

ART HISTORY

AH 2231.01

History and Theory in Architecture

Donald Sherefkin

This course will be structured around extensive readings of the history and theory of architectural design practices. Three projects will be developed in response to the readings. These projects will be a combination of written essay and visual dialogues. The visual component may be developed in any media.

Prerequisites: Submission of an image and a text to explain your interest. Submission is due on the first day of pre-registration.

Credits: 4

Time: F 2pm - 5pm

AH 4267.01

Ceramic History/Contemporary Visions

Barry Bartlett

This class will be based on research into the technical and aesthetic aspects of ancient and contemporary ceramic arts. The class will focus on events, directions and issues, which have influenced the making of ceramic objects over time. Students will work on preparation and presentation of 2 lectures as a way to develop research and teaching skills, as well as to acquire new knowledge of the history of medium and its forms. Along with this research, students will create a project that reflects their interest and research into their chosen subjects. The project should be ceramic based. This will help to build a stronger bridge to understanding the histories studied. Some books will be required to be purchased as text for this course. Class time will be split between lecture and studio work.

Prerequisites: Permission of the instructor.

Credits: 4

Time: T 2pm - 5pm

DANCE

DAN 2102.01

Experiential Anatomy

Peggy Florin

Our skeletal structure provides us with our means of support and mobility. In this class we engage in the study of the body as a living and moving organism, with primary focus on the human skeletal system. We explore the bony structures of the body through observation, movement, and hands-on work. Particular attention is given to skeletal alignment as a key to function and balance. To deepen understanding, we use sensory experience, movement exploration, drawing and coloring, as well as readings and critical analysis. Students are expected to explore the relationship between an anatomical analysis of the body, their own unique sensory/kinesthetic experience, and cultural conceptions of body image and health.

Prerequisites: None.
Credits: 4
Time: T, F 10:15am - 12noon

DAN 2107.01

First-Year Dance Intensive

Terry Creach

For those students who have a serious interest in dance, as first-year students at Bennington, whether or not they have previous dance experience. The course considers many aspects of dance making, from technique to performance. This includes an investigation of the principles involved in warming-up and preparing to move; principles found in structuring creative work; and tools needed for presenting and performing this work. Both collaborative and solo projects will be developed for showing in Dance Workshop and/or in the Informal Concert. Students will be expected to attend Dance Workshop and complete a lab assignment (assist in a dance/theater production).

Prerequisites: None.
Co-requisites: Dance Workshop (Thursday, 4:30 - 6pm), Dance or Drama Lab assignment.
Credits: 4
Time: M, Th 2pm - 3:45pm

DAN 2109.01

Movement Practice: Beginning/Intermediate Technique

Terry Creach

These classes will be taught by advanced dance students, supervised by Terry Creach, who have an interest in developing an approach to teaching contemporary dance techniques. Classes will differ in focus and intention, but each will include a simple and thoughtful warm up leading to full-out dance phrases, capturing qualities and coordinations. We will work to develop an awareness of weight, flow space, gesture, anatomy, and intention throughout the class.

Note: If a student has 4 credits or more in dance, a Dance or Drama lab is required as well as attendance at Dance Workshop (Thursday, 4:30-6:00 pm).

Prerequisites: Prior movement experience or permission of the instructor.

Credits: 2

Time: T, F 2pm - 3:45pm

DAN 2164.01

Introduction to Dance Production

Frank LaFrazia

How does a dance show run? What are the technical needs for dance production? No matter how complex or small the dance piece, there are going to be production qualities involved and technical problems to be answered. This course will help students think on their feet and problem-solve in an artistic collaboration. This will also give dancers and choreographers the opportunity to get to know how to talk with designers and technicians so that communication can be easily established when they are developing their art. Students will also use the skills learned in class to help produce one of the dance productions going up that term. This course is highly recommended for dancers and choreographers, as well as students interested in theatre production.

Prerequisites: None.

Co-requisites: Dance Run-crew lab.

Credits: 2

Time: W 10:15am - 12noon

Fall 2005 Curriculum

DAN 2251.01

Production: Meredith Monk's "A Celebration Service"

Thomas Bogdan

This spiritually inspired performance piece -- created by American composer and pioneer of interdisciplinary performance, Meredith Monk-- isn't purely a music or a theater piece, but uses Monk's musical and movement compositions, as well as texts from the world's great religions to create a contemporary ritual celebrating the larger community of mankind and the power of the human spirit. In 2003, instructor Bogdan, long-time member of Monk's vocal ensemble, received a Fulbright grant to teach the work to a Hungarian ensemble in Budapest. Originally performed by 12 members of Monk's Vocal ensemble, "A Celebration Service" will be performed in Bennington by twenty-two students and two faculty/staff in Greenwall Music Workshop. In addition, ten students will learn to play mouth harp and perform the folk-dance section which will be taught by Allison Easter, member of Monk's Ensemble. Meredith Monk, herself, will come to Bennington to do workshops and make the finishing touches on the production.

Prerequisites: Singing experience, ability to match pitch.
For current students, audition, Tuesday, May 17, 6:30 - 8pm, Greenwall Music Workshop.
For new students, audition, Sunday, September 4, to be scheduled.

Credits: 4

Time: M, W 4pm - 6pm, plus rehearsals to be arranged

DAN 2316.01

Movement Practice: Morning Moves 1

Peggy Florin

Basic movement practices are designed to open the body to movement by building strength, stamina and physical range. Students will be guided through exercises to awaken the flow of energy in the body, in stillness and in motion. The warm-up will stimulate stretch, strengthen muscular coordination and investigate personal alignment issues. We will learn simple phrases of movement using rhythm and momentum, playing with shifts of energy and direction. Improvisation will often be used as tool to deepen the movement experience.

Note: If a student has 4 credits or more in dance, a Dance or Drama lab is required as well as attendance at Dance Workshop (Thursday, 4:30-6:00 pm).

Prerequisites: None.

Credits: 2

Time: T, F 8:15am - 10am

DAN 4167.01

Critical Writing for the Arts

Dana Reitz

Critical writing, at its best, is not mere opinion but rather arises out of the act of seeing, in the fullest sense of the word, and is enriched by the ability to recognize historical and cultural context of the work(s) in question.

This introduction to critical writing regards the work found in a variety of arts disciplines. Students will study the writing of a number of critics, ranging from Beaudelaire, (mid-19th century) to Edwin Denby (mid-20th century) to current writers, will consider historical perspective, and will develop a writing practice of their own. They are expected to write observations of dance, music, theatre and visual art, etc., on a weekly basis using studio and gallery showings, performances, recordings, videotapes and films as source material. They will read articles and books written by past critics and are expected to research criticism, again on a weekly basis, from current newspaper articles, books and magazines.

Prerequisites: Substantial experience in any of the art forms and by permission of the instructor.

Credits: 4

Time: T, F 10:15am - 12noon

DAN 4208.01

Reading the Body

Susan Sgorbati, Miroslava Prazak

Should boys be robust and ruddy? Should girls be wan, lithe and prone to vapors? Unlike the Western scientific, biomedical constructions of the body, a cultural constructionist approach accepts the body, the self, and the person as culturally shaped, constrained, and invented. In this course, we will explore how social values and hierarchies are written in, on, and through the body, the relationship between body and (gender) identity; and the experiences and images of the body cross culturally. Our bodies and our perception of them constitute an important part of our sociocultural heritage, and throughout life we undergo a process of collectively sanctioned bodily modification that serve as an important instrument for our socialization. Alternating between discussion and experiential classes, students will read and discuss texts that address the social construction of the body, and examine the basis for movement, our anatomical structure, and how this is socially modified.

Prerequisites: Previous work in social sciences or dance.

Credits: 4

Time: T, F 10:15am - 11:45am

Fall 2005 Curriculum

DAN 4263.01

Object, Movement, and Sound

Susan Sgorbati, Jon Isherwood

This course is an experiment in intensive exploration of complex forms in dance, music, and the visual arts in the context of improvisation as composition. The work will begin by establishing strong vocabularies in solo emergent forms, lead to group ensemble work, and result in overriding composing structures for performance. The interaction of the three Art forms is an integral part of this work. The complex unison form and the reconstructed memory form will be investigated as well as others. This course is for the intermediate/advanced student in Dance, Music, and Visual Art.

Prerequisites: Prior work in dance, music or visual arts.

Credits: 4

Time: W 2pm - 5pm

DAN 4314.01

Movement Practice: Intermediate Dance Technique

Dance Faculty

Investigate dancing from the inside out. We will work to develop awareness of alignment patterns and understanding of our own unique movement potential and style. By recognizing pre-existing limitations, we hope to achieve greater movement range.

Warm-up grows from an in-depth understanding of anatomical structures and the use of breath, helping to establish a consciousness of movement details. Classes conclude with movement combinations that are built to further increase awareness and freedom in each student's own dancing.

Note: If the student has 4 credits or more in dance, a Dance or Drama lab is required as well as attendance at Dance Workshop (Thursday 4:30-6:00 pm)

Prerequisites: Prior dance experience and permission of the instructor.

Credits: 2

Time: M, Th 8am - 10am

DAN 4319.01

Finding Form: Dance

Dana Reitz

Every living thing finds a form for its existence, from leaves to pine cones to sand dunes. How do choreographers find the form that best expresses the life of their movement? This course is designed for students of intermediate or advanced level to address questions about compositional structuring. Students of other performing or visual arts are welcome as well.

Students are expected to make new material, develop and rehearse outside of class, teach some of the work to others and, in return, learn material from others. They will show their compositional work regularly, write about many aspects involved in their work processes, and draw (at times while observing others and while working in their own studio practice). Projects will be performed in studio showing, dance workshops, and or the Martha Hill concert.

Prerequisites: Intermediate/advanced level in performing and/or visual arts, and permission of the instructor.

Co-requisites: Dance Workshop (Th 4:30 - 6pm), Dance or Drama Lab assignment.

Credits: 4

Time: M, Th 2pm - 4pm

DAN 4344.01

Movement Practice: Advanced Dance Technique

Dance Faculty

This advanced class begins with a thorough warm-up focused on strengthening, lengthening, and preparing the body for an investigation of movement possibility. With a weighted approach, we use exercises that explore momentum (on the floor and in the air), working to cultivate both a sense of alertness and a sense of ease. We use partnering work along with set phrase material to tackle improvisational problems, encouraging spatially aware and intuitive choice-making.

Note: If a student has 4 credits or more in dance, a Dance or Drama lab is required as well as attendance at Dance Workshop (Thursday, 4:30-6:00 pm).

Prerequisites: Prior dance experience and permission of the instructor.

Credits: 2

Time: T, F 8am - 10am

Fall 2005 Curriculum

DAN 4684.01

Eiko & Koma Performance Project

Dana Reitz, Eiko & Koma

Eiko and Koma, internationally acclaimed choreographers and performers whose work has been dedicated to finding the connection of humans to landscape, will conduct intensive workshops (alternately and together), involving students in the making of a new work to be performed at the College and two other sites within the region. The team have developed ways of working in a variety of venues, indoor and outdoor; the visual and kinetic aspects of their work are finely interwoven. Students in other disciplines are encouraged to participate. Through guided sessions that will help develop movement vocabulary, each member of the ensemble will create movement material that will ultimately contribute to the whole presentation. Dana Reitz will coordinate the project and conduct additional rehearsals and class sessions.

This project, sponsored by the Dance USA National College Choreography Initiative, will take place during the first seven weeks of the term, with specific sessions listed below. Students are expected to work on material outside of class times.

Schedule: First seven weeks -

Friday	September 9	2:00pm - 6:00pm and 7:30pm - 10:30pm
Saturday	September 10	12:00pm - 3:00pm and 4:00pm - 6:30pm
Sunday	September 11	11:30am - 1:30pm
Friday	September 16	2:00pm - 6:00pm and 7:30pm - 10:30pm
Saturday	September 17	12:00noon - 3:00pm and 4:00pm - 6:00pm
Sunday	September 18	11:30am - 1:30pm
Friday	September 23	2:00pm - 6:00pm and 7:30pm -10:30pm
Saturday	September 24	12:00noon - 3:00pm and 4:00pm - 6:00pm
Sunday	September 25	Performance 12:00noon - 3:00pm
Friday	September 30	2:00pm - 4:00pm
Friday	October 7	2:00pm - 4:00pm
Saturday	October 8	Performance TBS
Friday	October 14	2:00pm - 4:00pm
Saturday,	October 15	Performance TBS
Friday,	October 21	Final session

Prerequisites: Permission of the instructor, and by audition, Tuesday, September 6, 2 – 3pm, Martha Hill Dance Workshop.

Co-requisites: Dance Workshop (Th 4:30 - 6pm), Dance or Drama Lab assignment.

Credits: 4

Time: This course meets the first seven weeks of the term. Please see course description for class meeting times.

DAN 4690.01

Teaching Dance Tutorial

Terry Creach

For advanced dancers with an interest in developing an approach to teaching contemporary dance techniques. Student teachers will try out materials on each other and on a regularly scheduled class of intermediate level students.

Note: If a student has 4 credits or more in dance, a Dance or Drama lab is required as well as attendance at Dance Workshop (Thursday, 4:30-6:00 pm).

Prerequisites: Advanced-level experience in dance.

Credits: 2

Time: T, F 2pm - 4pm

DAN 4795.01

Advanced Projects in Dance

Susan Sgorbati

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

Prerequisites: Advanced level experience in dance.

Co-requisites: Dance Workshop (Th 4:30 - 6pm), Dance or Drama Lab assignment.

Credits: 2

Time: T 4pm - 6pm

DEMOCRACY PROJECT

DEM 2114.01

Music as an Instrument for Social Change

Bruce Williamson, Music Faculty

This course will examine how music has provided strength and solidarity to various protest movements of the 20th century, often with dedicated support from student populations. We will look for examples of injustice and oppression that resulted in powerful musical expressions of both descriptive concern and angry defiance. Some of the social movements with a rich partnership in music will include: Civil Rights in the U.S., the anti-apartheid movement in South Africa, anti-war movements, free speech movements, various labor struggles and other fights against racism, sexism and religious or national persecution. We will compare lyrics and opinions of artists as varied as Woody Guthrie, Bob Marley and John Lennon, noting how musical styles such as folk, rock, reggae and gospel can help unify a group of people with a common cause. There will be listening, reading and writing assignments.

- Prerequisites:** None.
- Credits:** 4
- Time:** T, Th 4pm - 5:30pm

DEM 2115.01

Art of Negotiation and Mediation

Daniel Michaelson

To be part of a democracy, citizens are called upon to participate in political processes. Negotiation and mediation are essential to this participation. This introductory course includes 20 hours of training, which certifies students to participate in BRIDGES, the Bennington College Conflict Resolution Program. Field trips to Superior Court are also included on some Thursday mornings and afternoons, to observe court processes and actual Small Claims Court Mediation sessions. Through role-plays and exercises, students practice neutrality and facilitate conflict resolution through fundamentals of the mediation process developed by the Friends Conflict Resolution Programs. Students also learn the basics of positional bargaining and collaborative negotiation with "Getting to Yes." This is a course for students who want to investigate their own attitudes toward conflict and to negotiate more effectively. Students participate in the 20-hour training, write several short papers, complete a midterm paper on how another culture resolves conflict, and develop a major written and oral final project.

- Prerequisites:** None.
- Credits:** 4
- Time:** M, Th 10:15am - 12noon

DEM 2165.01

Russia: Bolsheviks to Baristas

Eileen Scully

World War I on the western front ignited a revolution in tsarist Russia, as moderate socialists seized power in the spring of 1917, only to be pushed out themselves by the Bolsheviks. Under the leadership of Vladimir Lenin, the Bolsheviks established the Union of Soviet Socialist Republics. We examine Russia 'from tsars to commissars,' drawing upon English-language primary and secondary sources including works of art, music, poetry, literature, and political thought. Topics include: tsarist Russia, serfdom, anti-tsarist movements, WWI, Marxist-Leninist thought, the Bolshevik Revolution, Bolshevik culture, Lenin in power, relations with the US, the Communist International, Stalin in power, the gulag system, WW2, the Cold War, and post-Cold War Russia. Weekly readings 150-200 pp; midterm exercise; 2 short essays; final project (medium/topic of student's choosing, may be collaborative).

Prerequisites: None.
Credits: 4
Time: W, F 8:30am - 10am

DEM 2205.01

Politics and Society

Mansour Farhang

This course explores the nature and functions of politics in modern and modernizing nations. It focuses on democratic governance and the history of its evolution in both theory and practice. It also examines the question of how individuals come to take position on the issues of their time from contrasting viewpoints. The required readings address the group pursuit of freedom, security, economic interests and value preferences; they also provide a range of analytic and normative perspectives on the concept of authority, legitimacy, identity, pluralism, collectivism, rights and common good. The course is intended to impart to students a basic understanding of their political surroundings and the preliminary tools for more in-depth study of politics, should they be so inclined.

