The Middle East - Fall  
 HIST217 Religious Perspectives On War - Spring

Tom Farrell Interests: 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.

AUDI102/ELEC102/MEDI102 Studio Sound Recording (Beginning Level) - Fall  
 AUDI111 Sound Design for Theater - Spring  
 AUDI201 Tutorial: Projects in Studio and Location Audio Recordings - Fall  
 AUDI211 Intermediate Studio Sound Recording - Spring  
 COMP105 Beginning Dance Intensive - Fall

Marianne Finckel Interests: 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 Epoque. American and Canadian Folk Art.

INST102 Beginning Piano - Fall, Spring  
 INST202 Individual Tutorials in Piano - Fall, Spring  
 INST203 Individual Tutorials in Harpsichord - Fall, Spring  
 INST205 Vocal Accompaniment and Coaching (Tutorials) - Fall, Spring  
 MUSC101 Music, in practice - Fall, Spring

Peggy Florin Interests: All aspects of Movement Studies. Exploration of movement and expressive potential through Experiential Anatomy, Improvisation, Composition, Authentic Movement, Dance techniques, etc.

DANT102/MIND106 Experiential Anatomy: Moving from the Bones- Fall  
 DANT107 Movement Practice (Barre Class) Beginning/Intermediate - Fall, Spring  
 DANT115/MIND115 Experiential Anatomy: Moving from the Muscles- Spring  
 DANT201 Movement Practice (Modern Dance Technique) Intermediate - Fall, Spring

Charles Gayle Interests: My interests are basically :  
 1. the inner faith, truth, and compassion of people to others;  
 2. track and field;  
 3. various languages and various scriptures around the world.

IMPR102 General Improvisation - Fall, Spring  
 IMPR304 Advanced Improvisation Tutorials - Fall, Spring  
 PERF113/INST117 Ensemble I and II - Fall, Spring  
 VIDE212/ARCH212/IMPR212 Place and Experience - Spring

Michael Giannitti	Interests: Lighting Design, Theater, Dance, Opera. Connection of light to visual, oral, and text based material, Production.
Milford Graves	DESN101/LIGT101 The Lighting Idea: Introduction to Lighting Design - Fall DESN203/DIRC203 Focus: Visualization in the Theater - Fall DESN204/LIGT202 Lighting Practicum -- Intermediate/Advanced - Fall LIGT203/ARCH202 Architecture and Lighting -Fall Interests: 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.
Susanna Heller	IMPR302 Advanced Improvisation Ensemble - Fall, Spring INST201 Percussion Tutorial ( Group Tutorials) - Fall, Spring MUSC103/MIND109 Influence of Music/Holistic Healing for the Musician - Fall, Spring PERF103 Introduction to Percussion - Fall, Spring Interests: Painting, including art history, art criticism, etc. classical music (piano, opera), creative writing, all Fine Arts (sculpture, site specific art, drawing, etc).
Edward Hoagland	DRAW201 Further Drawing - Fall, Spring PAIT203 Intermediate Painting - Fall, Spring Interests: 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.
Wayne Hoffmann-Ogier	LITR214 Prose Writing - Spring LITR215 Nature Writing: The Literature of Joy and Requiem - Spring Interests: 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.
Jerry Jenkins	LITR103 Tutorials in English As A Second Language - Fall, Spring LITR104 Pathways: An Introduction To Writing - Fall LITR105/BIOL105/MATH105 The Essay in Science- Fall LITR117 Writing Essays About Literature - Spring LITR209 Style and Tone in Non-Fiction Writing - Fall, Spring Interests: A botanist, biogeographer, and field naturalist with 25 years experience in teaching and research in Vermont and the northeast. He has conducted research for many conservation organizations and state and federal agencies, and has taught at several colleges and field stations, as well as through his own White Creek Field School. He is well-acquainted with still and running waters of the region as both scientist and canoeist.
Roland Merullo	BIOL104/ENVI102 Human, Biological, and Physical Geography of Bennington County - Fall Interests: 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.
	DRAW204/LITR208 Drawing and Writing From Life - Fall LITR109 The Political and the Personal - Fall



Daniel Michaelson

Interests: Costume Design. Conflict Resolution. Collaborations. Ballroom Dance.

