

ART HISTORY

AH 2267.01 School of Paris, 1900 - 1950

Dan Hofstadter

This course - not a survey! - is devoted to the art, mostly pictorial, created in Paris between 1900 and 1950. The artists studied are included strictly on the basis of quality, and their works will be analyzed with respect to aesthetic criteria alone. Particular attention will be devoted to Picasso, Matisse, Braque, Léger, Gris, Bonnard, Vuillard, Mondrian, and Derain; we'll also have a look at some sculpture and decorative work and at some of the lesser-studied artists of the Forties. Readings will consist of a blend of recent critical writings and early twentieth-century literature (in translation) by Apollinaire, Gide, Colette, and Leiris. Students will be expected to write a paper every week, comparing in detail a modern painting with a work from some other period or school, i.e., a Picasso with an African piece or a picture from the Spanish School, a Matisse with an Islamic work, a Vuillard with a Japanese screen, etc.

Prerequisites: None.

Credits: 4

Time: M, Th 9:15am – 12 noon, Th 6:30pm – 8:20pm
(This course meets the first seven weeks of the term.)

**AH 2346.01 Facing Portraiture: The Construction of Identity from the
Renaissance to the Present**

Danielle Steinmann

This course will explore the genre of portraiture in visual art from the fifteenth century to the present, using the collections of the Sterling and Francine Clark Art Institute as a framework. From the Mona Lisa to MySpace, the portrait has never been solely about what someone looks like, but rather a means of defining the sitter for posterity through representations of race, class, gender, age, and national and professional identity. Through lectures, readings and class discussions, students will have a window not only into the history of art, but also into the development of modern visual identity. Readings will include art historical and critical analysis as well as contemporary literature, philosophy and socio-economic theory, including Baudelaire, Nochlin, Pointon, Rosenblum, and Veblen. Students will be expected to write a visual analysis of a work of portraiture at the Clark, which they will develop into a more in-depth critical analysis that places the work within a historical or a contemporary context. Students will also have access to the Clark's research library and other resources, including the print and photograph study room.

Prerequisites: None.

Credits: 4

Time: T, F 4:00pm – 5:50pm

Fall 2007 Curriculum

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 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 2:00pm - 5:40pm

AH 4308.01

Drawing Class on the Bay of Naples

Dan Hofstadter

THIS COURSE WILL BE TAUGHT DURING FWT 2008

Dan Hofstadter and Donald Sherefkin will be offering a three-week intensive in Sorrento, Italy for January 2008. This class will engage in on-site drawings at a range of architecturally and historically significant locations, including Pompeii, Naples, Paestum, Capri and Amalfi. Donald will be guiding the drawing assignments and workshops, while Dan will provide the art historical dimension to the experience. We will be able to accommodate up to 10 students in this course.

There will be additional expenses associated with this course to cover food, housing and transportation.

This is a 4-credit class. Students may be allowed to carry 12 credits in the Spring term. Participants will be required to arrange an abbreviated 3-4 week FWT.

Prerequisites: Permission of the instructor.

Credits: 4

Time: FWT 2008

CENTER FOR CREATIVE TEACHING

EDU 2112.01

Why Math? What Math?

Jason Zimba

Should everybody know a little math? Should everybody know a lot? Should everybody know more than they do? Should you know more than you do? What for?

What should a degree from Bennington mean about a person's comfort with quantitative methods - and why do we care anyway? What would we teach if we wanted our College to graduate students year after year who could go out into the world and make a real impact on problems of importance - social problems, problems of health and well-being, problems of war and genocide? If math could support us in this goal - and it remains to be seen if it can - how should it do so? How should we organize ourselves as a College to allow it to happen?

This is a very unusual way of talking about math, its uses, and its promise. We aren't looking to mathematicians to tell us what math is and why we should learn it. We aren't looking to politicians to tell us that we should be learning more science and math so that America can remain competitive with India and China. We are asking what math offers us for our own purposes, and how we can best go about getting it.