Prerequisites: None.
Credits: 4
Time: M, Th 10:15am - 11:45am

Fall 2005 Curriculum

DEM 2238.01

Science & Anti-Science in America: Belief and Knowing

Elizabeth Sherman

America is perhaps the most science and technology dependent of all countries. Yet its citizens are arguably among the least scientifically literate of all western countries. Various polls have reported that roughly half of Americans do not think that evolution accounts for the existence of human beings, 67% have had psychic experiences, 52% think that the position of the stars and planets can predict things about their lives, and so on. In this course we will examine how and why people believe things that are demonstrably false and do not believe things that are demonstrably true. We will investigate how the human brain can be the substrate for our ability to understand the material world as well as our inclination to embrace the irrational. We will confront the assaults on free inquiry from both the left (e.g. genetic determinism, post-modernism) and the right (e.g. creationism, faith-based politics). Central to this course will be an examination of the impact of American anti-intellectualism on our ability to govern ourselves democratically and on our capacity to use science to lessen human suffering.

“All our science, measured against reality, is primitive and childlike-and yet it is the most precious thing we have.” Albert Einstein

Prerequisites: None, open to all students.

Credits: 4

Time: T, F 8:30am - 10am

DEM 4205.01

Freedom, Hegemony, and Culture

Bradford Verter

Ideally, the notion of freedom should allow for individual economic and intellectual sovereignty. Whatever the limits placed upon our actions, we should at least be able to think independently (this was for Kant the very essence of Enlightenment), and to make our own decisions about how to spend the money we've earned (for Milton Friedman, economic freedom is a vital component of political freedom). But are we the masters of our own minds or passive consumers of corporate culture, gulled into false consciousness, 'rebelling' only in authorized manners under carefully controlled circumstances? What factors govern our social activities and cultural choices? What operations of subjugation and resistance are implied when one buys jeans from the Gap or folk art from third world countries? Is cultural freedom possible in an age of global corporations? We explore such questions through difficult theoretical texts, regular reading responses, and a final paper (20-25 pages).

Prerequisites: Two social sciences classes or permission of the instructor.

Credits: 4

Time: M, Th 2pm - 3:45pm

DEM 4234.01

Democratizing China

Eileen Scully

Come explore China-past, present, future, with stops in Shanghai, Beijing, and Hong Kong. The Peoples Republic is at a critical juncture in its history, and what its leaders and myriad peoples do next will shape the 21st century world. Communist Party leaders are “riding the tiger” of globalization, as they allow capitalism to take hold piecemeal and open their long-closed society to international forces --all while holding tight the reins of power, resisting the translation of economic freedoms into full-blown democracy. With Hong Kong back in China’s orbit, “the tiger” is even more difficult to tame. With its long history, immense population, majestic culture, complicated, often tragic politics, and its entangled relations with outsiders, China provides a rich case study illuminating the impact of globalization, the legacies of imperialism, and the “Asian conception” of human rights.

Prerequisites: Prior work in history or democratization studies.

Credits: 4

Time: T, Th 4pm - 5:30pm

DEM 4364.01

America and the World

Mansour Farhang

At this moment in history, the United States possesses the greatest military and economic power in the world. Parallel with this reality, the global community is faced with such unprecedented threats as nuclear-arms proliferation, environmental degradation, terrorism, increasing economic inequities, vital resource depletion and ethno/religious conflicts. This course explores the ways in which the United States perceives and deals with these problems. It is assumed that Washington’s choices in the foreign policy arena have significant impact on how other countries respond to global threats and challenges. American political elite and foreign policy experts are engaged in substantive debate over the orientation, goals and strategy of U. S. power in the world. The required readings will represent the competing perspectives on this critical debate and students are expected to become familiar with the assumptions and norms that inform the contending visions of America’s international leadership.

Prerequisites: A minimum of three social science courses.

Credits: 4

Time: M, Th 2pm - 3:45pm

DRAMA

DRA 2125.01

Introduction to Puppets and Animation

Sue Rees

The class will be concerned with animating inanimate objects by strings, drawn and digital animation, human puppets, and mechanical means. A variety of filmmakers and techniques will be looked at including The Brothers Quay, Jan Svankmajer, Jiri Trnka, Ladislav Starewicz, and William Kentridge. Students will be expected to produce a variety of short projects followed by a longer more sustained project utilizing a text of their choice. Students will be additionally instructed in using video editing software and various other programs. Students are required to take History of Animation in conjunction with this class.

Prerequisites: Open to all students. Submission prior to registration of interest and potential media and narratives to be used. Submission is due on the first day of pre-registration.

Co-requisites: DRA 2137 *History of Animation*. (M 7pm - 9pm).

Credits: 4

Time: M 8am - 12noon

DRA 2137.01

History of Animation

Sue Rees

We will study past and present styles of animation, and examine animations from the 1800's through to the present. We'll begin with the early devices used to create moving images, through to contemporary artists and production companies such as The Brothers Quay, William Kentridge, Aardman Productions, and Pixar. There will be regular film screenings and one required paper.

Prerequisites: None.

Credits: 2

Time: M 7pm - 9pm

DRA 2154.01

History of Theater II: Modern Drama

Kathleen Dimmick

This course examines the history and aesthetics of the theater, including the development of staging, production, and acting methods and styles. In the fall of 2005 we will read representative plays from the modern canon, beginning with the experiments in Naturalism in the nineteenth century through twentieth century modernism to the contemporary drama of today. Along with the plays, we'll look at critical and theoretical essays that elucidate the historical context and dramatic conventions of these works. Students will take midterm and final exams, and will write one essay.

Prerequisites: None.
Credits: 4
Time: T, Th 4pm - 6pm

DRA 2170.01

The Actor's Instrument

Dina Janis

The craft of acting will be the main focus of this class. Through physical and vocal warm-up exercises, sensory exploration, improvisation, scene work and extensive reading students will be asked to develop an awareness of their own unique instrument as actors and learn to trust their inner impulses where this is concerned. Extensive out of class preparation of specific exercises as well as rehearsal with scene partners will constitute the bulk of expected work. Students can expect this to amount to 6 hours of required rehearsal time per week. In addition students will read several plays throughout the term, as well as weekly theory handouts. The writings, exercises and work of such theatre artists as Anne Bogart, Constantin Stanislavski, Sanford Meisner, Uta Hagen, Jerzy Grotowski among others will be researched and discussed in class. Some showing of class exploration in Drama Forum throughout the term is likely.

Prerequisites: None
Co-requisites: Dance or Drama lab assignment.
Credits: 4
Time: M, W 10:15am - 12noon

Fall 2005 Curriculum

DRA 2170.02

The Actor's Instrument

Jenny Rohn

The craft of acting will be the main focus of this class. Through physical and vocal warm-up exercises, sensory exploration, improvisation, scene work and extensive reading students will be asked to develop an awareness of their own unique instrument as actors and learn to trust their inner impulses where this is concerned. Extensive out of class preparation of specific exercises as well as rehearsal with scene partners will constitute the bulk of expected work. Students can expect this to amount to 6 hours of required rehearsal time per week. In addition students will read several plays throughout the term, as well as weekly theory handouts. The writings, exercises and work of such theatre artists as Anne Bogart, Constantin Stanislavski, Sanford Meisner, Uta Hagen, Jerzy Grotowski among others will be researched and discussed in class. Some showing of class exploration in Drama Forum throughout the term is likely.

Prerequisites:	None
Co-requisites:	Dance or Drama lab assignment.
Credits:	4
Time:	M, W 10:15am - 12noon

DRA 2170.03

The Actor's Instrument

Kirk Jackson

The craft of acting will be the main focus of this class. Through physical and vocal warm-up exercises, sensory exploration, improvisation, scene work and extensive reading students will be asked to develop an awareness of their own unique instrument as actors and learn to trust their inner impulses where this is concerned. Extensive out of class preparation of specific exercises as well as rehearsal with scene partners will constitute the bulk of expected work. Students can expect this to amount to 6 hours of required rehearsal time per week. In addition students will read several plays throughout the term, as well as weekly theory handouts. The writings, exercises and work of such theatre artists as Anne Bogart, Constantin Stanislavski, Sanford Meisner, Uta Hagen, Jerzy Grotowski among others will be researched and discussed in class. Some showing of class exploration in Drama Forum throughout the term is likely.

Prerequisites:	None
Co-requisites:	Dance or Drama lab assignment.
Credits:	4
Time:	W, F 10:15am - 12noon

DRA 2232.01

The Lighting Idea

Michael Giannitti

Lighting design has the ability to shape the experience of an audience, and ultimately function as a guide for an audience to a performance event. Its practice incorporates elements of artistry and craft, which should be of interest to those involved in all aspects of visual and performing arts. In addition to hands-on work with theatrical lighting equipment, through in-class demonstrations, lectures, and weekly assignments, we will explore topics including awareness of light, play analysis and conceptualization, color, instrument position, light angle, composition and focus, as well as lighting design drafting techniques and paperwork development. Reading assignments include four plays and background material on lighting practice. In one major project, students will synthesize and apply material covered to develop (on paper) a complete lighting design. While the emphasis is on lighting for drama, dance lighting is introduced as well.

Prerequisites: None
Co-requisites: Lighting Lab.
Credits: 4
Time: F 9am - 11:45am

DRA 2241.01

Stage Management

Michael Giannitti

Students explore the role of the stage manager in the production process in this class. Readings, discussions, and projects on topics including scheduling, play breakdowns, prompt book preparation, blocking notation, ground plan and theatre layout, and the running of rehearsals and performances are done. The relationship of the stage manager to others involved in the process is also addressed. A significant and required part of the coursework is work as stage manager or assistant stage manager on a College production to gain first-hand knowledge and experience. This production component lasts from two to eight weeks, and may include attendance at all rehearsals held for the particular production. Adjustments are made regarding other assignments for this class due to the production demands.

Prerequisites: None
Co requisites: Stage Management Lab.
Credits: 4
Time: M 10:15am - 12noon

Fall 2005 Curriculum

DRA 4145.01

Designing for the Stage and Other Spaces

Sue Rees

This class is concerned with taking a text, analyzing it and then producing drawings, creating video and sound scores and investigating materials to create an environment for an action to occur in. The first half of the term will involve theatrical texts with the second half of the term using a text of the student's choice. The class is designed for students who are interested in set design and multi media design, with an emphasis placed on combining forms. Various artists will be looked at as well as a variety of media investigated. Students will be additionally instructed in using video editing software and CAD programs.

Prerequisites: Prior work in drama or visual arts and permission of the instructor.

Credits: 4

Time: M 2pm - 6pm

DRA 4210.01

Costume Design Projects

Daniel Michaelson

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

Prerequisites: DRA 2210 *Introduction to Costume Design: Fig Leaves in the Theatrical Garden* or permission of the instructor.

Co-requisites: Dance or Drama Lab assignment.

Credits: 4

Time: T 6:30pm - 8:30pm, W 9am - 12noon

DRA 4215.01

Performance Production Class

Kirk Jackson

This course is for students cast in a faculty-directed drama production, representing the hours of study both in and out of rehearsal necessary for an actor to build a successful performance in production. Rehearsals, tech, and performances constitute the majority of the student's commitment. A written journal mapping the actor's discovery process is assembled, and together with her or his performance, critiqued by Drama faculty.

Prerequisites: Admission by audition and approval of instructor.

Credits: 4

Time: M, T, W, Th 7pm - 10pm, and some weekends.

DRA 4230.01

Lighting Design Studio

Michael Giannitti

Open to students who have completed at least one course in lighting design, this course may be taken more than once for credit. Design work on productions at the College, as well as nonproduced projects done on paper and other related assignments, are the substance of the course work. Nonproduced assignments are chosen to complement the produced work. Normally this course also includes the reading and the discussion of plays, and the exploration of solutions to more sophisticated design and production problems. The class meets weekly for group discussions of each student's current design work, as well as to address the other assignments given. Individual meetings supplement the group meetings. Students should expect that the hours required to complete the work will not be equally distributed throughout the term; during production periods of several weeks, much more intensive work is necessary. Students are encouraged to take this course for four credits, but may opt for two credits with a commensurate reduction in expected work.

Prerequisites: At least one lighting design course.

Co-requisites: Lighting Lab.

Credits: 2 or 4

Time: To be arranged

DRA 4242.01

Stage Management Projects

Michael Giannitti

Students who have completed the stage management course or have had significant stage management experience elsewhere will stage manage one or more productions at the College. A detailed production book and associated paperwork is required for each production. Participation in preproduction work, in organizing and managing many hours of rehearsal, and in calling performances should be expected. The material covered in weekly class meetings will enhance students' organizing, scheduling, communicating, and problem-solving abilities. Additional sessions for production meetings and guidance through the process of technical rehearsals will be scheduled. The course may be taken more than once.

Prerequisites: A stage management course or prior stage management experience.

Co-requisites: Stage Management lab.

Credits: 4

Time: To be arranged

Fall 2005 Curriculum

DRA 4268.01

Meisner Technique

Jenny Rohn

“If you are really doing it, you don’t have time to watch yourself doing it.” Sanford Meisner was an actor and founding member of the Group Theater. He went on to become a Master Teacher of Acting who sought to give students an organized approach to the creation of truthful behavior within the imaginary circumstances of a play. We will explore this technique using various exercises such as repetition, independent activity, emotional preparation and focused scene work. The class will require extensive out of class preparation, with a minimum of 6 hours a week for rehearsals and the crafting of exercises. In addition we will be reading and discussing several plays and Eleanora Duse’s biography *A Mystic in the Theater*.

Prerequisites: DRA 2170 *The Actor’s Instrument* and permission of the instructor.

Co-requisites: Dance or Drama Lab assignment.

Credits: 4

Time: T, Th 10:15am - 12noon

DRA 4275.01

New Works Ensemble

Dina Janis

In this highly rigorous performance production class students will work on new material by contemporary playwrights working in the theatre today. During the term, several of these writers will visit as guest artists, working with the students directly on material they have been exploring as an ensemble. Extensive reading and discussion of all plays being worked on during the term will be expected. Actors will also be required to commit to at least 6 hours of outside of class rehearsal time per week, in addition to extensive research and preparation for these rehearsals. Students will also be expected to attend several field trips to see current productions during the term. Performance of the work-in-process can be expected in the form of evening presentations as well as Drama Forum showings.

Prerequisites: DRA 2170 *The Actor’s Instrument* and permission of the instructor.

Co-requisites: Dance or Drama Lab assignment.

Credits: 4

Time: M, W 7pm - 10pm, T, F 10:15am - 12noon, and some weekends.

DRA 4341.01

Directing Seminar

Kirk Jackson

All directors whose projects have been given approval for production this term participate in this roundtable discussion. Times are arranged with students' schedules.

Prerequisites: Approval of directing proposal for production.

Credits: 2

Time: To be arranged

DRA 4361.01

Elizabethan and Jacobean Drama

Kathleen Dimmick

This course investigates the great flourishing of drama in late 16th and early 17th century England, a period of little more than fifty years that produced the most robust theater in the English-speaking world. We read plays by several of the major writers of the period, with the exception of Shakespeare: Kyd, Marlowe, Green, Jonson, Dekker, Heywod, Webster, Middleton and Ford. We note the influence of medieval drama on the development of Elizabethan drama by reading examples of the morality play and the English cycle play. We pay particular attention to conventions of Elizabethan theater practice and the relationship of the audience to the theatrical event. Students will write one essay and take one exam. Students will also select, rehearse and perform short scenes to be presented to the class.

Prerequisites: One dramatic literature or literature course and/or one drama course in acting, directing, design or stage management.

Credits: 4

Time: W 9am - 12noon

DRA 4376.01

Directing II

Kathleen Dimmick, Kirk Jackson

We will address the step-by-step process of discerning a text's dramatic potential and realizing that potential in performance. This translates into developing and implementing a directorial approach through analysis and rehearsal techniques. The term is divided between exercises and rehearsal of individual projects. The work of the course will culminate in a director's approach essay and the performance of student-directed scenes.

Prerequisites: DRA 4332 *Directing I* plus at least two courses in one of the following: a) design, b) stage management, or c) play analysis or playwriting.

Credits: 4

Time: F 2pm - 6pm

FOREIGN LANGUAGES

CHINESE

CHI 2001.01

Chinese and Japanese Calligraphy I

Shunzhu Wang

Chinese calligraphy is not only one of the highest forms of Chinese art, but also the chief and most fundamental element in every branch of it. A wonderful object of aesthetic appreciation in itself, it is also a kaleidoscope through which we enjoy the beauty and color of the Chinese language (which gives rise to Japanese Kanji) and culture. This course provides students with the basic principles and techniques of writing characters with the “four treasures of study”: writing brush, ink stick, rice paper, and ink stone. An introduction is given to the Pin Yin system and evolution of the characters, so that students are able to read and understand what they write. In the latter half of the term, we examine the application of calligraphy to other art forms. Students will be ushered into a world where poetry, painting, and calligraphy illustrate, enrich, and add beauty to each other.

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

CHI 2107.01

The Concept of Family

Shunzhu Wang

Each culture has its own conceptions of family. Although the lessons in this introductory course will be organized around various situational topics, family will be the constant theme that threads them together, providing a chance for students to explore the traditional Chinese concept of family (four generations under one roof) and the Communist government’s one-family-one-child policy. Students will learn the Pin Yin (sound spelling) system of the Chinese language. They will also be introduced to the writing system, and learn to use approximately 150 Chinese characters in basic statement and question patterns so that they can read, write and participate in simple situational dialogues. Periodically, students will have “side dishes” of idioms, slang, poems, songs, historical anecdotes, etc., presented to them in various forms so that they can consolidate their knowledge of the language and understanding of the culture. Introductory level.