DESN112 Fig Leaves in the Theatrical Garden: Intro. to Costume Design - Spring  
DESN201 Costume Design Projects (Tutorial) Intermediate/Advanced - Fall, Spring  
DESN203/DIRC203 Focus: Visualization in the Theater - Fall  
LITR203/PSYC205/DDHT205 The Family Drama - Fall  
MIND113 The Art of Negotiation and Mediation: The Study of Dispute Resolution - Fall  
MIND215/ENVI218 The Process of Collaboration and Change--Intermediate/Advanced - Spring

Michael Mishkind

Interests: Cell and molecular biology, biochemistry, genetics, developmental biology, biotechnology, plant physiology, history of science, genetic engineering and its social implications.

BIOL101/MIND105/ENVI105 Biology I: Cells, Genes, and Energy - Fall  
BIOL201/MIND205 Cell Biology - Fall  
BIOL202/MIND206/EDUC203 The Genetics Project - Fall  
LITR105/BIOL105/MATH105 The Essay in Science- Fall

Catherine Mosley

Interests: Painting, contemporary art history, Feminism, history, politics, environmental issues.

PRIN201 Introduction to the Artist's Book - Fall  
PRIN211 Beginning Printmaking - Spring  
PRIN301 Advanced Printmaking - Fall, Spring

Randall Neal

Interests: Architecture, the new science, graphic imagery, history.

ELEC101 Electronic Music - Fall, Spring  
ELEC103 Pet Sounds: Electronic Music in Context - Fall, Spring

Mary Oliver

Interests: 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.

LITR201 Frost the Builder - Fall  
LITR205 Poetry Workshop--Speaking as Others - Fall  
LITR216 Poetry Workshop--The Print on the Page - Spring  
LITR317 Gerard Manley Hopkins: The Poem as Prayer, the Prayer as Ornament - Spring

David Phillips

Interests: 19th and 20th century American social history, popular culture and mass culture, history of photography, women's studies, computing and World Wide Web authoring.

HIST105 The New World: Society and Culture in America before the Civil War - Fall  
HIST206 Introduction to American Women's History - Fall  
HIST211 Community, Culture, and Industrial Transformation - Spring  
HIST219/MEDI219 Image, Society, Culture, History - Spring

Lionel Popkin

(MFA Student sponsored  
by Terry Creach)

DANT112/MIND111 Movement Practice (Skinner Releasing Technique) Beginning - Fall  
PERF312/IMPR312 Dance Improvisation in Performance -- Repertory - Spring

Miroslava Prazak	Interests: Sociocultural anthropology, ethnography, sub-Saharan Africa, Europe, Australia, political economy, inequality, gender, film, research methods, cultural representations, demography, hierarchies, fertility, ideology, material culture, theory, family, photography.
	ANTH103 People, Culture and Society - Fall ANTH203 (Re)Presenting Culture - Fall ANTH204 Exploring the World Through Research: Methods and Theory - Fall ANTH214 Making a Living - Spring ANTH215 From an Indigenous Point of View: The Voices and Words of
Ruben Puentedura	Interests: Theoretical physical chemistry, theory of fractal and complex systems; human/computer interface design; new media technology; film and film theory; chess.
	CHEM202 Physical Chemistry/Chemical Physics: An Integrated Approach - Fall CPUT112 The Shared Programming Environment: Java Script and Java - Spring MEDI204/CPUT202 Human Interface Design I: Fundamentals of a Theory - Fall MEDI214/CPUT211 Human Interface II: Advanced Research Projects - Spring
Jean Randich	Interests: Drama, Cinema, Screenwriting, Playwriting, German, Norwegian, Musical Theater, Dance, Poetry, Religion, Literature, Performance Art.
	DESN203/DIRC203 Focus: Visualization in the Theater - Fall PERF209 Drama Production: THE BREASTS OF TIRESIAS: A SURREALIST FARCE by PERF210/DIRC210 Danger, Destruction, and Torment: Making Fun In Farce - Fall
Neil Rappaport	
	PHOT100 Introductory Photography - Fall PHOT100A 19th Century Photography History and Issues Survey - Fall PHOT211 Intermediate Photography - Spring PHOT211A 20th Century Photography History and Issues Survey - Spring PHOT301 Advanced Photography - Fall PHOT304 Independent Photography Tutorial - Fall, Spring PHOT305 Digital Imagery Group Tutorial - Fall, Spring PHOT310 Advanced Photography Fieldwork - Spring
Irving Rappaport	
	BIOL205 Experimental Foundation of Modern Immunology - Fall BIOL315 Immunology Tutorial - Spring
Evan Reed (Sculpture Technical Assistant)	
	SCUL105 Building/Materials Workshop - Fall, Spring
Sue Rees	Interests: I have a terminal degree in sculpture. Prior to sculpture, I studied architecture and 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. My sculptural work includes various mechanical devices to move objects and trigger sequence of events using a variety of scientific principles, computer interface and MIDI to automate relay switches. I am interested in the connections between art, architecture and science.
	DRAW301 Drawing Tutorial - Fall, Spring SCUL205/DESN205 Surreal Structures - Fall SCUL206/DRAW206/DESN206 Structural Perimeters - Fall, Spring SCUL211 Automata - Spring