Our primary goal is to engage with the questions listed above and try to answer them. To anchor our discussion and keep us focused on outcomes, we shall consider ourselves provisionally to be working towards a preliminary design for a first-year math program at Bennington College. In the process of figuring out how to do this, we may well decide to do something else entirely. Additional outcomes may include an outline for a proposal to external funders for support of the program.

Students, faculty, staff, and administration will all work together on this project.

Prerequisites: None.

Credits: 4

Time: M, Th 4:00pm – 5:50pm

(05/29/2007)

EDU 2207.01

Teaching and Learning

Bryan Duff

Sigmund Freud once described teaching as “impossible.” This impossible profession will be explored by examining questions such as: What is teaching? What is learning? What is the purpose of education? What roles do teachers and students play in this process? Through reading a wide variety of works by educational theorists, we will develop a historical perspective on movements and approaches to education (including progressivism, behaviorism, constructivism, and traditional liberal education) while learning to unpack assumptions and analyze arguments. Ultimately, through analytical reading and writing, students will articulate their own visions of who they want to be as teachers.

This course is required for students in the Master of Arts in Teaching programs and is open to all Bennington College students.

Prerequisites: None.

Credits: 4

Time: M, Th 4:00pm - 5:50pm

Fall 2007 Curriculum

EDU 2381.01

Literacy, Learning, Teaching in the Younger Years

Jeff Howe

Charlene Webster

From the moment they are born, children are surrounded by words and texts. This course introduces students to children's oral and written language development from birth through grade 6. Attention is paid equally to understanding how children learn language and become literate and to how teachers can facilitate those learning processes. Through both readings and discussions, students in the course will learn to use effective research-based teaching strategies, innovative teaching materials, and sound assessment practices. They will also spend time reflecting upon their own literacy histories as a resource for understanding and facilitating children's literacy development.

This course is required for students in the Master of Arts in Teaching programs and is open to all Bennington College students.

Prerequisites: None.

Credits: 4

Time: M, W 6:30pm – 8:20pm

(6/5/2007)

DANCE

DAN 2102.01 Experiential Anatomy I

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, partner work, 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 10:10am - 12 noon

DAN 2107.01 First-Year Dance Intensive

Terry Creach

Primarily for first-years, but for any student who has a serious interest in dance, whether or not they have previous dance experience. We will consider many aspects of dance making, including an investigation of the principles involved in warming-up and preparing to move; the development of one's own physical awareness and movement skills; 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 required to participate in Dance Workshop feedback sessions and showings Thursdays 4:30pm-6:00pm.

Students will also complete a Dance or Drama lab assignment (assist in a dance/theater production).

Prerequisites: None.
Co-requisites: Dance Workshop availability, Thursdays 4:30pm - 6:00pm.
Dance or Drama lab assignment.
Credits: 4
Time: M, Th 8:10am - 10:00am

DAN 2210.01 Movement Practice: Contact Improvisation

Felice Wolfzahn

Contact improvisation is a duet movement form. Two people move together, playing in physical dialogue, communicating through the language of touch, momentum, and weight. In these classes we explore some simple solo and duet skills such as rolling, falling, balance, counterbalance, jumping, weight sharing, spirals, and tuning to our sensory input. We work with an emphasis on breath, alignment, and releasing excess muscular tension in order to allow more vital inner support to flow through the body. Throughout the classes we combine skill work with open dancing scores in a supportive and focused environment. Students from all disciplines are invited to join this class (including those who think they have two left feet).

Prerequisites: None.
Credits: 1
Time: F 10:10am - 12 noon

Fall 2007 Curriculum

DAN 2214.01 Movement Practice: Beginning Dance Technique

Gwen Welliver (MFA Student, supervised by Terry Creach)

For those looking for a basic movement class. We begin with a slow warm-up focused on anatomical structures, muscular systems, and basic alignment principles, but then progress to vigorous, rhythmic movement patterns and group forms. We work to strengthen, stretch, and articulate the body through longer movement phrases focused on weight shifting, changes of direction, and dynamic changes of energy. Proper alignment and unrestricted movement are relevant to practicing and making work in all disciplines. The class content will aim to address the physical demands of the varied fields of study represented in the group.