Prerequisites: None.
Credits: 4
Time: M, T, Th, F 8:30am - 10am

CHI 4107.01

Tour China

Shunzhu Wang

By focusing on China's major cities and tour sites, students are provided with a kaleidoscope through which to view the richness of Chinese culture and history. Our study of cities will focus on history and change, while the study of tour sites will focus on the issue of ethnicity. This second focus is called for by the often-overlooked fact that China has 56 different ethnic groups. The goal of this course is to help students break through the stereotypical image of China as a country with an exotic, yet monolithic culture. For each unit (city or site), we will compose collectively a "tourist guide". This is a multilevel class intended for 3rd and 5th term students. The 3rd term students will contribute to the text in the form of questions and answers, while the 5th term students will contribute to the text at the discourse level, writing the actual narrative.

Prerequisites: A minimum of two terms of Chinese, or placement by the instructor.

Credits: 4

Time: M, Th 2pm - 3:30pm, and another class to be scheduled.

CHI 4207.01

Tracing Cultural Roots

Shunzhu Wang

Students will experience the excitement of reading simplified versions of two of the Four Great Classics: Shui Hu (The Water Margins) and San Guo (Three Kingdoms). The TV series and movies based on these two literary works will be used along with the texts so that the students can compare the verbal/written and visual representations. Through various activities, we aim at killing two birds with one stone: giving students a chance to further develop their language skills, and nurturing a literary sensitivity that will help to enhance cultural understanding. Newspaper articles will be the "side-dish" that supplements the "main course" in this class. By reading articles from different newspapers, students will have a chance to develop reading skills while learning about various issues concerning contemporary China.

Prerequisites: Placement by the instructor.

Credits: 4

Time: T, F 10:15am - 11:45am

Fall 2005 Curriculum

FOREIGN LANGUAGE EDUCATION

FLE 4520.01

Conversational and Discourse Analysis

Peter Jones

What can we learn by looking closely at how talk and texts communicate? Conversation and discourse analyses explore language in relation to our uses of it. Resources for the analyses come from linguistics and the social sciences, including conversation analysis, interactional sociolinguistics, and critical discourse analysis. We analyze various forms of language use, but focus on casual conversation and pedagogical discourse. Students will spend two hours a week working with one or more non-native speaker(s) of English. They will make recordings of their work and analyze them to help them understand the ways that pedagogical discourse is patterned and may potentially contribute to their tutees' learning.

Prerequisites: Permission of the instructor.

Credits: 4

Time: M 6:30pm - 9pm

FRENCH

FRE 2101.01

Introduction to French and the Francophone World I

To Be Assigned

Students will discover the language and the cultures that make up the French-speaking world, in this year-long introductory course. From the beginning, students will read, watch and listen to various media about a variety of subjects, such as families, leisure, education, and growing up and getting old in today's society. Media will include newspaper articles, poems, songs, Web sites and video clips. From the first day of class, students will also speak and write the language, learning to express their feelings and ideas, and communicate effectively through role plays, short dialogues, spontaneous conversations and expository writing. Attention will be given equally to developing good pronunciation and enunciation, and using proper language structures and register, while learning how to write, talk about, and present a variety of topics in an effective and interesting way. Conducted in French.

Prerequisites: None.

Credits: 4

Time: M, T, Th, F 8:30am - 10am

FRE 4107.01

Low/Intermediate Level French

To Be Assigned

Content to be determined by the professor.

- Prerequisites:** Two terms of French, or placement by the instructor.
- Credits:** 4
- Time:** M, Th 10:15am - 11:45am, and another class to be scheduled.

FRE 4207.01

Intermediate/High Level French

To Be Assigned

Content to be determined by the professor.

- Prerequisites:** Four terms of French, or placement by the instructor.
- Credits:** 4
- Time:** T, F 10:15am - 11:45am

FRE 4707.01

Figures in 19th Century Literature and Culture: The Prostitute

Isabel Roche

At once dangerous and desirable, feared and secretly admired, the prostitute (from the “fille publique” to the high-class “courtisane”) was regarded in 19th-century France in terms of the extremes that defined her and was characterized above all by her opposition to established norms. Through the exploration of the evolving literary and artistic representations of the figure of the prostitute, this course explores prostitution as both as a practice and as a metaphor for larger questions of circulation and exchange at the center of a changing society. Students are responsible for approximately fifty pages of reading per week, as well as for weekly writing assignments and oral presentations that help them to further refine their linguistic, analytical, and expository skills in French. Student will also undertake a research project on a topic related to the course. Conducted in French. Advanced level.

- Prerequisites:** A minimum of four terms of French, or placement by the instructor.
- Credits:** 4
- Time:** T, F 2pm - 3:30pm

Fall 2005 Curriculum

ITALIAN

ITA 2107.01

Performing Real World Italian

Roberto de Lucca

Through role play, music, video and film, we will immerse ourselves in actual Italian speech and life. This course allows students to perform real Italian, training them to deal with the unpredictable nature of linguistic communication. Emphasis will be on oral communication and comprehension, with exposure to natural speech in a variety of contexts. Students play roles towards natural oral communication. We will learn the real Italian spoken on the street and explore the cultural settings that condition it. The emphasis will be on performance: by the end of the term students will be able to confidently carry out many everyday tasks in Italian. Introductory level.

Prerequisites: None.

Credits: 4

Time: M, Th 4pm - 6pm , T, F 8:30am - 10am,

ITA 4107.01

Italian Children's Literature and Culture

Roberto de Lucca

Filastrocche (nursery rhymes), ninne nanne (lullabies), indovinelli (riddles) and stories for children are sub-genres that involves word-play, experimentation, and fantasy. Italians use these forms to describe the universals of birth, parenthood, the seasons, holidays and so on. In this course we look at Italian culture - the family, children and education - through these forms, developing practical speaking and writing needs with topics related to personal and familial experience. Students will write about the forms and their cultural meanings as well as produce their own short versions. This course requires individual projects in which students will produce and explain their own written works. Low intermediate level.

Prerequisites: Two terms of Italian, or placement by the instructor.

Credits: 4

Time: M, Th 10:15am - 11:45am, and another class to be arranged.

ITA 4207.01

The Culture of Everyday Language

Roberto de Lucca

What is the relationship between language and its culture? In examining a variety of specialized language media (advertising, letters and email, journalism, cinema etc.), students will improve their language skills and their knowledge of Italian culture. We will look at forms in genres we often take for granted, analyzing the differences that point to cultural assumptions and lessons. Why is Italian film almost always dubbed? Why are Italian newspapers so different in style and tone from ours? Is Italian advertising so much more overtly sexist, and if so, how and why? We will compare Italian and English forms, looking for the cultural models that underlie linguistic differences. There will be several writing assignments, both creative and analytical. Students will choose a topic for a project and related presentation. Intermediate level.

Prerequisites: Four terms of Italian, or placement by the instructor.

Credits: 4

Time: M, Th 2pm - 3:30pm

ITA 4707.01

Svevo and Tozzi

Roberto de Lucca

Italo Svevo and Federigo Tozzi are two of the most important Italian narrative prose writers of the early 20th century. We will study how both of these writers, each from very different worlds (Svevo from cosmopolitan Trieste and Tozzi from provincial Tuscany), developed narrative structures that incorporated avant-garde ideals of self and society, psychoanalysis and subjectivity. Students will learn to analyze narrative structure and language use in prose fiction, and to create outlines towards work on different types of essays (personal and research based), as well as begin a study of scholarly articles pertaining to subjects suggested by the two writers. Advanced level.

Prerequisites: A minimum of four terms of Italian, or placement by the instructor.

Credits: 4

Time: T, F 10:15am - 11:45am

Fall 2005 Curriculum

JAPANESE

JPN 2101.01

Acting in Japanese I: Introduction to Japanese Language and Culture

Ikuko Yoshida

Throughout this introductory course, students will be totally immersed in Japanese culture, learning the verbal and nonverbal communication skills needed to attend a Japanese university. Students listen to and speak only Japanese, and “behave” Japanese exclusively. In class, students PERFORM utterances, focusing on voice manipulation and attention to pronunciation and intonation according to various contexts, which they will face if they were to attend a Japanese university. Students will also be able to recognize and utilize Japanese writing systems - Hiragana, Katakana, and Kanji. Students who take this course should also take CHI 2001, Chinese and Japanese Calligraphy I.

Prerequisites: None.
Credits: 4
Time: M, T, Th, F 8:30am - 10am

JPN 4107.01

Morals in Japanese Folk Tales

Ikuko Yoshida

Learn Japanese through Japanese folk tales. Students in this course will continue to learn Japanese through an examination of folk tales, analyzing various characteristics such as the cultural and moral elements they reflect. Students will also continue to develop their skills in interacting in Japanese by stating and supporting their opinions in discussions focusing on narrative texts. Recounting the stories to local Japanese children will be an active component of this course. Approximately 60 new Kanji will be introduced. As the final project of the course, students will write their own folk tales in Japanese. This course is a continuation of Acting in Japanese. Low intermediate level.

Prerequisites: Two terms of Japanese, or placement by the instructor.
Credits: 4
Time: M, T, Th 2pm - 3:30pm

JPN 4207.01

WW II From The Japanese Perspective

Ikuko Yoshida

Historical textbooks in Japan and in America don't necessarily share the same perspectives. Events such as the bombings of Pearl Harbor and Hiroshima can be perceived differently, depending on whether they are studied in Japan or in America. Through reading Japanese history textbooks, novels, and essays, students will examine the events of World War II from the Japanese point of view, while reinforcing previous knowledge of Japanese language and culture by expanding their oral and written skills. Films are used throughout the course to help students understand Japanese language and culture pragmatically. Students also continue to develop their skills in the Japanese writing system, Kanji, and individual writing projects are required. Intermediate level.

Prerequisites: Four terms of Japanese, or placement by the instructor.

Credits: 4

Time: M, Th 10:15am - 11:45am

JPN 4703.01

Media and Culture

Ikuko Yoshida

Mass media is the reflection of a society and the mirror of a culture. An analysis of Japanese newspapers, and a thorough examination of Japanese articles from various contexts, will enable advanced students to deepen their understanding of Japanese language and culture. Students will practice various reading strategies, which will help them become independent learners. Through reading Japanese newspapers, students become more aware of the Japanese culture reflected in these articles. Students are required not only to conduct research in their fields of interest, such as politics, economics, and films, but also to create newspaper articles for local Japanese people.

Prerequisites: A minimum of four terms of Japanese, or placement by the instructor.

Credits: 4

Time: T, F 10:15am - 11:45am

Fall 2005 Curriculum

SPANISH

SPA 2107.01

The Art of Spanish: Language Through Painting

Sonia Perez, Carol Meyer

Come take a journey from the Baroque, to the Gothic, to the Grotesque, and develop a tongue for Spanish through an immersion in painting. The first half of this full-year course offers an introduction to the Spanish-speaking world through a critical examination of the paintings of Velázquez, Goya, Picasso, Khalo and Botero among others. What is it about Spanish painting that pushes the boundaries of art and expression? Students will explore the cultural, historical and personal influences on painting from the Spanish world and gain a strong base in the Spanish language. Students will learn to speak, listen, read and write, developing sentence-level discourse. Introductory level.

Prerequisites:	None.
Credits:	4
Time:	M, T, Th, F 8:30am - 10am

SPA 4107.01

Shaping the Spanish Self

Sonia Perez

Through relaxation techniques, voice and body language exercises, and various methods of interpretation, students will develop their new self in Spanish, thus feeling the Spanish language and culture within their own skin. The course will provide an opportunity for students to show their new inner voice through the performance of small texts and dialogues extracted from plays written by Spanish playwrights such as Ignacio del Moral, Federico García Lorca and Fernando Arrabal among others. Learning will be supported by a programme of multi-media tools that will guide students through the acting process in Spanish. Students will be asked to keep a journal where they will record in the past tense their cultural and linguistic transition from basic paragraphs to more complex ideas. A final term project is required and will consist of a combination of research and performance. Low intermediate level.

Prerequisites:	Two terms of Spanish, or placement by the instructor.
Credits:	4
Time:	M, Th 2pm - 3:30pm, and another class to be scheduled.

SPA 4207.01

Inner Travel

Jonathan Pitcher

Beyond Columbus' errant journey into the abyss and the ensuing quest for El Dorado, or Darwin's Voyage of the Beagle, Latin America's interior has enticed its own learned population. Their travels, in space, time and thought, do not merely present a physical confrontation with alterity, with the continent's supposed heart of darkness, but an intellectual clearing from which a more equitable politics may begin. As but one example, Alejo Carpentier's *Los pasos perdidos*, the tale of a New York composer's journey to the origin of society, is often seen as the touchstone of Latin American identity. Through accounts of real and fictitious travels, from Carpentier to the crassest of guidebooks, we will study such quests for self. Discussions and presentations will facilitate the development of oral fluency. Students will expand their descriptive, analytical and polemical vocabulary. Written work, including an appropriate research project, will solidify familiarity with linguistic structures.

Prerequisites: Four terms of Spanish, or placement by the instructor.

Credits: 4

Time: M, Th 10:15am - 11:45am

SPA 4707.01

Spanish: Madness and Insanity

Sonia Perez

Cervantes portrayed Don Alonso Quijano as a fragile man and the archetypical anti-hero from the novels of Chivalry. Don Quijano thought he was Don Quixote. The world thought he was insane. Cervantes used madness and insanity, themes that were prevalent in the Spanish literature and society of the Golden Age. Madness was related to love, witchcraft, bodily functions, jealousy and passion. Madness was everywhere. This course will explore the meaning of madness at the time through analytical and comparative readings of texts by de Rojas, Cervantes and Lope de Vega among others. Students will refine their pronunciation and intonation through discussions in class. Writing skills and vocabulary will be developed through weekly critical essays. Students will nurture their independent thinking through research on insanity for a final project. So, as we reach the quadricentennial of the publication of Don Quixote, we ask: "Are you mad about Spanish?" Advanced level.

Prerequisites: A minimum of four terms of Spanish, or placement by the instructor.

Credits: 4

Time: M, Th 4pm - 5:30pm

LITERATURE

LIT 2101.01

English as a Second Language

Wayne Hoffmann-Ogier

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

Prerequisites: Permission of the instructor.

Credits: 2

Time: To be arranged

LIT 2104.01

Style and Tone in Nonfiction Writing

Wayne Hoffmann-Ogier

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

Prerequisites: None.

Credits: 4

Time: Th 2pm - 6pm

LIT 2110.01

Pathways: An Introduction to Writing

Wayne Hoffmann-Ogier

Beginning writers will explore the steps of the writing process as a path for discovery and communication. Weekly papers explore several modes of writing, including description, nonfiction narrative, and both analytical and argumentative essays. The course primarily emphasizes the art of essay construction by focusing on rhetorical patterns, by introducing research techniques, and by using critical reasoning skills to explore and to amplify ideas. The class routinely uses group editing and other collaborative techniques in a discussion setting and gives special attention to the development of editing and rewriting skills. It also sharpens analytical reading ability through careful analysis of literature. The schedule includes individual tutorials.

Prerequisites: None.
Credits: 4
Time: M, W 2pm - 3:30pm

LIT 2116.01

Borges and Mathematics

Jonathan Pitcher, Jason Zimba

Jorge Luis Borges was one of the most important writers of the 20th century. Many of his short stories and essays were concerned with philosophical, metaphysical, and mathematical questions. The thesis motivating this course is that if we know the mathematics that Borges referred to, then we will read him differently, and we will read him better. Therefore, we will spend half of our time engaged in criticism of the texts, and half of our time learning to solve the kinds of mathematical problems Borges wrote about: problems dealing with combinatorics and probability, geometry and symmetry, the infinite and the infinitesimal, and the history of mathematical thought. The course will be taught in English using translated texts. There are no mathematical prerequisites.

Prerequisites: None.
Credits: 4
Time: M, Th 4pm - 5:30pm

Fall 2005 Curriculum

LIT 2133.01

The Literature of Native America

Mark Wunderlich

The late 20th century saw a flourishing of literature written by Native Americans. In this course we will look at prose, poetry and nonfiction writing by Native authors such as N. Scott Momaday, Sherman Alexie, Louise Erdrich, Leslie Marmon Silko, Ofelia Zepeda and others who have shaped and created a vibrant body of Native American literature in English. The course will begin with a discussion of who American Indians are and what issues native people face in the United States today. We will look briefly at early examples of Native literature and discuss the preservation (and loss) of indigenous languages before reading, discussing and researching contemporary works. Students will make in-class presentations and write critical prose.

Prerequisites: None.

Credits: 4

Time: M, W 2pm - 3:30pm

LIT 2141.01

Greek Tragedy

Dan Hofstadter

All the major extant tragedies of Aeschylus, Sophocles, and Euripides, studied in translation. Sidestepping Aristotle's *Poetics*, we approach these plays freshly, as modern Americans, asking ourselves what they mean to us now and how we might produce and direct them.

Prerequisites: None.