Bill Reichblum	Interests: Philosophy, theology and culture in Action.
	DDTH202/LITR202 DIRC111 LITR106/DDTH106 LITR114/DDTH118 LITR200/DDTH204/DIRC204 LITR213/DDTH213
	Dramatic Theory and Philosophical Practice - Fall The Art of the Director - Spring Religion to Memory to Rebirth: A Theatre History - Fall Unbalanced World/Unbalanced Art - Spring An Origin of Modern Art: Strindberg - Fall The Theatrical in Art - Spring
Dana Reitz	Interests: Interaction of movement, light, theatre; Nature of creative work: production, architecture - visual arts. Environmental issues: Sense of space, air, & light.
	COMP202/IMPR201 COMP214 COMP311 DDTH103 DDTH103A GRAD402
	Dance Intensive -- Intermediate - Fall Creating New Work: Dance With Music; Music With Dance - Spring Advanced Dance Composition - Spring Dance History Seminar - Fall Dance History Seminar - Fall Graduate Seminar: Dance - Fall, Spring
Carlin Romano	Interests: 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.
	PHIL111 PHIL202 PHIL203 PHIL212
	Ethics in Sex, Law and Journalism - Spring Wittgenstein - Fall Existentialism - Fall Truth, Persuasion, and Argument - Spring
Annabeth Rosen	Interests: Ceramic history, architectural ceramics, the decorative arts, glaze technology, industrial ceramic development, art history, tile history, contemporary ceramics issues, kiln building, site specific ceramics.
	CERA101 CERA206 CERA302
	Introduction to Studio Art: Ceramics - Fall, Spring Architectural Ceramics - Spring Projects for Advanced Ceramics - Fall
Stephen Sandy	Interests: English romantic poetry and fiction; 19th and 20th century American poetry; Chinese and Japanese material culture; bibliography and bibliophilia; Morris and the arts and crafts movement; visual art; ceramics, architecture.
	LITR113 LITR204 LITR207 LITR316
	Western Wind - Spring Passages - Fall The Lotus and the Sword - Fall Useful Song - Spring
Gunnar Schonbeck	
	INST103 INST106 INST115 PERF106 PERF107 PERF108
	Clarinet and Saxophone Tutorials - Fall, Spring InstrumentTutorials - Fall, Spring Musical Instruments, Design and Construction - Fall, Spring Experimental Orchestra - Fall, Spring Ethnic Chamber Music - Fall, Spring Music for the Mentally and Physically Handicapped - Fall, Spring