Note: If a student has 4 credits or more in dance, a Dance or Drama lab is required.

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

DAN 2316.01 Movement Practice: Morning Moves 1

Peggy Florin

This course will emphasize building technique through conscious awareness of the body. We will focus our awareness on alignment, building strength and flexibility, the use of breath and the pleasure of dancing. We will work on freeing our bodies of excess muscular tension for full, expressive, and distinct dancing. Classes will combine skill work with specific improvisations as well as simple movement phrases and sequences. Elements will also include: finding center, playing on and off center, supporting through the spine, connecting to the floor, specific use of weight, momentum, release and presence. Working in a supportive and focused environment, these classes will build from a slow thorough warm-up to large, luscious, and energetic dancing.

Note: If a student has 4 credits or more in dance, a Dance or Drama lab is required.

Prerequisites: None.
Credits: 2
Time: T, F 8:10am - 10:00am

DAN 4174.01 Short Studies

Dana Reitz

This composition course in dance is designed for students of beginning and intermediate levels. By making a substantial series of quick, short studies, students will investigate the elements of time, space, and qualities of movement. The work will aid in developing a sense of physical awareness, expanding movement vocabulary and honing technical skills. Alignment, balance, timing, and phrasing are all addressed as part of this exploration.

Students are expected to develop new movement material of their own, teach it to others and learn from others in the group; they are expected to develop and rehearse work outside of class on a regular basis. Some of these pieces will be performed in dance workshops and studio showings.

Students will be required to participate in Dance Workshop feedback sessions and showings
Thursdays 4:30pm-6:00pm.

Prerequisites: Permission of the instructor.
Co-requisites: Dance Workshop availability, Thursdays 4:30pm - 6:00pm.
 Dance or Drama lab assignment.
Credits: 4
Time: M, Th 10:10am - 12 noon

DAN 4210.01 Movement Practice: Contact Improvisation Ensemble

Felice Wolfzahn

This course is geared to people who have taken Contact Improvisation. We review basic skills and continue to build from this base. More advanced skills include jumping and catching, low flying, safe falling, deepening sensory awareness and listening skills, as well as moving in and out of contact. The class works on integrating skills with an investigation into forms for performance. We research and invent scores, and students are asked to keep a journal of their investigations. We also look at how warming up to different body systems affects our energy and imagination in our dancing. The class has the opportunity to perform several times during the term.

Prerequisites: DAN 2210 *Movement Practice: Contact Improvisation*.
Credits: 1
Time: F 2:00pm - 3:50pm

DAN 4257.01 Dance and Music Landscapes: Improvisation Ensemble

Jake Meginsky (MFA student, supervised by Nicholas Brooke)

Susan Sgorbati

Dancers and musicians collaborate in the practice and performance of improvisation. We will investigate the relationship between dance/music performance and broad based principles of order, organizational pathways and modes of energy in order to build a sonic and kinetic vocabulary. Emphasis is placed on the creation of new dance/music forms, patterns and scores built from an understanding of emergent improvisation structuring principles. Students are expected to show work regularly, and formal performance opportunities are a possibility. Screenings, weekly readings, and writing assignments complement our performance practice.

Prerequisites: Work in improvisation.
Co-requisites: Dance or Drama lab assignment.
Credits: 4
Time: W 2:00pm - 5:40pm

DAN 4314.01 Movement Practice: Intermediate Dance Technique

Paul Matteson

This movement practice is designed for students with prior dance technique training. We will investigate off-balanced yet precise multi-focused movement with surprising timings and a sequential logic constantly shifting direction. We will begin with simple rolling warm-ups as a way to bring awareness to our entire body surface. We will then ease into increasingly more complex exercises while paying particular attention to technical issues helping us to work efficiently and safely. A final challenging phrase incorporates ideas and movement from the earlier exercises with added leap and loft.