Credits: 4

Time: M, W 10:15am - 12noon

LIT 2142.01

Literature of Place

Rebecca Godwin

Our aim here is to read, write, and talk about a sampling of (mostly) contemporary, (mostly) American literature grounded in place, with an eye to exploring how different writers incorporate landscape and setting into their work. How does place interact with character, for instance, or with plot, time, history, and language itself? We'll consider such questions and try our hands at place-grounded writing, too. Among the novels we'll read are works by Kent Haruf, Cormac McCarthy, and Toni Morrison, along with a wide selection of short fiction and essays by Dillard, Hoagland, and Didion, among others. Students will keep reading journals, give presentations, and write creatively and critically.

Prerequisites: None.
Credits: 4
Time: T, Th 8:30am - 9:45am

LIT 2209.01

Landmarks of 18th Century Literature

Annabel Davis-Goff

An introduction to some of the finest and most entertaining writers of fiction and non-fiction in eighteenth century England and Ireland. Reading will begin with Daniel Defoe, and will include Dr. Johnson, Laurence Sterne, Horace Walpole, Oliver Goldsmith, Tobias Smollett, Fanny Burney, Thomas De Quincy. These works will be read with attention to historical context and there will be at least two essays as well as some shorter writing assignments.

Prerequisites: None.
Credits: 4
Time: T, Th 2pm - 3:30pm

LIT 2217.01

Shakespeare: The Tragedies

Steven Bach

Students read all Shakespeare's tragedies, including *Hamlet*, *King Lear*, *Othello*, and others. Courses are taught in lecture and discussion groups. Critical papers are required and class participation based on close reading of the plays is essential. Screenings will be scheduled.

Prerequisites: None.
Credits: 4
Time: T, Th 10:15am - 12noon

Fall 2005 Curriculum

LIT 2240.01

Modern British Fiction

Annabel Davis-Goff

An introduction to Modern British Fiction, and intended primarily for students whose focus is other than Literature. We will read work by E.M. Forster, Graham Greene, Elizabeth Bowen, Ford Madox Ford, Kingsley Amis, James Joyce, William Trevor, and V.S. Pritchett. We will discuss these novels in the context of their time and place. There will be essay assignments, and discussion on how to write about literature.

Prerequisites: None.

Credits: 4

Time: W, F 2pm - 3:30pm

LIT 2284.01

Charles Dickens

Doug Bauer

Dickens' novels are, perhaps singularly in English, fictions of approachable brilliance, his genius through its comedy, its pulsing energy and relentless life one uniquely available to readers. His work fuses entertainment with gravity to a degree virtually unmatched since Shakespeare. Through close readings (with perhaps some biographical unmatched readings) of his work, including *David Copperfield*, *Great Expectations* and *Bleak House*, we will attempt to gain understanding of Dickens' themes, his metaphorical emphases, and his timeless appeal.

Prerequisites: None.

Credits: 4

Time: T, Th 10:15am - 12noon

LIT 2307.01

Script to Screen

Steven Bach

A practical introduction to writing for the screen, with emphasis on narrative film, dealing with basic principles and form; word, sound, and image and their collaborative functions; how writing gets done; how writing gets from script to screen.

Students will prepare original material for class presentation and discussion in a workshop setting, with considerable rewriting and revision to be expected. While not a history or theory course, discussion will include consideration of structure, form, and theory as they contribute to getting student ink on paper. There will be weekly writing and reading assignments, in addition to viewing assignments (video or film), some in class and some outside.

This course will serve as the basis and prerequisite for *Advanced Screenwriting*.

Prerequisites: Imagination. A conversation with the instructor is recommended, but not necessary.

Co-requisites: Screening M 7 - 9pm.

Credits: 4

Time: M, W 4pm - 6pm
M 7pm - 9pm (Screening)

LIT 2312.01

The American Short Story

Doug Bauer

This course will trace the path and growth of the story through the 20th century. Early masterly practitioners, some now obscure, include Susan Glaspell, Jean Toomer, and Benjamin Rosenblatt, as well as Sherwood Anderson. An evolving complexity in form and voice can be discerned, decade upon decade, in the stories of Hemingway, Cather, Katherine Anne Porter, Faulkner, Fitzgerald, Nabokov, Jean Stafford, Cheever, O'Connor, Roth, Malamud, and on through Bellow, Ozick, Alice Munro and others. Importantly, the conditions and concerns of the culture and the times are reflected in the works and these external influences will be noted and examined.

Prerequisites: None.

Credits: 4

Time: T, Th 2pm - 3:45pm

Fall 2005 Curriculum

LIT 2318.01

Re-Creating the Classics

Marguerite Feitlowitz

“Why read the classics?” Italo Calvino famously asked. What does it mean to be “contemporary”? Why is it that our meditations on, and debates with, these landmark works never seem to be “settled”? Why is it that some of our most deeply experimental, politically combative, and visionary writers continually find inspiration in canonical works? In our exploration of these questions we will read a series of classic works with their radical re-creations: Sophocles’ *Antigone*/Griselda Gambaro’s *Antigona Furiosa*; *The Travels of Marco Polo*:/Calvino’s *Invisible Cities*; *The Tempest*/Auden’s *The Sea and the Mirror*; *Robinson Crusoe*/Coetzee’s *Foe*; *Jane Eyre*/Jean Rhys’ *Wide Sargasso Sea*. We will also consider the ways in which fresh waves of scholarship and new translations may effectively re-create works we thought we “knew.”

Prerequisites: None.
Credits: 4
Time: T, Th 4pm - 5:30pm

LIT 4165.01

Historical Fictions/Fictional Histories

Marguerite Feitlowitz

In this Writing Intensive Seminar, we consider the complexities of working with history in fiction. When, where, why, and how do facts abet and/or intrude on the creation of plot, character, place, framing, rhythm, and other details of style in novels and stories? How do questions of representation – selection and emphasis, vocabulary and tone, pacing and texture, affect the writing of history? What is the role of rationality in fiction? Of irrationality in history? On what basis do we extend our trust to the historian? To the fictional narrator? These are but a few of the questions we will ponder. Along with novels and stories (Dinesen, Yourcenar, Manzoni, Toibin, Appelfeld, Piglia, Sebald), we will read texts in which major historians describe, analyze, and meditate upon the practice of their discipline. In addition to critical papers, students will have the opportunity to write original historical fictions.

Prerequisites: Pre-registration critical writing submission; permission of the instructor.
Writing sample is due on the first day of the pre-registration period.
Credits: 4
Time: W 2pm - 5pm

LIT 4168.01

The Character Sketch

Dan Hofstadter

Write lifelike sketches of people who interest or amuse you. Students also try their hand at various exercises, such as sketches from the viewpoint of a child, humorous profiles, etc. Classic short readings. Submissions required for admission.

Prerequisites: Submit a writing sample of any length. Can be a critical essay or creative piece. Writing sample is due on the first day of the pre-registration period.

Credits: 4

Time: T 2pm - 5pm

LIT 4237.01

Sylvia Plath

Mark Wunderlich

Sylvia Plath is one of the 20th century's most well known poets. The question remains, however, as to how to read a poet whose biography has overwhelmed the reputation of the work. In this course we will examine the nature of literary fame and read Plath's poems and fiction with a fresh and critical attention. We will study *Ariel* - Plath's posthumously published masterpiece in the edition assembled by her husband Ted Hughes, and compare it to the recently restored, facsimile edition assembled prior to her death by Plath herself. We will also read Plath's journals, letters, stories and novel. Additionally, we will read criticism, poems by Ted Hughes and the one "official" biography of Plath - *Bitter Fame*, by Anne Stevenson, and the book about the writing of the biography by Janet Malcolm. Students will write critical prose and present research in class.

Prerequisites: Writing sample (5 - 10 pages of critical writing) and permission of the instructor. Writing sample is due on the first day of the pre-registration period.

Credits: 4

Time: T, Th 10:15am - 11:45am

Fall 2005 Curriculum

LIT 4313.01

Reading and Writing Poetry

Mark Wunderlich

In this course, which is part seminar and part workshop, students will be introduced to a wide range of poetic strategies and will develop the critical language with which to discuss their own work and the work of others. We will examine the line, the leap, sound, tone, texture, form--with emphasis on invention and the development of a personal style.

Prerequisites: Writing sample (3 - 5 pages of poetry or other creative writing) and permission of the instructor. Writing sample is due on the first day of the pre-registration period.

Credits: 4

Time: T, Th 2pm - 3:30pm

LIT 4321.01

The Classical Style

Dan Hofstadter

What in heaven's name does "classic" really mean? Here we try to find out, with reference to the revival of Graeco-Roman forms of expression in the the Renaissance and Baroque periods. The classic style is analyzed as it applies to both writing and painting. Figures covered include Shakespeare, Corneille, Racine, Raphael, Titian, and Poussin.

Prerequisites: Some previous courses in literature and/or studio art.

Credits: 4

Time: M, W 2pm - 4pm

LIT 4355.01

Prosody

Christopher Miller

An introduction to the subject that will also serve as a survey of English poetry. We will discuss works by most of the great English poets in connection with such topics as meter, scansion, rhyme schemes, line breaks, blank verse, free verse, stanzas, fixed forms and nonce forms. Assignments will include a term paper, a presentation, and weekly imitations. Texts will include Paul Fussell's *Poetic Meter and Poetic Form*, John Hollander's *Rhyme's Reason*, and *The New Penguin Book of Poetry*.

Prerequisites: Permission of the instructor.

Credits: 4

Time: M, W 8:15pm - 9:45pm

LIT 4369.01

The Unreliable Narrator

Christopher Miller

Henry James considered viewpoint the key to the art of fiction. The best way to understand the problems and possibilities of the first-person viewpoint is by studying the art of the unreliable narrator. This reading/writing course focuses on the act of narration as an action in the story, and the narrator as a character--one whose dishonesty, insanity, obtuseness, partiality, ignorance, misinformation, or self-deception casts doubt on his or her account. Readings include Swift's *A Tale of a Tub*, James's *The Turn of the Screw*, Ford's *The Good Soldier*, Ishiguro's *The Remains of the Day*, Nabokov's *Pale Fire*, Christie's *The Murder of Roger Ackroyd*, Millhauser's *Edwin Mullhouse*, and stories and poems by Browning, Poe, Sedaris, and others. Weekly writing assignments.

Prerequisites: Writing sample (2 - 4 pages of first-person fiction) and permission of the instructor. Writing sample is due on the first day of the pre-registration period.

Credits: 4

Time: T 6:30pm - 9:30pm

LIT 4527.01

Honors Seminar on Twain

Rebecca Godwin

According to Sam Clemens himself, "The man who does not read good books has no advantage over the man who can't read them." In this course, we'll read several "good books" - along with stories, essays, and letters--penned by one of the most prolific and complex of American writers. One of the funniest, too, so we can expect to have a good time, in the midst of a rigorous reading and writing load. Among the works we'll read are *The Adventures of Tom Sawyer*, *The Adventures of Huckleberry Finn*, *Pudd'nhead Wilson*, *A Connecticut Yankee in King Arthur's Court*, *Innocents Abroad*, and *Life on the Mississippi*, as well as selected shorter works of fiction and nonfiction. Students will keep reading journals, give presentations, and write critically and creatively, including an extended critical paper.

Prerequisites: Writing sample (critical essay) and pre-registration interview. Writing sample is due on the first day of pre-registration.

Credits: 4

Time: T, Th 2pm - 3:30pm

Fall 2005 Curriculum

LIT 4796.01

Literature: Special Projects

Rebecca Godwin

In this writing and reading workshop for upper-level students, participants will work throughout the term on a single large project, e. g., a novel, a linked collection of stories or essays, or extended nonfiction. Outside readings may be assigned as well, but the bulk of the class will consist of reading and discussion of student work.

Prerequisites: Writing sample from genre proposed; project description; permission of instructor. Writing sample is due on the first day of pre-registration.

Credits: 4

Time: W 9am - 12noon

MUSIC

MUSIC

MUS 2001.01

Music Workshop

Music Faculty

Music Workshop provides an informal weekly forum for students to perform prepared works and/or present their compositions, and receive feedback from the music faculty, instrumental teachers and students. In addition, lectures, and performances will be presented by the music faculty and occasional visiting artists. Students taking performance classes are requested to show work during the term at Music Workshop.

Prerequisites: Enrollment in a music course.

Credits: 0

Time: T 6:30pm - 8pm

FUNDAMENTALS

MFN 2115.01

Learning to Read Music

Music Faculty

Important for all students who wish to be musicians and don't already have these skills, imperative for students with a music concentration, learning to read music is much like learning to read language. Students learn how to decipher graphic symbols for rhythm, pitch, dynamics, phrasing and more-elements present in all music. This powerful Western system of musical notation with its graphic documentation of aural artistic expression represents one of the most amazing achievements of human imagination.

Prerequisites: None.

Credits: 2

Time: Th 4pm - 5:30pm

Fall 2005 Curriculum

MFN 2129.01

Aural Skills

Music Faculty

Rhythmic exercises, sight singing, and dictation are used to enhance aural perception. Classes will be divided into sections-from beginning to advanced-according to the level of student skills. This course is highly recommended to all involved in any aspect of music and to anyone wishing to improve the acuity of aural perception.

Prerequisites: None.
Credits: 2
Time: M 4pm - 5:30pm

MFN 2129.02

Aural Skills

Music Faculty

Rhythmic exercises, sight singing, and dictation are used to enhance aural perception. Classes will be divided into sections-from beginning to advanced-according to the level of student skills. This course is highly recommended to all involved in any aspect of music and to anyone wishing to improve the acuity of aural perception.

Prerequisites: None.
Credits: 2
Time: F 4pm - 5:30pm

MFN 2137.01

The Language of Music

John Van Buskirk

Ideal for students with no previous musical knowledge or experience, this course offers an introductory exploration of communication in sound. Listening, reading, writing, and discussion are centered around the mystery of why and how music charms and moves us. The primary emphasis is on Western classical music with tangential reference to other types of music.

Prerequisites: None.
Credits: 4
Time: T, Th 4pm - 5:30pm

MFN 2154.01

Window for the Ear

Kitty Brazelton

Through closer investigation of American popular music and cultures integral to our musical syncretism, students acquire active listening skills to enable conscious discussion of the invisible: aural art. Written and listening assignments as well as reading and research balance creative assignments where students “translate” the music of study into informal in-class group performances. Occasionally students are asked to bring these performances to a wider audience at Music Workshop (please reserve the time). End-of-term individual research projects include global world music-culture culminating in a final paper and presentation.

Prerequisites: None.

Credits: 4

Time: T, Th 2pm - 3:30pm

COMPOSITION

MCO 2105.01

Electronic Music I

Randall Neal

The goal of this course is to provide students interested in composition, performance, multimedia, sound design, audio production, and/or other activities related to music composition and sound art in electronic media with the concepts, historical background, and skills necessary to do creative work. Lectures focus on those aspects of electronic music related to the use of all sounds as musical material and offer an exploration of diverse strategies for sound-based composition. Lab sessions provide students with instruction in specific studio techniques. Students are expected to complete short readings, to participate in class discussions, to write one short paper, to present their creative work in class on a regular basis, and to perform or present their works in Music Workshop.

Prerequisites: None.

Credits: 4

Time: F 2pm - 5:30pm

Fall 2005 Curriculum

MCO 2120.01

Beginning Composing

Allen Shawn

This class explores and reviews notation and the rudiments of music through the act of composing small pieces for a variety of instruments. It is intended for students who have taken instrumental lessons for a few years or more and who can read music in at least one clef. It is meant for those who have never imagined composing music as well as for those who have already begun writing music. We will take a hands-on approach to learning about such matters as intervals, modes, key signatures, and the fundamentals of tonal harmony through using these musical elements creatively. The students are also encouraged to produce original creative work that is not tied to learning any particular materials, but simply reflect the student's imagination and instincts. Students are requested to show work during the term at Music Workshop.

Prerequisites: A few or more years of instrumental study, ability to read music in at least one clef.

Credits: 4

Time: M, Th 2pm - 3:30pm

MCO 4105.01

Advanced Electronic Music

Joel Chadabe

The goal of this course is to provide students with the opportunity to do advanced work with state-of-the-art equipment in the electronic music studio. Classes focus on discussion and critiques of student-initiated projects in composition, performance, multimedia, sound design, audio production, and/or other activities related to music composition and sound art in electronic media. Listening and reading relating to student work will be recommended. Students are expected to complete several projects, to present their work in class, and to perform or present their works in Music Workshop.

Prerequisites: MCO 4104 *Electronic Music II*, or permission of the instructor.

Credits: 4

Time: F 9am - 12noon

MCO 4801.01 *Allen Shawn*
MCO 4801.02 *Kitty Brazelton*
MCO 4801.03 *Nicholas Brooke*

Music Composition Intensive

Allen Shawn

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

Prerequisites: Permission of the instructor.

Credits: 4

Time: To be arranged (section 1)

Time: To be arranged (section 2)

Time: To be arranged (section 3)

Fall 2005 Curriculum

MCO 4985.01

Special Topics

Music Faculty

Eligible students may request group or individual tutorials in harmony, counterpoint, composition, orchestration, advanced analysis, contrapuntal forms, contemporary compositional techniques, specific genres of music, music of specific composers, or other topics involved with an in-depth study of music. Students are requested to show work during the term at Music Workshop.

Prerequisites: Permission of the instructor.