J. Gladden Schrock	Interests: The writing of fiction; starting and running performing arts institutions (from structure to quality of product, and presumptions made of the public, etc.); social phenom analysis (i.e. fads and fundamentals; intersecting hysterias; victimal romance vs. accountability, etc.)
	DDTH104/DIRC104 Theatre as Event - Fall
	DDTH212 Contemporary Hysteria: The Drama of Righteous Gullibility - Spring
	PLAY101 Beginning Playwrighting - Fall
	PLAY201 Intermediate Playwriting - Fall, Spring
	PLAY301 Advanced Playwriting - Fall, Spring
Susan Sgorbati	Interests: 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.
	COMP105 Beginning Dance Intensive - Fall
	GRAD402 Graduate Seminar: Dance - Fall, Spring
	IMPR110 Beginning Improvisation - Spring
	MIND113 The Art of Negotiation and Mediation: The Study of Dispute Resolution - Fall
	MIND215/ENVI218 The Process of Collaboration and Change--Intermediate/Advanced - Spring
	PERF217 Late Nite in the Attic - Spring
	VIDE212/ARCH212/IMPR212 Place and Experience - Spring
Allen Shawn	Interests: Music: composition; music from all periods, particularly 20th century; opera; ballet; music for theater and film. Additional: dance; theater; film; painting; philosophy; literature (particularly Russian).
	COMP214 Creating New Work: Dance With Music; Music With Dance - Spring
	COMP302 Composition Tutorial, Group or Individual - Fall, Spring
	COMP303/MUSC301 Special Topics in Music, Group Tutorials - Fall, Spring
	MUSC101 Music, in practice - Fall, Spring
Donald Sherefkin	Interests: Architectural education and practice. Architecture as an artifact of the landscape. Site-specific sculpture and earth works. Mapping, Lighting, History and practice of descriptive geometries and architectural graphics. Indigenous buildings. Industrial archaeology. Literature. Theory.
	ARCH101 Introduction to Architecture -Fall, Spring
	ARCH201 Architecture Studio -Fall
	ARCH211 Architecture Studio - Spring
	LIGT203/ARCH202 Architecture and Lighting -Fall
	VIDE212/ARCH212/IMPR212 Place and Experience - Spring
Elizabeth Sherman	Interests: The biology of animals: including physiology, behavior, ecology. Evolutionary theory informs all aspects of my work. Special interest in the biology of gender and neurophysiology.
	BIOL103/MIND102 Women and Men: The Biology of the Sexes - Fall
	BIOL111 Biology I: How Do Animals Work - Spring
	BIOL204 Comparative Animal Physiology - Fall
	BIOL314 Animal Social Behavior - Spring
Dean Snyder	Interests: Sculpture, 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, traditional building and craft processes in Japan, fly fishing - salt waters.
	DRAW204/LITR208 Drawing and Writing From Life - Fall
	SCUL102 Sculpture Studio - Fall, Spring
	SCUL103 Sculpture Studio Seminar - Fall, Spring
	SCUL104 Beginning Sculpture Studio - Fall, Spring



Andrew Spence	Interests: Painting, abstract art, art critiques, New York art world.
	PAIT101 Introduction to Studio Art: Painting - Fall, Spring
	PAIT301 Advanced Painting - Fall, Spring
Sally Sugarman	Interests: 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; children's drama in the Ottoman Empire.
	CHIL103 Working with Young Children - Fall
	CHIL112/EDUC112 Reinventing Classrooms - Spring
	CHIL302/MEDI302 Fantasy, Play and the Media - Fall
	CHIL312 Sidewalks, Subways and School Yards: Children in the City - Spring
	CHIL313 Words and Images: About Picturebooks (Group Tutorial)
	LITR203/PSYC205/DDHT205 The Family Drama - Fall
Catherine Weis	
(MFA Teaching Fellow sponsored by Michael Giannitti and Dana Reitz)	
	PERF217 Late Nite in the Attic - Spring
	PERF303 The Making of a Performance - Fall
	VIDE112 Video Documentation - Spring
Kerry Woods	Interests: Evolutionary and field biology; ecology and botany; agricultural ecology, human population and environmental sustainability; horticulture; traditional music and dance, a cappella ensemble singing.
	BIOL113/ENVI113 Natural History of Plants (Introductory) - Spring
	BIOL213 Topics in Evolutionary Biology - Spring
	BIOL217/ENVI217 Natural History of Plants (Intermediate) - Spring
Janis Young	Interests: 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.
	ACTI112 Fundamentals of Acting part two: Connections - Spring
	ACTI204 Acting Technique I: The System - Fall
	PERF313/MIND313 Masks - Spring
	VOIC104/MIND114 Rim to Hub: Centering Voice & Movement - Fall
	VOIC201/PERF214 Paper Bullets of the Brain - Fall