Note: If a student has 4 credits or more in dance, a Dance or Drama lab is required.

Prerequisites: Prior dance experience and permission of the instructor.
Credits: 2
Time: T,Th 2:00pm – 3:50pm

Fall 2007 Curriculum

DAN 4344.01 Movement Practice: Advanced Dance Technique

Gwen Welliver (MFA Student, supervised by Terry Creach)

This advanced movement class will develop from simple skeletal mobility sequences to expansive movement forms. The warm-up will examine the joints and how their range of motion relates to alignment, readiness to move, and articulation. These principles will then become the foundation for traveling sequences and longer movement phrases. Distinguishing between tempo, rhythm, and phrasing will also become a priority. Our goal will be to find a way of working that makes technique central to our daily movement practice without it inhibiting our individual approaches to dancing and making work.

Students are expected to attend Dance Workshop (Thursday 4:30pm-6:00pm).

Note: If a student has 4 credits or more in dance, a Dance or Drama lab is required.

Prerequisites: Prior dance experience and permission of the instructor.
Credits: 2
Time: T, F 8:10am - 10:00am

DAN 4366.01 Artist's Portfolio

Dana Reitz

Explaining art work often goes against the grain, yet artists are regularly called upon to articulate their processes, tools, and dynamics of collaboration. To help secure any of the myriad forms of institutional support including funding, venues, and engagements, artists must develop, creatively and flexibly, essential skills. Finding a public language for what is the private process of creation is an art in itself. Furthermore, understanding and discovering ways to adapt to changing economic realities is a critical component of making work; bringing the work into the world is a natural part of the artist's process.

This course addresses basic issues involved in generating, developing, producing, and presenting art work. Students will write artist statements, press releases, biographical statements, resums, c.v.s, grants and cover letters; will prepare budgets, will organize promotional portfolios/videotapes; will interview each other; and will give short lecture demonstrations.

Prerequisites: Advanced level work in one of the art forms. Permission of the instructor.
Credits: 2
Time: M 4:00pm - 5:50pm

DAN 4681D.01 Dance Performance Project: "Spot On"

Paul Matteson

We will work together to make an unpredictable, convoluted, and truthfully ridiculous dance, somehow capturing the excitement of the stumble through, the stutter, the first time. To generate movement and ideas, we will improvise as a group, building off our different personalities and backgrounds. We will continuously reconstruct our material until we have arrived upon a performance piece in which all of our decisions are transparent.

Additional meeting times will be arranged outside of class. This will be a movement piece, but previous dance training is not necessarily required.

Note: If a student has 4 credits or more in dance, a Dance or Drama lab assignment is required.

Prerequisites: Audition to be scheduled during the first week of the term.
Credits: 2
Time: T, W 7:00pm – 10:00pm

DAN 4794.01

Projects: Dance

Dana Reitz

For students with prior experience in dance composition involved in making work for performance. Attention will be 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. There will be one meeting for the full group and then separate meetings for smaller groups to be scheduled.

Note: If a student has 4 credits or more in dance, a Dance or Drama lab assignment is required.

Prerequisites: Prior work in dance composition and permission of the instructor.
Co-requisites: Dance Workshop (Thursday 4:30pm - 6pm).
Credits: 2
Time: To be arranged

DAN 4795.01

Advanced Projects in Dance

Dana Reitz

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

Prerequisites: Advanced level experience in dance.
Co-requisites: Dance Workshop (Thursday 4:30pm - 6pm), Dance or Drama Lab assignment.
Credits: 4
Time: T 10:10am - 12 noon, plus an additional meeting to be scheduled.