Credits: 4

Time: To be arranged

HEALING

MHE 2101.01

Music Healing I

Milford Graves

Course material includes: Pythagorean arithmetic and scale construction; Yoruba Bata drumming of Nigeria, Africa; Dundun speech drumming system of Nigeria; Ashanti/Ewe drumming system of Ghana, Africa; Haitian Rada and Petro drumming; Cuban Bata and Rumba drumming; Ragas and Tabla drumming of India; Trap drumming, Jazz and Blues music; astrological music and Kundalini yoga; and the physiological and psychological effects of sound. The class also studies herbology, nutrition, and acupuncture, among other topics, and how they relate to the musician and to the listener.

The primary objective and learning experience of this course is to expose each student to a holistic overview of various philosophies and experiences of other people, and how they relate to the musician and to the listener.

Prerequisites: None.

Credits: 4

Time: W 9am - 12noon

MHE 4228.01

Music Healing, Computers and LabVIEW

Milford Graves

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

Prerequisites: MHE 2101 *Music Healing I*

Credits: 2

Time: T 4pm - 5:30pm

HISTORY

MHI 2114.01

Music as an Instrument for Social Change

Bruce Williamson, Music Faculty

This course will examine how music has provided strength and solidarity to various protest movements of the 20th century, often with dedicated support from student populations. We will look for examples of injustice and oppression which resulted in powerful musical expressions of both descriptive concern and angry defiance. Some of the social movements with a rich partnership in music will include: Civil Rights in the U.S., the anti-apartheid movement in South Africa, anti-war movements, free speech movements, various labor struggles and other fights against racism, sexism and religious or national persecution. We will compare lyrics and opinions of artists as varied as Woody Guthrie, Bob Marley and John Lennon, noting how musical styles such as folk, rock, reggae and gospel can help unify a group of people with a common cause. There will be listening, reading and writing assignments.

Prerequisites: None.

Credits: 4

Time: T, Th 4pm - 5:30pm

Fall 2005 Curriculum

MHI 2135.01

Traditional Music of North America I

John Kirk

This course explores music from early native music through contemporary singer-songwriters. Some of the traditions we draw from include African, Native American, Quebecois, Appalachian, Irish and Scottish, British Isle traditions, Cajun, Blues, Gospel, and Conjunto music. Instrumental, dance, and ballad traditions are explored. Students must bring a guitar, banjo, mandolin, or fiddle (or other social instrument) to class for purposes of furthering personal music making through traditional forms. We will practice and perform as a group, improving our reading and aural skills. Other instruments are possible, but the students must discuss this with the instructor.

Prerequisites: None.
Credits: 2
Time: T 10:15am - 12noon

MHI 2227.01

Music: 1907-1913

Allen Shawn

This course focuses on a few path-breaking musical works composed between the years 1907 and 1913, and attempts to place them in a wider artistic and social context through readings of work by Freud, Kafka, T. S. Eliot, and Gertrude Stein and a discussion of paintings by Matisse, Picasso, and Kandinsky. The music studied will include Béla Bartók's *Bluebeard's Castle*, Claude Debussy's *Jeux*, Charles Ives' *Concord Sonata*, Igor Stravinsky's *Petrouchka* and *Le Sacre du Printemps*, and Arnold Schoenberg's *Erwartung* and *Pierrot Lunaire*. Homework consists of reading and listening assignments, and students are asked to write a sizable paper and create an additional project related to the music under discussion.

Prerequisites: None.
Credits: 4
Time: M, Th 10:15am - 12noon

INSTRUMENTAL STUDY

The following lesson and group classes are available in instrumental study. Students can register for no more than two courses in instrumental study each term. Students interested in studying instruments not listed should contact Suzanne Jones, Music Program Coordinator.

MIN 2215.01

Banjo

John Kirk

Beginning, intermediate or advanced group/individual lessons on the 5-string banjo in either claw-hammer / frailing or 3 finger style. Student will learn to play using simple song sheets with chords, tablature, and standard notation. Using chord theory and scale work, life long personal music making skills will be enhanced. Awareness of traditional styles of playing the instrument will be furthered through a listening component and ensemble playing with other instrumentalists. Student will be expected to perform at Music Workshop, or as part of a concert, in ensemble and/or solo. Students must have their own instrument. Depending on scheduling, these will be individual or group lessons.

- Prerequisites:** None.
- Co-requisites:** Must have your own instrument.
- Credits:** 2
- Time:** To be arranged

MIN 2229.01

Mandolin

John Kirk

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

- Prerequisites:** None.
- Co-requisites:** Must have your own instrument.
- Credits:** 2
- Time:** To be arranged

Fall 2005 Curriculum

MIN 2233.01 *John Van Buskirk*
MIN 2233.02 *Piano Accompanist*
MIN 2233.03 *Piano Accompanist*

Beginning Piano

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

Prerequisites: None.
Credits: 2
Time: T 10:15am - 11:45am (section 1)
Time: Th 10:15am - 11:45am (section 2)
Time: To be arranged (section 3)

MIN 2235.01

Woodwind Workshop

Bruce Williamson

This course will cover woodwind (flute, clarinet, etc.) technique (fingerings, articulation, breathing, etc.), tone production (embouchure, mouthpiece and reeds), sight-reading, issues of ensemble playing (intonation and blend), and improvisation skills. Students will be requested to show work during the term at Music Workshop.

Prerequisites: Audition and permission of the instructor.
For current students, audition, Tuesday, May 17, 1 - 2pm, Jennings 335a.
For new students, audition, Tuesday, September 6, 2 - 3pm, Jennings 335a.
Credits: 2
Time: Th 10:30am - 12noon

MIN 2237.01

Saxophone

Bruce Williamson

Study of saxophone technique and standard repertoire (Jazz or Classical), with an emphasis on tone production, dexterity, reading skills and improvisation. Students will be requested to show work during the term at Music Workshop.

Prerequisites: Audition and permission of the instructor.
For current students, audition, Tuesday, May 17, 1 - 2pm, Jennings 335a.
For new students, audition, Tuesday, September 6, 2 - 3pm, Jennings 335a.
Credits: 2
Time: To be arranged

MIN 2239.01

Saxophone Workshop

Bruce Williamson

This course will cover saxophone technique (fingerings, articulation, breathing, etc.), tone production (embouchure, mouthpiece and reeds), sight-reading, issues of ensemble playing (intonation and blend), and improvisation skills. Students will be requested to show work during the term at Music Workshop.

Prerequisites: Ability to read music. Audition and permission of the instructor.
For current students, audition, Tuesday, May 17, 1 - 2pm, Jennings 335a.
For new students, audition, Tuesday, September 6, 2 - 3pm, Jennings 335a.

Credits: 2

Time: W 4pm - 5:30pm

MIN 2241.01

Beginning Violin and Viola

Ann Roggen

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

Prerequisites: None

Co-requisites: Student must arrange for instrument use per term.

Credits: 2

Time: To be arranged

MIN 2247.01

Beginning Guitar

Frederic Hand

Introduces the fundamentals of acoustic guitar playing, including hand positions, tuning, reading music, major and pentatonic scales, major, minor and seventh chords, chord progressions, blues progression, and simple arrangements of songs. Some previous musical experience is required. Students will be expected to show work at Music Workshop, as the term progresses.

Prerequisites: By audition and permission of the instructor.
For current students, audition, Wednesday, May 18, 6:30 - 8pm, Jennings 335c.
For new students, audition, first week of September, to be scheduled.

Credits: 2

Time: To be arranged

Fall 2005 Curriculum

MIN 2354.01

Beginning Cello

David Gibson

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

Prerequisites:	None
Co-requisites:	Student must arrange for instrument use per term.
Credits:	2
Time:	To be arranged

MIN 4217.01

Bass and Electric Bass

Mike Del Prete

Beginning to advanced lessons in bass technique and appropriate theory.

Prerequisites:	Permission of the instructor
Credits:	2
Time:	To be arranged

MIN 4219.01

Brass Ensemble

Ronald Anderson

An exploration of brass ensemble literature for trio, quartet, and quintet. Students will prepare work to show at Music Workshop and at least one performance at Music Workshop will be required. Other appearances might well happen, as students learn more works and wish to perform.

Prerequisites:	Audition and permission of the instructor. For current students, audition, Tuesday, May 17, 3 - 4pm, Jennings 213. For new students, audition, the first week of September, to be scheduled.
Credits:	2
Time:	To be arranged

MIN 4221.01

Brass/Trumpet

Ronald Anderson

A review of general performance basics and trumpet playing, technique and style using at least the Arban method. More advanced work will use the Charlier etudes. Various concerti and solo trumpet works also will be explored. Students will prepare work to show at Music Workshop. At least one performance at Music Workshop is recommended.

Prerequisites: Audition and permission of the instructor.
For current students, audition, Tuesday, May 17, 3 - 4pm, Jennings 213.
For new students, audition, the first week of September, to be scheduled.

Credits: 2

Time: To be arranged

MIN 4223.01

Clarinet

Bruce Williamson

Study of clarinet technique and repertoire with an emphasis on tone production, dexterity, reading skills and improvisation. Students will be requested to show work during the term at Music Workshop.

Prerequisites: Audition and permission of the instructor.
For current students, audition, Tuesday, May 17, 1 - 2pm, Jennings 335a.
For new students, audition, Tuesday, September 6, 2 - 3pm, Jennings 335a.

Credits: 2

Time: To be arranged

MIN 4225.01

Classical Guitar

Frederic Hand

Individual training is available in classical guitar technique and repertoire, song accompaniment (Finger style), improvisation, and arranging and composing for the guitar. Course material is tailored to the interests and level of the individual student. Students will be expected to show work at Music Workshop as the term progresses.

Prerequisites: By audition and permission of the instructor.
For current students, audition, Wednesday, May 18, 6:30 - 8pm, Jennings 335c.
For new students, audition, first week of September, to be scheduled.

Credits: 2

Time: To be arranged

Fall 2005 Curriculum

MIN 4327.01

Fiddle

John Kirk

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

Prerequisites: 2+ years of violin instruction.

Credits: 2

Time: To be arranged

MIN 4333.01

Piano

Marianne Finckel

One-on-one lessons, scheduled individually, available to students with previous study. Students will prepare work to show work at Music Workshop as the term progresses.

Prerequisites: Permission of the instructor.

Credits: 2

Time: To be arranged

MIN 4333.02

Piano

John Van Buskirk

One-on-one lessons, scheduled individually, available to students with previous study. Students will prepare work to show work at Music Workshop as the term progresses.

Prerequisites: Permission of the instructor.

Credits: 2

Time: To be arranged

MIN 4335.01

Jazz Piano Lab

Bruce Williamson

This course will utilize Bennington's Piano Lab (multiple keyboards) to explore and develop the skills and knowledge required to effectively play non-classical piano repertoire. Styles covered are: blues, reggae, salsa, bossa nova and jazz. Students will take turns learning and playing: 1) bass lines (low range of piano); 2) chord voicings and stylistic rhythms (middle range of piano); 3) melodies and improvised solos (upper range of piano). Students will be requested to show work during the term at Music Workshop.

Prerequisites: Basic piano skills and reading skills required.

Credits: 2

Time: W 10:15am - 12noon

MIN 4343.01

Traditional Folk Guitar

John Kirk

A one-term group course/tutorial for experienced (two plus years of playing) guitarists who want to explore traditional American folk styles. Both finger picking and flat picking the guitar will be taught as well as some of the standard traditional music repertoire. Simple song sheets with chords, tablature and standard notation, chord theory, and scale work will all be used to further skills. Student(s) must have their own instrument and will be expected to perform at Music Workshop or as part of a concert, in ensemble and/or solo.

Prerequisites: 2+ years of guitar instruction.

Co-requisites: Must have your own instrument.

Credits: 2

Time: T 4pm - 5pm

MIN 4345.01

Violin/Viola

Ann Roggen

Studio instruction in violin and viola. There will be an emphasis on creating and working towards an end of term project for each student. Students will be expected to perform at Music Workshop.

Prerequisites: At least 2 years of prior instruction and experience on violin or viola.

Credits: 2

Time: To be arranged

Fall 2005 Curriculum

MIN 4355.01

Cello

David Gibson

Studio instruction in cello. There will be an emphasis on creating and working towards an end of term project for each student. Students will be expected to perform at Music Workshop.

Prerequisites: At least 2 years of prior instruction and experience on cello.

Credits: 2

Time: To be arranged

PERFORMANCE

MPF 2251.01

Production: Meredith Monk's *A Celebration Service*

Thomas Bogdan

This spiritually inspired performance piece – created by American composer and pioneer of interdisciplinary performance, Meredith Monk – isn't purely a music or a theater piece, but uses Monk's musical and movement compositions, as well as texts from the world's great religions to create a contemporary ritual celebrating the larger community of mankind and the power of the human spirit. In 2003, instructor Bogdan, long-time member of Monk's vocal ensemble, received a Fulbright grant to teach the work to a Hungarian ensemble in Budapest. Originally performed by 12 members of Monk's vocal ensemble, *A Celebration Service* will be performed in Bennington by twenty-two students and two faculty/staff in Greenwall Music Workshop. In addition, ten students will learn to play mouth harp and perform the folk-dance section which will be taught by Allison Easter, member of Monk's Ensemble. Meredith Monk, herself, will come to Bennington to do workshops and make the finishing touches on the production.

Prerequisites: Singing experience, ability to match pitch.
For current students, audition, Tuesday, May 17, 6:30 - 8pm, Greenwall Music Workshop.
For new students, audition, Sunday, September 4, to be scheduled.

Credits: 4

Time: M, W 4pm - 6pm, and rehearsals to be arranged.

MPF 4100.01

Sage City Symphony

Music Faculty

Sage City Symphony is a community orchestra that invites student participation. The Symphony is noted for their policy of commissioning new works by major composers (in some instances student composers) as well as playing the classics. There are always openings in the string sections and occasionally by audition for solo winds and percussion. There will be two concerts each term. If interested, please contact Marianne Finckel, our campus representative, at ext. 4523.

Prerequisites: Proven instrumental proficiency and by interview with Marianne Finckel.

Credits: 1

Time: Su 5:45pm - 9pm

Fall 2005 Curriculum

MPF 4220.01

Ensemble Piano

Marianne Finckel, John Van Buskirk

This course, open to students enrolled in piano study, will offer a straightforward approach to keyboard-related musical practices. Included will be ensemble playing, practice in performing and critiquing, sight-reading technique, and general technical matters. Students are expected to show work at Music Workshop during the term.

Prerequisites: Permission of the instructor.

Co-requisites: Instrumental study on the piano.

Credits: 2

Time: M 6:30pm - 8pm

MPF 4230.01

Advanced Chamber Music

Music Faculty

An intensive, performance oriented exploration of the chamber music literature. Chamber music groups will be formed, size and content to be determined. Students enrolled in this course are expected to perform during the term at Music Workshop.

Prerequisites: Significant previous training and experience on the participant's instrument of choice.

Credits: 2

Time: To be arranged

MPF 4240.01

Experimental Band

Kitty Brazelton

Student instrumentalists will meet twice a week to read, rehearse, and record music by student composers and once a week for faculty coaching. They will also improvise as an ensemble and create their own repertoire of arrangements of pieces that they feel could be adapted to their instrumentation. Students who are enrolled in this course are expected to perform during the term at Music Workshop.

Prerequisites: Permission of the instructor or recommendation by individual music faculty.

Credits: 2

Time: T, Th 8:15pm - 9:45pm

MPF 4250.01

Jazz Ensemble

Bruce Williamson

This ensemble will play a wide range of jazz music (which is constantly evolving) rooted in improvisation. By playing together, students will learn how blues, swing, Latin, and rock elements have all fueled this music called jazz. Students will also learn how major jazz artists such as Ellington, Monk, Mingus, Wayne Shorter, Ornette Coleman, and others have approached jazz composition. As a group we will explore different approaches to playing over chord changes and various ways to make improvised solos more interesting, both harmonically and rhythmically. Whether playing a jazz standard, a student composition, or “free” music, the emphasis will be on listening and on interacting with each other, finding ways to create blend, groove, dynamic contrast, tension, and release. Students will also be encouraged to bring in arrangements, transcriptions, and compositions, which will be read and developed by the ensemble. Students will be requested to show work during the term at Music Workshop.

Prerequisites: Audition and permission of the instructor.
For current students, audition, Tuesday, May 17, 1 - 2pm, Jennings 335a.
For new students, audition, Tuesday, September 6, 2 - 3pm, Jennings 335a.

Credits: 4

Time: W 7pm - 10pm

SOUND DESIGN AND RECORDING

MSR 2206.01

Sound Design for Media and Performance

Julie Last, Scott Lehrer

How do music, voices and natural sounds create a sonic world for live performance and visual media? Work will include how to work with and manipulate these elements to create sound art. Students will be asked to collaborate with directors, choreographers and film-makers in the creation of new work. Classes will include the use of Pro Tools as a computer audio production tool for film and theatre. Students are encouraged to take *Beginning Recording* as a corollary to this course. Students are expected to show work during the term at Music Workshop.

Prerequisites: None.

Co-requisites: Screening Tuesday 7 - 9pm.

Credits: 4

Time: Th 6:30pm - 9:30pm
T 7pm - 9pm Screening

Fall 2005 Curriculum

MSR 4052.01

The Art of Acoustic Recording

Julie Last, Scott Lehrer

Building on the fundamentals developed in the *Beginning Recording Workshop*, this class will focus on specific techniques for creating quality recordings of a wide variety of instruments and voices. We will develop an understanding of the sonic and musical properties that make each instrument unique as well as techniques for working with live instrumentalists and vocalists in the studio. Students will be recording and mixing multitrack sessions and will be encouraged to work collaboratively with others on group assignments. We will do critical listening to a variety of types of recorded music and apply our observations to your own projects. You are also expected participate in Music Workshop by sharing work you have developed during the term.

Prerequisites: Sound Design or Beginning Recording.

Credits: 4

Time: Th 3pm - 5:30pm

MSR 4358.01

Live Sound System Design

Scott Lehrer

The focus of this class will be the development of an understanding of the building blocks of live performance sound systems from microphone to speaker. We will examine two forms of live performance (live music venue and musical theatre) and will develop systems appropriate to each. Students are encouraged to do sound for campus productions to apply these skills in a real world production environment.

Prerequisites: Sound Design or Beginning Recording.

(Note: This course meets every other Friday, alternating with MSR 4362 *Song Production*)

Credits: 2

Time: F 9am - 12noon
Note: This class will meet on the following days:
Sept. 9, 23; Oct. 7, 28, Nov. 11; Dec. 2, 9

MSR 4362.01

Song Production

Julie Last

How does a song idea make its way from a composer's imagination to a CD that plays on your home stereo? How do choices regarding instrumentation, song structure, sonic identity and musical performance bring a song to life? In what ways do those choices effect how a piece of music is experienced? Throughout this course we'll be thinking about those questions as we explore the various stages of the song production process and the tools used to record a piece of popular music. You will be creating arrangements, developing listening skills, learning to shape performances, and studying the work of successful record producers.

Prerequisites: *The Art of Acoustic Recording* or permission of the instructor.

(Note: This course meets every other Friday, alternating with MSR 4358 *Live Sound System Design*)

Credits: 2

Time: F 9am - 12noon
Note: This class will meet on the following days:
Sept 9, 16, 30; Oct. 14; Nov. 4, 18; Dec. 9

MSR 4795.01

Advanced Projects in Music Recording and Sound Production

Julie Last, Scott Lehrer

Students who are producing music and sound recording projects on their own work or are engineering and producing work for others will meet and discuss the ongoing aesthetic and technical issues that they encounter. All students will be expected to bring in their works-in-progress to each class for listening and discussion.

Prerequisites: Permission of the Instructor.

Credits: 2

Time: Th 2pm - 3pm

Fall 2005 Curriculum

THEORY

MTH 2282.01

Beginning Percussion Theory and Improvisation

Milford Graves

The purpose of this workshop is to introduce and to 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 is on rhythmic counting and proper hand coordination that is required for playing the following instruments: Conga drum, Bongos drum, Dumbek/Darabukkah drum, Bata drum, Dundun drum, Jimbe drum, Trap drum kit, Timbales drum, Rattles, Cowbell, Clave sticks, and Mallet instruments. Occasional performances will be expected in Music Workshop.

Prerequisites: None.
Credits: 2
Time: T 2pm - 3:30pm

MTH 2361.01

Sampling

Nicholas Brooke

Looks at the last century's love affair with technology, from the contraptions of the 1920s-the "machine age" -- to the contemporary samplings of hip-hop and electronica. We'll examine how technological images have influenced ideas of musical subjectivity, and examine how the process of quoting and sampling other musician's works questions the role of the modern composer, arranger, and interpreter. Topics include futurism, automatic writing, the music of John Cage and Charles Ives, soundscape composition, sampling in contemporary pop and hip-hop, karaoke, and lipsynching. Students will be expected to master pivotal readings in aesthetics (Adorno and Benjamin), write about complex harmonic and formal ideas in music, and/or create original musical compositions.

Prerequisites: None.
Credits: 4
Time: T, Th 10:15am - 11:45am

MTH 4128.01

Harmony

Nicholas Brooke

A nuts-and-bolts overview of tonal harmony, from scales and chords to voice leading. At first we'll focus on the harmonic practices of classical and Baroque music, later broadening our focus to a variety of contemporary pop, jazz, and experimental music and to the musics of India and Indonesia. Emphasis will be placed on creative work, and students will be asked to compose (and perform) pieces in a variety of harmonic styles. Ear-training and sight-singing will help internalize these harmonic concepts.

Prerequisites: Ability to read music, fundamentals. Permission of the instructor.

Credits: 4

Time: T, Th 4pm - 5:30pm

MTH 4282.01

Advanced Percussion Theory and Improvisation

Milford Graves

The primary concern of this ensemble is to teach the student how to prehear sound, and not to only perform music constructed on preconceived mechanical procedures (finger habits). All tonal constructs used in this ensemble are based on their stimulating potential-i.e., to enhance and to evoke the students' improvising ability. Resource material that will be used in this ensemble consists of original and traditional compositions, and various melodies and solo excerpts from the literature of the African diaspora, especially that which has had a profound effect on the more influential musicians of this music.

The objective of the percussion segment of this ensemble 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.

Regular appearances by this ensemble will be expected in Music Workshop.

Prerequisites: MTH 2282 *Beginning Percussion Theory & Improvisation* or permission of the instructor.

Credits: 4

Time: T 7:30pm - 10pm

Fall 2005 Curriculum

MTH 4401.01

Advanced Music Theory Seminar

Kitty Brazelton

For advanced students seeking to push the envelope of understanding, research the history and evolution of Western music theory (e.g. Anonymous IV, Fux, Schenker, Kramer), discover a central paradigmatic flow or an evolving set of rules/assumptions, explore contemporary scholarly work by modern theorists from other fields as it relates to music, or construct a contemporary musical grammar. Students will be expected to prepare and present research informally in seminar on a weekly basis. Formal presentations of individual theoretical research will be expected at a final symposium followed by debriefings in class to finalize a written statement.

Prerequisites: Fundamentals, theory and history. Permission of the instructor.

Credits: 4

Time: W 8:30am - 11:30am

VOICE

MVO 2301.01

Intermediate Voice

Thomas Bogdan

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

All Music Voice students will be requested to show work and to participate in a minimum of seven sessions of the music lab, Music Workshop.

Prerequisites: Previous voice experience and/or study, some music literacy.
For current students, audition, Tuesday, May 17, 12:45 - 2pm, Jennings 218.
For new students, audition, Sunday, September 4, to be scheduled.

Credits: 2

Time: T 10:15am - 12noon

MVO 2301.02

Intermediate Voice

Thomas Bogdan

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

All Music Voice students will be requested to show work and to participate in a minimum of seven sessions of the music lab, Music Workshop.

Prerequisites: Previous voice experience and/or study, some music literacy.
For current students, audition, Tuesday, May 17, 12:45 - 2pm, Jennings 218.
For new students, audition, Sunday, September 4, to be scheduled.

Credits: 2

Time: Th 10:15am - 12noon

Fall 2005 Curriculum

MVO 2301.03

Intermediate Voice

Rachel Rosales

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

All Music Voice students will be requested to show work and to participate in a minimum of seven sessions of the music lab, Music Workshop.

Prerequisites: Previous voice experience and/or study, some music literacy.
For current students, audition, Tuesday, May 17, 12:45 - 2pm, Jennings 218.
For new students, audition, Sunday, September 4, to be scheduled.

Credits: 2

Time: W 2pm - 3:30pm

MVO 2301.04

Intermediate Voice

Rachel Rosales

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

All Music Voice students will be requested to show work and to participate in a minimum of seven sessions of the music lab, Music Workshop.

Prerequisites: Previous voice experience and/or study, some music literacy.
For current students, audition, Tuesday, May 17, 12:45 - 2pm, Jennings 218.
For new students, audition, Sunday, September 4, to be scheduled.

Credits: 2

Time: T 10:15am - 12noon

MVO 4401.01

Advanced Voice

Thomas Bogdan

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

A class maximum of five voice students will meet for one-hour individual session/coachings with the instructor each week (to be scheduled with the instructor). Students will also have an individual half-hour session with a pianist each week to work on repertory. All Music Voice students are required to participate in a minimum of seven sessions of the music lab, Music Workshop.

Prerequisites: Previous Voice Study, music literacy, admittance into the class by audition. For returning students, audition, Tuesday, May 17, 12:45 – 2pm, Jennings 218. For new students, audition, Sunday, September 4, to be scheduled.

Credits: 2

Time: M, Th 2pm - 3:30pm

MVO 4401.02

Advanced Voice

Rachel Rosales

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

A class maximum of five voice students will meet for one-hour individual session/coachings with the instructor each week (to be scheduled with the instructor). Students will also have an individual half-hour session with a pianist each week to work on repertory. All Music Voice students are required to participate in a minimum of seven sessions of the music lab, Music Workshop.

Prerequisites: Previous Voice Study, music literacy, admittance into the class by audition. For returning students, audition, Tuesday, May 17, 12:45 – 2pm, Jennings 218. For new students, audition, Sunday, September 4, to be scheduled.

Credits: 2

Time: T 2pm - 5pm

SCIENCE AND MATHEMATICS

ASTRONOMY

AST 2119.01

Astronomy and Cosmology

Norman Derby

The Big Bang happened about ten billion years ago. How can we know something as amazing as that? Where is the evidence? This is a course in descriptive astronomy that attempts to trace the development of contemporary concepts of the universe. Beginning with a very abbreviated survey of the solar system, we will turn our attention to the stars to find out how we have learned about stellar life cycles from birth to their final states as white dwarfs, neutron stars and black holes. The final third of the course will focus on galaxies, near and far, and how they have led us to develop our current ideas about cosmology and the future of the universe. Throughout the course, we will emphasize questions that begin "How do we know...?" or "Why do we believe...?" There will be optional field work in constellation identification and telescopic and photographic observations of the planets and brighter galaxies using the college's computer controlled 40 cm reflector.

Prerequisites: None.
Credits: 4
Time: M, Th 4pm - 5:30pm

BIOLOGY

BIO 2105.01

Meanings of Evolution

Bruce Weber

What is evolution, what evidence supports it, and what theories explain it? This introductory course will examine the claims of Darwin, neo-Darwinian biologists, and current evolutionary theorists employing complexity theory, with regard to: the nature, evolution, and origin of life; how adaptation occurs; how function and apparent design arise; how mind and culture are viewed in evolutionary perspective; and what various approaches to evolution suggest about human nature. Emphasis will be placed on analysis of the logical structure of various ways of formulating evolutionary theories, the nature of empirical support of such theoretical claims, criticisms of evolutionary theories, and responses to such criticism. We will also explore imaginative responses in literary works. Besides class discussions, and keeping a journal of responses to the readings, students will write two formal papers (one of which may be a creative project).

Prerequisites: None.
Credits: 4
Time: T, F 2pm - 3:30pm

BIO 2111.01

Introduction to Cell Biology

To Be Assigned

Cells are the fundamental units of organization of life. In this class we will investigate cell structure and function, the biology of the nucleus, cell regulation and the evolution of both prokaryotic and eukaryotes cells. In the lab, students will gain experience with both prokaryotic and eukaryotes cells and learn methods of cell biological research.

Prerequisites: None.
Credits: 4
Time: M, Th 2pm - 3:30pm
W 8:30am - 11:30am Lab

BIO 4201.01

Comparative Animal Physiology

Elizabeth Sherman

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.

Prerequisites: Introductory cell biology; chemistry recommended.
Credits: 4
Time: T, F 10:15am - 11:45am
W 8:30am - 11:30am Lab

Fall 2005 Curriculum

BIO 4218.01

Emergence

Bruce Weber

Is the emergence of novel structures and processes a genuine phenomenon? If so, are there general laws of emergence? Do we need a fourth law of thermodynamics to understand emergence? This interdisciplinary, intermediate-level class will explore current ideas and research about emergent phenomena, particularly those of the emergence of life and of mind, from scientific and philosophic perspectives.

Prerequisites: At least one course in science (biology, chemistry or evolution), philosophy, embodied mind, computers, or complexity.

Credits: 4

Time: M, Th 4pm - 5:45pm

BIO 4239.01

Coral Reef Biology

Elizabeth Sherman

Coral reefs are among the most diverse, unique and beautiful of ecosystems on the planet. Alas, they are also quite vulnerable to various environmental assaults and most of the reefs on earth are in real jeopardy. In order to gain a more robust understanding of reefs, this course will have both a campus and a Caribbean component. Students will learn the taxonomy, identification and characteristics of the animals that live in coral reefs. The off-campus component of the course will take place on the island of Grand Cayman. Students will have an opportunity to become certified scuba divers and participate in ongoing research. Students will collect and analyze fish inventory data and submit those data to the environmental organization, REEF (Reef Environmental Education Foundation). Students will be able to compare their data with prior research. Moreover, students will have an opportunity to participate in ongoing research on sea turtles (through the Caymanian government) and southern stingrays (through a resident researcher on island).

Prerequisites: Permissions of instructor; open to students who have some familiarity with animal diversity; due to the additional expenses of off-campus study, students will be required to pay an additional fee for diving, room, board, and tuition; a sufficient number of students must enroll in order for this course to be offered.

Credits: 2

Time: Field Work Term, January 30 - February 6, 2006.

BIO 4339.01

Advanced Coral Reef Biology

Elizabeth Sherman

Students who have demonstrated capacity in the study of coral reefs will have an opportunity to pursue advanced topics in this course. Students will design and conduct their own research projects using underwater techniques. Students who wish to may gain Advanced Open Water certification (which includes certification as Underwater Naturalist and/or Photographer).

Prerequisites: Open to students who participated in the previous coral reef biology class. Due to the additional expenses of off-campus study, students will be required to pay an additional fee for diving, room, board, and tuition; a sufficient number of students must enroll in order for this course to be offered.

Credits: 2

Time: Field Work Term, January 30 - February 6, 2006.

CHEMISTRY

CHE 2115.01

Chemistry of Color

John Bullock

It is difficult to overstate the impact color has on the quality of our lives or its importance in the visual arts. As a subject, color is truly interdisciplinary in nature as it can be looked at from historical, cultural, artistic, scientific and even economic perspectives. But what is color? Where does it come from and how do we perceive it? These are some of the questions that we will examine in the class. Beginning with the nature of light itself, we will explore what color is and how it arises from the interactions between light and matter. We will then focus on how color arises in specific materials such as pigments, dyes, and other organic and inorganic materials. Finally we will examine the biology of how we sense color. Students will have reading assignments, papers, review assignments and an oral presentation on a topic of interest to them. There will be occasional laboratory exercises during the regularly scheduled class times.

Prerequisites: None.

Credits: 4

Time: M, Th 10:15am - 11:45am

Fall 2005 Curriculum

CHE 4111.01

General Chemistry I

John Bullock

Studying chemistry offers you an opportunity to explore nature at its most basic level. Chemistry, as a discipline, is central to modern scientific inquiry: from understanding the processes that define life, to finding alternative sources of energy, to appreciating developments in the emerging field of nanotechnology, an appreciation of chemical principles is crucial. In this class we will critically examine the fundamental concepts of chemistry, beginning with atomic theory and continuing through the quantum mechanical view of bonding. We will also introduce the topics of stoichiometry and thermodynamics, all the while tracing the historical developments of the field.

Prerequisites: Strong skills in algebra are essential.

Credits: 4

Time: T, F 8:30am - 10am
Th 2pm - 6pm Lab

CHE 4113.01

Organic Chemistry II: More Chemistry of Carbon

Janet Foley

An intermediate chemistry course for those who have had a year of general chemistry. During this term we will explore reactions of functional groups, and more advanced syntheses. Problem sets and take-home assignments will be used to monitor students' progress. Recent literature will be reviewed, presented and discussed by the students. The lab will initially focus on basic organic lab techniques such as separations, distillations, column chromatography, extractions, and synthesis. The primary project will be an experimental research project of the student's choosing which will be presented at the end of the term. NMR and IR spectroscopy will be used as part of the project.

Prerequisites: CHE 4112 *Organic Chemistry I*.

Credits: 4

Time: T, F 8:30am - 10am
Th 2pm - 6pm Lab

COMPUTER SCIENCE

CS 2116.01

Logic Machines

Joe Holt

In this course we'll study the fundamentals of Computer Science with emphasis on the fact that computers are really just simple logic machines that operate at outrageous speeds. We'll spend the first half of the course studying in-depth the architecture of an archetypal computer. In the second half we'll focus on individual programming projects, with the intention of developing a solid understanding of the functioning of modern computers. I'm not interested in creating little computer scientists -- we'll avoid current fads and buzzwords and strive for a deeper understanding that can be applied across disciplines.

Prerequisites: None.
Credits: 4
Time: M, W 8:30am - 10am

CS 4326.01

Massless Medium: Code and Creativity

Joe Holt, Robert Ransick

This course focuses upon the creative potential inherent in computer code and the opportunity for artists to create with this untraditional medium. The term is balanced between a broad survey of code-based projects and hands-on code work. There are lectures, reading assignments, projects and critiques during the course.