RELATED COURSES

BIO 4201.01

Comparative Animal Physiology

Elizabeth Sherman

Fall 2007 Curriculum

DEMOCRACY PROJECT

DEM 2115.01 Art of Negotiation and Mediation

*Daniel Michaelson
Susan Sgorbati*

In this class, we will explore the basic elements of conflict resolution. We will learn and observe the differences between negotiation, mediation, and court processes. We will be examining which behaviors escalate conflicts, and which ones build lasting foundations of peace. Incorporated into this class is a twenty-hour basic mediation training, which if completed successfully, results in a certificate from the Bennington College Conflict Resolution Program (BRIDGES). As part of the mediation training, students will be actively participating in role-plays, both as mediators and disputants. We may attend Superior Court in Bennington County, Vermont to observe the Small Claims Court process. At mid-term, each student will write a paper on how another culture approaches conflict, and we will be addressing throughout the term current conflicts around the world and how they are or are not being resolved. This class involves reading, discussion, research, training, writing, and developing a major final project.

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

DEM 2212.01 The Journey IV: The 1640s

Eileen Scully

Students in this course are a self-selected group who sign on to travel the world in the 1640s. Journey (IV) provides students with the opportunity to experience this decade, drawing connections across both space and time—from the beheading of Charles I in England, to the fall of the Ming dynasty to Manchu invaders. Students have three weeks from the start of the course to create an historically grounded persona with a credible pretext for travel, surrounded by a host of friends and acquaintances who are prepared to receive weekly, highly informative missives. We will begin and end at a central designated location, leaving students in their individual historical persona to determine how to spend the intervening 10 years.

Prerequisites: None.
Credits: 4
Time: M, Th 8:30pm - 10:20pm

DEM 2249.01 Towards Collective Security

Geoffrey Pigman

What is security? Who benefits from security? How do governments, firms, and other civil society organizations cooperate to provide for their security? The course explores the political economy of alliances for security and defense. We shall examine some historical examples of defensive alliances (the Holy Alliance, the Concert of Europe) and investigate the implications of a transition from defensive alliance to collective security. When did the League of Nations fail as a collective security organization? Has the UN succeeded? In particular, we shall study the case of NATO as a defensive alliance and the prospects for its transformation into a collective security body in the contemporary period.

Prerequisites: None.
Credits: 4
Time: T 2:00pm - 5:40pm

DEM 2268.01 Mandela
Mac Maharaj

Nelson Mandela has become a world icon. We look at accounts of the experiences of Mandela and several other South Africans in order to understand the forces that shaped him, how South Africa was able to pull back from the brink of disaster and negotiate its way to democracy and why Mandela has become the world's "hope for the future".

Prerequisites: None.
Credits: 2
Time: T, Th 10:10am – 12 noon
This course meets the first seven weeks of the term.

DEM 2274.01 South Africa: The Bill of Rights
Mac Maharaj

The Bill of Rights is the center-piece of South Africa's negotiated transition to democracy. In its final form it incorporated both first generation (classical rights of liberty and equality) as well as second generation rights (socio-economic rights). We examine the experience of arriving at these rights and the problems being encountered in implementing them. We also examine how these rights play a role in dealing with demands from different segments of South Africa society that had the potential of dismembering South Africa as well as compromising some of the first generation rights.

Prerequisites: None.
Credits: 2
Time: M, W 10:10am – 12 noon
This course meets the first seven weeks of the term.

DEM 2293.01 Bennington Past and Present
Eileen Scully

This is a hands-on workshop in Bennington local history, with attention to the wider contexts of Vermont and New England, America, and the world. Intensive readings and discussions, supplemented by guest speakers and field trips, help situate students in the broad political, social and environmental narrative of Vermont history. In the second half of the course, student-run workshops on self-selected topics provide opportunities for more specialized explorations.

Prerequisites: None.
Credits: 4
Time: M, Th 2:00pm - 3:50pm

DEM 4282A.01 Community Dispute Resolution (Small Claims Court)
Daniel Michaelson

Students are asked to observe, research, and co-mediate with professional mediators in Small Claims Court Mediation Project in Superior Court in Bennington and Manchester, Vermont. We explore the nature of community dispute resolution and how landlord/tenant, small businesses, and neighborhood disputes are structured and resolved. How the adversarial process of court and the collaborative process of mediation are contrasted and juxtaposed are subjects of investigation in this course.