Prerequisites: A previous Digital Arts or Computer Science course or equivalent experience and permission of the instructor.
Credits: 4
Time: Th 8:30am - 12noon

Fall 2005 Curriculum

MATHEMATICS

MAT 2116.01

Borges and Mathematics

Jason Zimba, Jonathan Pitcher

Jorge Luis Borges was one of the most important writers of the 20th century. Many of his short stories and essays were concerned with philosophical, metaphysical, and mathematical questions. The thesis motivating this course is that if we know the mathematics that Borges referred to, then we will read him differently, and we will read him better. Therefore, we will spend half of our time engaged in criticism of the texts, and half of our time learning to solve the kinds of mathematical problems Borges wrote about: problems dealing with combinatorics and probability, geometry and symmetry, the infinite and the infinitesimal, and the history of mathematical thought. The course will be taught in English using translated texts. There are no mathematical prerequisites.

Prerequisites:	None.
Credits:	4
Time:	M, Th 4pm - 5:30pm

MAT 4201.01

Calculus I

To Be Assigned

This course introduces students to the most powerful mathematical tool of the modern era. The culmination of efforts to grasp continuously changing quantities, the calculus provided modern science with the capability to capture and analyze their world in ways that permeate our perceptions today. The key to the problem, the ability to describe and use the infinitely small, has had practical and far-reaching effects and applications in the physical and social sciences, engineering and economics. The course culminates in the consideration of the problem of finding areas of curved figures and the applications of its solution, leading to an unexpected grand synthesis of the mathematics of speed and areas in the Fundamental Theorem of Calculus.

Prerequisites:	High school algebra and trigonometry or permission of the instructor.
Credits:	4
Time:	M, Th 8:30am - 10am, M 4pm - 5:30pm Lab

MAT 4213.01

The Practice of Statistics

To Be Assigned

Statistics, by far the most pervasive application of mathematics in modern society, is a standard analytical tool in such diverse fields as biology, psychology, medicine, business and marketing, and the determination and manipulation of public opinion. Its apparent mathematical invincibility belies the ease with which it can be abused to assist corporate, political, and even scientific agendas. In addition to critiquing the uses of statistics that we encounter in the media and our professional fields, we will develop an ability to use statistics responsibly to reflect the information implied in data. Specific topics include descriptive statistics, distributions, hypothesis testing and confidence intervals, regression and correlation, and analysis of variance.

Prerequisites: High school algebra or permission of the instructor.

Credits: 4

Time: T, F 10:15am - 11:45am
F 4pm - 5:30pm Lab

MAT 4331.01

Differential Equations

Norman Derby

Heraclitus taught that the world is in a constant state of flux and the apparent stability of things is just an illusion. Differential equations are the mathematical way of describing change and rates of change. They appear in mathematical models depicting the behavior of any system that can undergo changes: from the solar system, to weather systems, to economic/sociological systems, to chemical and biological systems, to the complicated behavior of nonlinear or chaotic generalized dynamical systems. We will examine mathematical methods for modeling relationships in terms of differential equations and examine specific models in case studies. Learning how to extract useful information from these equations will be the goal of this course. Ordinary differential equations depend upon a single independent variable such as time. You will learn how to solve some ordinary differential equations analytically, how to solve others numerically, and how to squeeze qualitative information out those that resist solution. Before the term is over, you will be introduced to a few methods for dealing with differential equations involving more than one variable.

Prerequisites: Calculus

Credits: 4

Time: M, Th 2pm - 3:30pm

Fall 2005 Curriculum

PHYSICS

PHY 2235.01

Physics I: Forces and Motion

Jason Zimba

Physics is the study of what Newton called “the System of the World.” To know the System of the World is to know what forces are out there and how those forces operate on things. It is to know that which was Occult for tens of thousands of years: the method for divining the future from the present. No prior knowledge of physics will be assumed. No prior knowledge of mathematics is necessary. The only prerequisites for this course are the patience to think carefully, the trust to look at the world with new eyes, and the will to work hard. The knowledge of the universe that we gain will be worth it.

Prerequisites: None.
Credits: 4
Time: M, Th 10:15am - 11:45am,
W 2pm - 3:45pm Lab

PHY 4241.01

Thermal and Statistical Physics

Jason Zimba

In this course we’ll learn why heat always flows from hot to cold, why you can’t build a perpetual motion machine, and how cold it has to be before your spit freezes in midair. We’ll study the laws of thermodynamics, and we’ll uncover their source in the elegant theory of equilibrium statistical mechanics. If time permits, we’ll end up with a brief look at information theory and the meaning of probability. This course is appropriate for all students interested in science; we’ll have opportunities to apply what we learn to chemistry, biology, and even gambling. The only prerequisite for the course is proficiency in basic calculus (e.g. at the level of Calculus I). Course format: lecture/workshop with weekly problem sets and occasional exams.

Prerequisites: Calculus I.
Credits: 2
Time: W 4pm - 5:30pm

PHY 4895.01

Topics in Advanced Physics

Norman Derby

Depending upon the needs of students advanced work will be available in one of the following areas:
Computational Physics, Electromagnetic Theory, or Astrophysics.

Prerequisites: Permission of instructor and prior work in physics.

Credits: 4

Time: To be arranged

SOCIAL SCIENCES

ANTHROPOLOGY

ANT 2118.01

Peoples and Cultures of Africa

Miroslava Prazak

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

Prerequisites: None.
Credits: 4
Time: T, F 2pm - 3:45pm

ANT 4208.01

Reading the Body

Miroslava Prazak, Susan Sgorbati

Should boys be robust and ruddy? Should girls be wan, lithe and prone to vapors? Unlike the Western scientific, biomedical constructions of the body, a cultural constructionist approach accepts the body, the self, and the person as culturally shaped, constrained, and invented. In this course, we will explore how social values and hierarchies are written in, on, and through the body, the relationship between body and (gender) identity; and the experiences and images of the body cross culturally. Our bodies and our perception of them constitute an important part of our sociocultural heritage, and throughout life we undergo a process of collectively sanctioned bodily modification that serves as an important instrument for our socialization. Alternating between discussion and experiential classes, students will read and discuss texts that address the social construction of the body, and examine the basis for movement, our anatomical structure, and how this is socially modified.

Prerequisites: Previous work in social sciences or dance.
Credits: 4
Time: T, F 10:15am - 11:45am

HISTORY

HIS 2140.01

Jesus and His Rivals

Bradford Verter

Aphrodite was born of the foam of the sea, according to Hesiod, but the azure waters of the Mediterranean gave birth to many gods and goddesses besides. Within the port cities of the Greco-Roman world mingled devotees of Isis and Sarapis, Mithras and the god of Moses, whose True Name one dared not pronounce. Gentiles perceived the Essenes, Zealots, Pharisees, Sadducees, and other Jewish sects as no less arcane than the countless mystery cults salting the Empire, whose initiates were bound by oaths of secrecy. In Qumran and Nag Hammadi, far from the shadow of those who tended the Imperial Cult (Ave Caesar!) clustered bands of sectarians - renegade Hebrews, and Gnostics both ascetic and libertine. Itinerant magicians, healers, oracles, and prophets wandered the lands exorcising demons, effecting erotic unions, and proclaiming the end of days. This was the context in which Jesus was born and Christianity formed.

We shall supplement our close readings of primary texts (Apuleius, the New Testament, Gnostic writings, the Greek magical papyri) with contemporary scholarship on gender construction, apocalypticism, martyrdom, and other vital topics.

Weekly readings 150 - 200 pages; regular reading responses, two short papers (5 pp.), one longer final paper (10-12 pp).

Prerequisites: None.

Credits: 4

Time: T, Th 10:15am - 11:45am

HIS 2165.01

Russia: Bolsheviks to Baristas

Eileen Scully

World War I on the western front ignited a revolution in tsarist Russia, as moderate socialists seized power in the spring of 1917, only to be pushed out themselves by the Bolsheviks. Under the leadership of Vladimir Lenin, the Bolsheviks established the Union of Soviet Socialist Republics. We examine Russia 'from tsars to commissars,' drawing upon English-language primary and secondary sources including works of art, music, poetry, literature, and political thought. Topics include: tsarist Russia, serfdom, anti-tsarist movements, WWI, Marxist-Leninist thought, the Bolshevik Revolution, Bolshevik culture, Lenin in power, relations with the US, the Communist International, Stalin in power, the gulag system, WW2, the Cold War, and post-Cold War Russia. Weekly readings 150-200 pp; midterm exercise; 2 short essays; final project (medium/topic of student's choosing, may be collaborative).

Prerequisites: None.

Credits: 4

Time: W, F 8:30am - 10am

Fall 2005 Curriculum

HIS 2247.01

Varieties of Historical Narrative

Bradford Verter

What is the past, and how much can we know about it? Can we ever truly apprehend the minds of those who lived a hundred years ago, let alone a thousand? What are the real motors of historical change - great leaders, common people, or impersonal factors such as economic shifts or the weather? What do different types of sources - statistics, personal archives, published texts, court records, etc. - reveal about the past? Who writes history, and how have individual biases and desires influenced the production of knowledge? Finally, how have our memories of the past influenced our understanding of the present? To address these questions we will analyze examples of different types of historical narrative and read theoretical texts on the history of writing history.

Weekly readings 150 - 200 pages; regular reading responses; three analytical papers of varying length.

Prerequisites: None.

Credits: 4

Time: M, W 10:15am - 12noon

HIS 4205.01

Freedom, Hegemony, and Culture

Bradford Verter

Ideally, the notion of freedom should allow for individual economic and intellectual sovereignty. Whatever the limits placed upon our actions, we should at least be able to think independently (this was for Kant the very essence of Enlightenment), and to make our own decisions about how to spend the money we've earned (for Milton Friedman, economic freedom is a vital component of political freedom). But are we the masters of our own minds or passive consumers of corporate culture, gulled into false consciousness, 'rebelling' only in authorized manners under carefully controlled circumstances? What factors govern our social activities and cultural choices? What operations of subjugation and resistance are implied when one buys jeans from the Gap or folk art from third world countries? Is cultural freedom possible in an age of global corporations? We explore such questions through difficult theoretical texts, regular reading responses, and a final paper (20-25 pages).

Prerequisites: Two social sciences classes or permission of the instructor.

Credits: 4

Time: M, Th 2pm - 3:45pm

HIS 4234.01

Democratizing China

Eileen Scully

Come explore China-past, present, future, with stops in Shanghai, Beijing, and Hong Kong. The Peoples Republic is at a critical juncture in its history, and what its leaders and myriad peoples do next will shape the 21st century world. Communist Party leaders are “riding the tiger” of globalization, as they allow capitalism to take hold piecemeal and open their long-closed society to international forces --all while holding tight the reins of power, resisting the translation of economic freedoms into full-blown democracy. With Hong Kong back in China’s orbit, “the tiger” is even more difficult to tame. With its long history, immense population, majestic culture, complicated, often tragic politics, and its entangled relations with outsiders, China provides a rich case study illuminating the impact of globalization, the legacies of imperialism, and the “Asian conception” of human rights.

Prerequisites: Prior work in history or democratization studies.

Credits: 4

Time: T, Th 4pm - 5:30pm

PHILOSOPHY

PHI 2109.01

Philosophical Reasoning

Paul Voice

What is the difference between belief and knowledge? What makes me the same person now and in the future? Is there a purpose in life? These are some of the questions this first course in philosophy asks. It has two aims: To introduce you to the methods and procedures of philosophical argument and, second, to engage you in a critical dialogue with three central problems in philosophy - knowledge, personal identity, and meaning in life.

Weekly reading of 100 plus/minus pages; three papers.

Prerequisites: None.

Credits: 4

Time: T, F 10:15am - 11:45am

Fall 2005 Curriculum

PHI 4114.01

Ethics

Paul Voice

Theoretical ethics aims to uncover the sources of moral knowledge and the foundations of moral obligation. You will engage in a detailed critical reading of four moral theories represented by the following philosophers: Aristotle, Hume, Kant and Mill. You will also consider recent critical literature on these theories. Course performance is evaluated by class participation, a class presentation and essays.

Prerequisites: Permission of the instructor.

Credits: 4

Time: T, F 4pm - 6pm

POLITICS AND INTERNATIONAL RELATIONS

POL 2205.01

Politics and Society

Mansour Farhang

This course explores the nature and functions of politics in contemporary society. It emphasizes the individual and group pursuit of freedom, security, material well being, and value preferences in order to provide a range of analytic and normative perspectives on the concepts of justice, identity, legitimacy, pluralism, collectivism, and common good. We will periodically discuss current political issues, but the purpose of the course is to address the perennial questions of political life and the ways in which different systems of governance try to deal with them.

Course Obligations: Two take-home, five-page essay examinations from a list of topics distributed in advance (two weeks) of due date, plus a 10-page term paper on an issue relating to some aspect of the course material. All students must meet with instructor to finalize the focus and the scope of their research paper. They are also required to discuss their papers in class during the last three weeks of the term.

Prerequisites: None.

Credits: 4

Time: M, Th 10:15am - 11:45am

POL 4364.01

America and the World

Mansour Farhang

At this moment in history, the United States possesses the greatest military and economic power in the world. Parallel with this reality, the global community is faced with such unprecedented threats as nuclear-arms proliferation, environmental degradation, terrorism, increasing economic inequities, vital resource depletion and ethno/religious conflicts. This course explores the ways in which the United States perceives and deals with these problems. It is assumed that Washington's choices in the foreign policy arena have significant impact on how other countries respond to global threats and challenges. American political elite and foreign policy experts are engaged in substantive debate over the orientation, goals and strategy of U. S. power in the world. The required readings will represent the competing perspectives on this critical debate and students are expected to become familiar with the assumptions and norms that inform the contending visions of America's international leadership.

Prerequisites: A minimum of three social science courses.

Credits: 4

Time: M, Th 2pm - 3:45pm

PSYCHOLOGY

PSY 2205.01

Social Psychology

Ronald Cohen

This course examines various psychological and sociological perspectives on the person, social interaction, social structure, and the relationships among them. Attention will focus on issues of obedience, disobedience, and authority; social perception and cognition; attributions of causality and responsibility; influence and resistance; social and commons dilemmas; interaction as exchange and performance; and the social consequences of various forms of social organization. Students write four short papers on selected topics, including one that discusses data they have collected.

The class meets for two 80-minute periods each week. Students are expected to attend all classes, participate in occasional class-based research (both in and outside of class), complete reading assignments for each class, conduct research for their papers, and submit four papers, three of approximately five pages and one of ten pages. Students will be evaluated on the basis of their participation in classroom discussions and the four required papers for the course.

Prerequisites: None.

Credits: 4

Time: M, Th 10:15am - 11:30am

Fall 2005 Curriculum

PSY 4205.01

SHHH! The Social Construction of Silence

Ronald Cohen

Silence is a central element of social life, but it has rarely been the focus of explicit research and theory. This may reflect a conception of silence as “absence,” or mere ground for figures of speaking, utterance, and noise. This course reverses these conceptions: Silence is a presence, and a figure emerging from grounds of speech, utterance, and noise. It is also the result of a complex social process--silencing-- whose antecedents and consequences we will examine as well. Much of the reading will be drawn from work in social psychology, psychology, and sociology. Other material will come from the anthropological and historical literature, and the mass media. Students write either one or two papers, and each paper must present the results of original research. Students will also maintain a journal on: (1) annotated bibliographic references; (2) specific examples of “noticeable silences”; and (3) specific examples of “broken silences”.

Prerequisites: One year of work in a social science discipline or permission of the instructor.

Credits: 4

Time: M, Th 4pm - 5:30pm

VISUAL ARTS

ARCHITECTURE

ARC 2101.01

Architecture I - Elements

Donald Sherefkin

As an introduction to the discipline of architectural exploration, *Architecture I* focuses on the formation of architectural concepts through the development of spatial investigations, using scale models and drawings.

We begin with a series of abstract exercises which explore ways in which meaning is embedded in form, space and movement. These exercises gradually build into more complex architectural programs organized around particular problems.

In the second half of the term, a small architectural project will be developed on a campus site, with the final presentation of measured drawings and a scale model.

Prerequisites: None.

Co-requisites: Lab. Friday 10:15 - 12noon.

Credits: 4

Time: W 10:15am - 3:30pm *The class period includes a lunch break from 12:30 - 2pm.*
F 10:15am - 12noon Lab

ARC 2231.01

History and Theory in Architecture

Donald Sherefkin

This course will be structured around extensive readings of the history and theory of architectural design practices. Three projects will be developed in response to the readings. These projects will be a combination of written essay and visual dialogues. The visual component may be developed in any media.

Prerequisites: Submission of an image and a text to explain your interest. Submission is due on the first day of pre-registration.

Credits: 4

Time: F 2pm - 5pm

Fall 2005 Curriculum

ARC 4133.01

Design/Build I

Donald Sherefkin

The complete renovation of the existing Architecture studios, including partitions and furnishings, will be the focus of this course. We will begin by analyzing the space requirements and formulating a design 'brief.' Through scale models and drawings we will test various ideas. Full-scale mock-ups will be constructed, as well as detailed construction plans and material lists.

Prerequisites: ARC 2105 *Elements of Architecture* or permission of the instructor.

Credits: 4

Time: T 10:15am - 3:30pm *The class meeting time includes a lunch break 12:30 - 2pm.*

CERAMICS

CER 2105.01

Foundations in Ceramics: The Hand as a Tool

Barry Bartlett

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

Prerequisites: None.