Students write a short paper on each mediation observed or co-mediated, analyzing why a particular dispute was resolved or not.

Prerequisites: Permission of the instructor.
 Training or introductory course in conflict resolution.
Credits: 2
Time: Th 1:00pm – 4:00pm

Fall 2007 Curriculum

DEM 4282B.01 Community Dispute Resolution (Small Claims Court)

Daniel Michaelson

This is an intermediate course in the study and practice of mediation. Students are asked to observe, research, and co-mediate with professional mediators in Small Claims Court Mediation Project in Superior Court in Bennington and Manchester, Vermont. We explore the nature of community dispute resolution and how landlord/tenant, small businesses, and neighborhood disputes are structured and resolved. How the adversarial process of court and the collaborative process of mediation are contrasted and juxtaposed are subjects of investigation in this course. Students write a short paper on each mediation observed or co-mediated, analyzing why a particular dispute was resolved or not. Students taking this 4-credit course create/investigate/implement a community dispute project of their own choosing. Past projects have included mediation skills in the local high school as well as setting up a literacy program for girls in Pakistan.

Prerequisites: Permission of the instructor.
Training or introductory course in conflict resolution.
Credits: 4
Time: Th 1:00pm – 4:00pm, plus additional meeting time.

DEM 4285.01 Projects in Community Dispute Resolution

Daniel Michaelson

Students create/investigate/implement a community dispute project of their own choosing. Past projects have included mediation skills in the local high school as well as setting up a literacy program for girls in Pakistan.

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

DEM 4286.01 Advanced Projects in Community Dispute Resolution

Daniel Michaelson

Students create/investigate/implement a large community project, such as "What's GNU?" Global Network of Understanding" - the Quantum Leap website that promotes cultural understanding by connecting students around the world.

Prerequisites: Permission of the instructor.
Credits: 4
Time: To be arranged

DESIGN LABS

DL 2215.01

Green Projects: Community and Campus

Kerry Woods

Janet Foley

How much energy could you generate by putting solar collectors on the roof of Dickinson? Would it make sense to use low volume hydrogenerators on streams in the area? Should vehicles on campus use ethanol for fuel? Is it feasible for the dining hall to buy local food and produce?

What are the values, assumptions, and judgments that propel these inquiries? As a group we will analyze how these predispositions shape thinking about environmental issues in general and about specific proposals. What, exactly is "green"? How do individual notions of (or emphases on) "greenness" differ, and how should such differences be understood and addressed?

Additional faculty consultants will include Donald Sherefkin and Geoffrey Pigman.

Students, working in small groups, will identify a question of interest bearing on the environmental "footprint" of the College, and develop a focus for detailed inquiry and development within that area of interest. They will frame the question in the context of larger environmental issues, do appropriate background research, assess information acquired, identify problems and the issues and, ultimately, develop a practical proposal for institutional action concerning their question. Projects can be focused on the campus or in the larger Bennington community. Each group should embed their ultimate proposal in the context of the larger community - through interaction with existing groups, agencies or a local business; by joint projects with high school classes; through surveys directed at the general population about attitudes concerning food, solar energy, ethanol; or via other vehicles.

Student groups will produce a proposal based on their research and analyses. The proposal will be presented both as a web-based paper and as a poster presentation.

Prerequisites: Primarily for first-year students. Upper class students admitted by permission of the instructors.

Credits: 4

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

Fall 2007 Curriculum

DL 2217.01 **Collaboration and Conflict**
DL 2217L.01 **Collaboration and Conflict Lab**
Susan Sgorbati, lead instructor

Are we doomed to fight each other forever in wars? Is it a hopeless situation for our future, based on the intractable conflicts around the world and the scarcer resources due to environmental shifts? Can Nelson Mandela and the former leaders of South Africa provide us with examples for how to participate in significant change?

This Design Lab will focus on four questions: What is the nature of conflict? How do we describe conflicts? How might we visualize conflicts? How can we restructure conflicts by inventing new models and training ourselves in new skills?

We will begin the course with a twenty-hour Mediation and Negotiation training lab that will help us understand the differences between neutrality and advocacy, aid us in working through our biases, and train us in group facilitation. By analyzing three case studies of specific treaties/agreements from Iran, South Africa, and Kosovo, students and faculty will begin to understand the similarities and differences of specific conflicts. Visual/digital arts consultants will introduce tools that will enable us to visualize analyze and map conflicts. These activities, along with written work, will enable students to develop different conflict resolution models. Working collaboratively, students will have the opportunity to utilize their new mediation skills to work effectively in teams. By looking at the restructuring of seemingly intractable conflicts, this design lab will integrate three components: the practice of negotiation and mediation skills, the study and analysis of conflict (via case studies) and the development of visual mapping projects.

At the end of the term, we will invite outside guests to view and discuss our work. These professionals will help us evaluate our visual/digital mappings.

Lead instructor: Susan Sgorbati

Assisted by seniors: Jessica Alatorre and Suzanne Brundage

Faculty and staff collaboration and participation: Mac Maharaj, Mansour Farhang, Geoff Pigman, Daniel Michaelson, Robert Ransick, Sue Rees and Oceana Wilson

Prerequisites: Primarily for first-year students. Upper class students admitted by permission of the instructor.

Credits: 4

Time: M 2:00pm – 6:00pm

Time: Th 2:00pm – 3:30pm (*Lab*)

Note: Students must register for both sections.

DL 2221.01

Rethinking Education

Elizabeth Coleman

Ken Himmelman

Note: This course is designed to encompass the full 07-08 academic year including Fall Term, Field Work Term, and Spring Term, but students may opt to participate in the Fall Term portion only, or join the class in the Spring Term.

Over the last twenty years, the United States has dropped in the global education rankings in comparison with many other developed nations. While many of the problems with the US educational system seem obvious, the causes and solutions to those problems are less so. Few areas have been more examined or better examined, yet little changes for the better. Many students find school to be narrow and stultifying, a simple means to an end rather than a window to real learning. Why is this? Students in this design lab will work over the course of the academic year, incorporating field work term, to understand issues such as educational philosophy, systems design, youth development, and effective social policy. The goal of this design lab is to deepen understanding and enhance students' skills to enable them to take effective action to improve education in America in some way. The year will progress roughly as follows:

First Term

The first term will be spent examining key ideas in education and education reform. The first portion of the semester will include readings, discussions, site visits to schools and organizations, and invited guests working in the field. Topics to be covered will include: education, human development and psychology, teacher and principal training, effective learning environments, governance structures, curriculum and standards, international approaches to education, and more. Readings will include Plato, Dewey, Erikson, Whitehead, and others, as well as major studies on educational reform. During this term, students will begin developing their own perspective on the question of educational reform and identifying particular problems they feel need to be addressed. The final project for the term will be a proposal demonstrating their understanding of the issues studied as well as a proposal for field work term and for what particular problem they would like to work on during the second term.

Field Work Term

The instructors will establish relationships with organizations and institutions such as schools, foundations and activist organizations across the country that are willing to take student interns over Field Work Term. Students may also find their own placements with the approval of the instructors. The reflection essay will put the student's experience in the wider context of what is being studied in the course.

Spring Term

During the first third of spring term, we will share and reflect as a group upon the FWT experience. In addition, time will be spent taking the first term papers and transforming them into proposals for action projects. These proposals will then go through a selection process and the remainder of the term will be spent working collaboratively in teams on the selected proposals. Teams will set up roles and responsibilities and be evaluated on their effectiveness in these roles as well as on the final project itself. Evaluation will be done by the instructors and outside evaluators who have experience working on education reform issues in the world. Class will meet regularly to share ideas and give feedback on projects, as well as to discuss shared readings suggested by all participants throughout the term.

We will invite continual involvement from a range of Bennington faculty as well as outside visitors during the course.

Prerequisites:

The design lab is open to students in all years, but admission of upperclassmen is contingent upon an interview with the instructors.