Co-requisites: Lab. Monday 6:30pm - 8pm

Credits: 4

Time: W 8:30am - 12noon
M 6:30pm - 8pm Lab

CER 2217.01

Throwing: A Perspective in Practice

Barry Bartlett

In this beginning ceramics class we will use the technique of throwing to investigate utilitarian and sculptural forms. Within those contexts we will study the general history of the wheel as a tool of an agrarian society and of personal expression. The main focus of the class will be learning how to throw and how to interweave historical concepts of ceramics into your own work.

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

Some books will be required to be purchased as text for this course.

Prerequisites: None.
Credits: 4
Time: M 2pm - 5:30pm

CER 4267.01

Ceramic History/Contemporary Visions

Barry Bartlett

This class will be based on research into the technical and aesthetic aspects of ancient and contemporary ceramic arts. The class will focus on events, directions and issues, which have influenced the making of ceramic objects over time. Students will work on preparation and presentation of two lectures as a way to develop research and teaching skills, as well as to acquire new knowledge of the history of medium and its forms. Along with this research, students will create a project that reflects their interest and research into their chosen subjects. The project should be ceramic based. This will help to build a stronger bridge to understanding the histories studied. Some books will be required to be purchased as text for this course. Class time will be split between lecture and studio work.

Prerequisites: Permission of the instructor.
Credits: 4
Time: T 2pm - 5pm

Fall 2005 Curriculum

DIGITAL ART

DA 2101.01

Introduction to Digital Arts

Robert Ransick

This course is an introduction to creative practices within digital technologies. A broad survey of the history of digital arts is examined in tandem with a survey of software including Macromedia Dreamweaver, Adobe Photoshop, and Macromedia Flash. Emphasis is placed on making creative projects for the web. Students apply knowledge and skills to creative projects throughout the term. There are lectures, reading assignments, studio projects and critiques during the course designed to aid the student in developing visual literacy and critical thinking skills in relation to the digital arts.

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

DA 4261.01

Introduction to Physical Computing

Robert Ransick

By exploring uses beyond standard mouse/keyboard/screen interaction, moving away from these restrictions the course introduces students to basic electronics and programming a microcontroller, a single-chip computer the size of a postage stamp, to read sensors placed in physical objects or the environment. Projects are designed to provide students with basic skills that can be applied to individual creative projects. Through readings, discussions, design of individual and collaborative projects, students are expected to develop an articulate, theoretical basis for conceptualizing and discussing works presented in class as well as their own creative projects. Students are required to keep personal websites for this class and need to possess the skills necessary to do this.

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

DA 4326.01

Massless Medium: Code and Creativity

Robert Ransick, Joe Holt

This course focuses upon the creative potential inherent in computer code and the opportunity for artists to create with this untraditional medium. The term is balanced between a broad survey of code-based projects and hands-on code work. There are lectures, reading assignments, projects and critiques during the course.

Prerequisites: A previous Digital Arts or Computer Science course or equivalent experience and permission of the instructor.

Credits: 4

Time: Th 8:30am - 12noon

DRAWING

DRW 2149.01

Markmaking and Representation

Mary Lum

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

Prerequisites: None.

Credits: 4

Time: W 2pm - 6pm

Fall 2005 Curriculum

DRW 4107.01

Order: Finding Structures for Drawing

Mary Lum

It could be said that a drawing is a type of container for the organization of ideas, responses, or visual situations. The artist's approach to this organization or ordering is in direct relation to the meaning or implication of an image. The question of how one finds order (or disorder) is at the core of what it means to create art, to find form for expression. In this course, we look carefully at the systems, structures, arrangements - the form that drawing takes both as activity and as object. We closely examine drawings and drawing processes from art history, contemporary art, and the work of students in the class. We also look to other disciplines such as poetry, architecture, and the natural sciences to find examples of structure and the creation of meaning.

Students complete work weekly. Class time is used for the development of work, discussion and critique, presentations and demonstration of materials. Although some assignments are given, it is the objective of this class to provide the skills necessary for the student to confidently pursue self-designed projects. A high degree of motivation is expected.

Prerequisites: One drawing course or one painting course at Bennington College.

Credits: 4

Time: Th 2pm - 6pm

DRW 4267.01

Small Books and Zines: The Sequential Image & Word

Mary Lum

In the gap between individual images and motion pictures lies the world of artists' books and zines. A wide range of literary, poetic, and fine art structures make up the history of these media, and some of the richest examples also participate in the contemporary underground or various subcultures. The focus of this course is on the conception, production, and critique of small, image based, low budget publications. Students make a number of one-of-a-kind or small edition zines and books, both individually and in collaboration with classmates. There are assigned problems and readings as well as independent work. Class time is generally used for lectures, discussions, demonstrations, and group projects, and students are expected to complete their work outside of class. The focus of this course is not specifically on graphic novels or comic books, but students can find some opportunities to work in those forms if desired.

Prerequisites: One previous drawing course.

Credits: 4

Time: F 8am - 12noon

FILM AND VIDEO

FV 2101.01

Introduction to Video

Laura Parnes

The course introduces students to the art and language of video production. It consists of a series of workshops and screenings designed to provide the student with the background and skills to become a technically proficient and thinking video maker. Students will produce a number of group and individual video exercises and projects to hone their skills in this powerful medium.

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

FV 4220.01

Narrative in Video

Laura Parnes

This is an intermediate/advanced course that will explore narrative structures in contemporary video practices. Innovation in story telling will be emphasized as we examine various aspects of dramatic production including: working with actors, breaking down scripts, storyboarding and working as a production unit. Students will make a series of experimental narrative videos that investigate character, genre and improvisation. Screenings and reading assignments will inform students' approaches to the assignments.

Prerequisites: FV 2101 *Introduction to Video*.
Co-requisites: Screening Th 7pm - 10pm
Credits: 4
Time: Th 8am - 12noon
Th 7pm - 10pm Screening

Fall 2005 Curriculum

FV 4247.01

Video Installation

Laura Parnes

This course will explore a variety of advanced approaches to video - including multiple channels, live feeds and the integration of sculptural approaches - in order to investigate installational concerns and the presentation of video in a gallery or museum setting. With an emphasis on content, we will explore media art and its relationship to architecture, furniture, and to theories of display and spectacle. We will also explore the challenges of presenting a time-based medium in a context that is traditionally non-time-based.

Throughout the term you will be asked to analyze images rigorously to advance your own visual systems and forms of expression. Students will complete work weekly in response to a wide range of texts and screenings. This work will culminate in a final video installation project.

Prerequisites: Permission of the instructor.

Credits: 4

Time: T 2pm - 6pm

MEDIA ARTS

MA 2104.01

Introduction to Maya 3D Animation

Sue Rees

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

Prerequisites: Permission of the instructor.

Credits: 2

Time: T 2pm - 4pm

MA 2125.01

Introduction to Puppets and Animation

Sue Rees

The class will be concerned with animating inanimate objects by strings, drawn and digital animation, human puppets, and mechanical means. A variety of filmmakers and techniques will be looked at including The Brothers Quay, Jan Svankmajer, Jiri Trnka, Ladislav Starewicz, and William Kentridge. Students will be expected to produce a variety of short projects followed by a longer more sustained project utilizing a text of their choice. Students will be additionally instructed in using video editing software and various other programs. Students are required to take *History of Animation* in conjunction with this class.

Prerequisites: Open to all students. Submission prior to registration of interest and potential media and narratives to be used. Those taking *Introduction to Puppets and Animation* are required to take *History of Animation*.

Co-requisites: DRA 2137 *History of Animation*.

Credits: 4

Time: M 8am - 12noon

MA 2137.01

History of Animation

Sue Rees

We will study past and present styles of animation, and examine animations from the 1800's through to the present. We'll begin with the early devices used to create moving images, through to contemporary artists and production companies such as The Brothers Quay, William Kentridge, Aardman Productions, and Pixar. There will be regular film screenings and one required paper.

Prerequisites: None.

Credits: 2

Time: M 7pm - 9pm

Fall 2005 Curriculum

MA 4145.01

Designing for the Stage and Other Spaces

Sue Rees

This class is concerned with taking a text, analyzing it and then producing drawings, creating video and sound scores and investigating materials to create an environment for an action to occur in. The first half of the term will involve theatrical texts with the second half of the term using a text of the student's choice. The class is designed for students who are interested in set design and multi media design, with an emphasis placed on combining forms. Various artists will be looked at as well as a variety of media investigated. Students will be additionally instructed in using video editing software and CAD programs.

Prerequisites: A course in drama or visual arts and permission of the instructor.

Credits: 4

Time: M 2pm - 6pm

PAINTING

PAI 4202.01

Subject and Meaning in Painting

Andrew Spence

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

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

Prerequisites: One course in painting and one other studio art course.

Credits: 4

Time: T 2pm - 5pm

PAI 4309.01

Critical Response in Painting

Andrew Spence

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

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

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

Prerequisites: Three previous painting courses.

Credits: 4

Time: Th 9am - 12noon

PHOTOGRAPHY

PHO 2302.01

Photography Foundation

Jonathan Kline

This course is a study of light and its visual and conceptual expression utilizing primarily black & white materials. Assignments explore form, composition and the construction of image. Students learn camera operation, principles of exposure, and printing in black & white. There is also a photo history component each week that covers a range of thematic issues from 19th century to present day and requires a mid-term and final paper.

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

Prerequisites: None.

Credits: 4

Time: W 8am - 12noon

Fall 2005 Curriculum

PHO 4227.01

Poetics of Light and Color

Maxine Henryson

This course celebrates COLOR and its creative use by contemporary photographers and artists. Color is not only an attribute of a picture, it can also be the subject. Students investigate a variety of techniques, aesthetic approaches, and concepts in color; discussion of student work occurs regularly. Slide lectures are presented on contemporary photography and its relation to literature, film, painting, and popular culture. Students experiment with a wide range of color negative and slide films creatively. Students learn how to maximize the results of their color film when using natural, strobe, and tungsten light.

Prerequisites: PHO 2302 *Photography Foundations*

Credits: 4

Time: Th 8am - 12noon

PHO 4234.01

Photocollage

Maxine Henryson

In this class students will explore the multiplicity of ways that photocollage, the process of combining diverse elements, is used by a wide range of photographers and artists. We will begin by looking at work created by the Surrealists such as Man Ray and Dadaists such as Hannah Hoch and follow through to the present.

There will be slide presentations, visual and written assignments, group and individual critiques, readings and discussions.

Prerequisites: PHO 2302 *Photography Foundation*

Credits: 4

Time: T 2pm - 6pm

PHO 4321.01

Historical Processes

Jonathan Kline

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

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

Prerequisites: PHO 2302 *Photography Foundation* and one intermediate level photo course.

Credits: 4

Time: T 8am - 12noon

PHO 4794.01

Photography: Projects

Jonathan Kline

Open to sixth, seventh and eighth-term students only, in this course we explore the various ways photographers and artists have created photographic projects. Each student is expected to create an independent project that has conceptual, formal, and aesthetic integrity. Students simultaneously form their own methods for project development while evaluating the project strategies of photographers and artists who use photographic materials. For example, documentation has been one strategy and synthesizing realities has been another. We approach these strategies, as well as others in all of their dimensions: in particular, personal, social, and the cultural dimensions. We attempt to understand how a visual identity is formed. Students may work in black and white, color, and digital imaging.

Prerequisites: Permission of the instructor.

Credits: 4

Time: M 7pm - 11pm

Fall 2005 Curriculum

SCULPTURE

SCU 2101.01

Introduction to Sculpture: What is Sculpture?

Jon Isherwood

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

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

SCU 2209.01

Building/Materials: Metalshop

John Umphlett

This course is recommended for all students considering working in sculpture. It is open to other students who are curious about the natural characteristics of materials and the building process. There are fundamental introductions to gas and electric welding, forging and general shop safety. This course is project based and students are evaluated on their ability to use the shop tools with proficiency and safety.

Prerequisites: None.
Credits: 2
Time: F 9am - 12noon *Meets the first seven weeks of the term.*

SCU 4216.01

Idiosyncratic Tools

John Umphlett

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

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

- Prerequisites:** One visual arts studio.
- Credits:** 2
- Time:** F 9am - 12noon *Meets the second seven weeks of the class.*

SCU 4263.01

Object, Movement, and Sound

Jon Isherwood, Susan Sgorbati

This course is an experiment in intensive exploration of complex forms in dance, music, and the visual arts in the context of improvisation as composition. The work will begin by establishing strong vocabularies in solo emergent forms, lead to group ensemble work, and result in overriding composing structures for performance. The interaction of the three Art forms is an integral part of this work. The complex unison form and the reconstructed memory form will be investigated as well as others. This course is for the intermediate/advanced student in Dance, Music, and Visual Art.

- Prerequisites:** Prior work in dance, music or visual arts.
- Credits:** 4
- Time:** W 2pm - 5pm

Fall 2005 Curriculum

SCU 4797.01

Projects in Sculpture: Making It Personal

Jon Isherwood

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

Prerequisites: Two prior sculpture courses and a two-credit sculpture technique course.

Credits: 4

Time: M 10:15am - 12noon, M 2pm - 3:30pm

VISUAL ARTS

VA 2999.01

Visual Arts Lecture Series

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

Credits: 1

Time: T 7:30pm - 9pm

VA 2999.01	Barry Bartlett
VA 2999.02	Maxine Henryson
VA 2999.03	Jon Isherwood
VA 2999.04	Jonathan Kline
VA 2999.05	Mary Lum
VA 2999.06	Laura Parnes
VA 2999.07	Rober Ransick
VA 2999.08	Sue Rees
VA 2999.09	Donald Sherefkin
VA 2999.10	Andrew Spence

GRADUATE PROGRAMS

CENTER FOR CREATIVE TEACHING

EDU 2207.01

Teaching and Learning

Elizabeth Burris

What is teaching? What is learning? What is the purpose of education? What roles do teachers and students play in these processes? Such essential questions help shape the exploration that we do in this class. We read a wide variety of works by educational theorists; we develop a historical perspective on movements and approaches to education (including progressivism, behaviorism, constructivism, and traditional liberal education); we unpack assumptions and analyze arguments. Ultimately, through analytical reading and writing, we examine our own vision of who we want to be as teachers.

This course is required for students of the Center for Creative Teaching (CCT) program and is open to all Bennington College students interested in thinking about education.

Prerequisites: None.
Credits: 4
Time: M, W 2pm - 4pm

EDU 2209.01

Teaching Young Children

To Be Assigned

“The education of our day is rich in methods, aims, and social ends, but one must still say that it takes no account of life itself.” - Maria Montessori

Keeping focused on the lives of young children, this class explores the world of early childhood education at its very best. Through intensive lab work, reading, and reflection, students will develop an understanding of how young children develop and how to create educational settings to enhance this development. All students in the class will have a 4½-hour lab time at the Early Childhood Center (ECC), write a reflection of their work, and have a ½-hour meeting with the classroom teacher each week.

Students will complete a child study from their observations at the ECC and analyze room design, scheduling, materials, and activities that provide for the optimal development of children.

Prerequisites: None.
Credits: 4
Time: M 6pm - 9pm

Fall 2005 Curriculum

EDU 4424.01

Reflective Practice I: Student Teaching Seminar

Elizabeth Burris

“Without understanding, instruction is founded on superstition.”-Frank Smith

These seminars, which run concurrently with the student-teaching practicum, serve as forums in which students discuss their experiences in the classroom and theoretical issues raised thereby. A wide range of practical and philosophical topics are explored-through readings, class discussions, and projects-as they emerge from students’ work. The course aims to deepen students’ abilities to discover solutions to the problems they confront as teachers by reflecting on their own experience, by talking to their peers, and by reading the work of educational philosophers. In so doing, it aims to provide soon-to-be-teachers with a firsthand experience of the power of participating in a community of colleagues. The seminar is open only to students student teaching in the Center for Creative Teaching (CCT) program.

Prerequisites: Open only to student teachers in the Center for Creative Teaching (CCT) program.

Credits: 4

Time: W 5pm - 8pm

EDU 5504.01

MAT Student Teaching Practicum

To Be Assigned

The student teaching practicum with intensive supervision.

Prerequisites: Open only to MAT student teachers.

Credits: 8

Time: To be arranged

MFA IN DANCE

DAN 5695.01

Graduate Tutorial in Dance

Terry Creach

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

Prerequisites: MFA candidates.

Co-requisites: Dance Workshop (Th 4:30 - 6pm).

Credits: 4

Time: W 10:15am - 12noon

Fall 2005 Curriculum

MFA IN MUSIC

MUS 5301.01

Graduate Assistantship in Music

Music Faculty

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

Prerequisites: Enrollment in the Music MFA program.

Credits: 4

Time: To be arranged

MUS 5994.01

Graduate Seminar in Music

Music Faculty

The graduate students in music meet informally as a group each week for ten weeks with a member of the music faculty for discussion, demonstration, or music making. Each weekly session is hosted by a different member of the music faculty, and may be preceded by assignments consisting of readings or listenings. In addition, meeting topics generated by the graduate students are encouraged. Topics can be related to music or to the practical issues involved in making a life in the music field. Students are requested to show work during the term at Music Workshop.

Prerequisites: Enrollment in Music MFA program.

Credits: 4

Time: To be arranged

MFA IN WRITING

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