Credits:

4

Time:

M, Th 2:00pm - 3:50pm

Fall 2007 Curriculum

DRAMA

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 two required papers.

Prerequisites: None.
Credits: 2
Time: M 7:00 - 9:00pm

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 2007 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: M, W 4:00pm - 5:50pm

DRA 2170.01	The Actor's Instrument	<i>Dina Janis</i>
DRA 2170.02	The Actor's Instrument	<i>Jenny Rohn</i>

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 10:10am - 12 noon (section 1)
Time: T, Th 10:10am - 12 noon (section 2)

DRA 2232.01 The Lighting Idea
Michael Giannitti

Lighting design has the powerful ability to shape the experience of an audience, and ultimately should 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 in class, topics including awareness of light, play analysis and conceptualization, color, position, angle, composition and focus, as well as lighting design drafting techniques and paperwork development are explored in class demonstrations, lectures, and in a series of weekly assignments. 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 course emphasis is on lighting for drama, dance lighting is introduced as well.

Prerequisites: None.
Co-requisites: Lighting Lab assignment.
Credits: 4
Time: T 8:20am - 12 noon

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.

Students will be expected to attend production meeting Mondays from 1:00pm - 2:00pm.

Prerequisites: None.
Co-requisites: Stage Management Lab assignment.
Credits: 4
Time: M 10:10am – 12 noon, and additional tech rehearsal time to be scheduled.

DRA 2275.01 Beginning Playwriting
Sherry Kramer

An invitational class for beginning playwrights. We will explore a variety of surfaces in writing assignments, both in-class and out. Writers will experiment with tone and intention on short scenes, working up to writing a one-act play of 30 - 40 pages. There will also be a reading list of ten plays.

Additional individual meetings will be scheduled on a regular basis.

Prerequisites: None.
Co-requisites: Dance or Drama Lab assignment.
Credits: 4
Time: Th 2:00pm - 5:40pm

Fall 2007 Curriculum

DRA 4025.01 Puppets and Animation 1

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 DRA 2137 *History of Animation* in conjunction with this class.

Prerequisites: Prior work in visual arts or drama, and basic computer literacy.
Co-requisites: DRA 2137 *History of Animation* (M 7:00pm – 9:00pm).
Credits: 4
Time: M 8:00am - 12 noon

DRA 4162.01 Embodying Text: Shakespeare and Beyond

Kirk Jackson

This course takes students through an investigation of text analysis for performance: scansion, rhythm, sense stress, image work, phonetic phraseology etc. and explores techniques for enlivening that analysis within the performing body. We study the structure of verse and elements of rhetoric as the primary source for an actor's investigation and performance of a role. We will study how heightened language combined with personalization, characterization and actor-audience relationship informs the physical, vocal, emotional and intellectual responsiveness of an actor.

Prerequisites: DRA 2170 *The Actor's Instrument* and permission of the instructor.
Co-requisites: Dance or Drama Lab assignment.
Credits: 4
Time: T, F 10:10am - 12 noon

DRA 4170.01 Five Approaches to Acting

Kirk Jackson

Taking as our premise that acting is the study of the art of human relationships (actor to actor as well as actor to audience) this course is a comprehensive overview of the theories behind the practice of various ways an actor works from a script to create a character to tell a story. Using the text book "Five Approaches to Acting" by David Kaplan as a study guide, as well as supplemental reading from Stanislavski, Brecht and social anthropologist Ruth Benedict, we will read plays from Euripedes to Neil Simon and study performance on film from Lillian Gish to Robert DeNiro. Assignments will include both written responses and scene work.

Prerequisites: DRA 2170 *The Actor's Instrument*.
Co-requisites: Dance or Drama Lab assignment.
Credits: 4
Time: T, Th 4:00pm - 6:00pm

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: Costume Lab assignment.
Credits: 4
Time: T 10:10am - 12 noon, T 6:30pm - 8:20pm

DRA 4215E.01 Performance Production: "Wholehearted" by Quincy Long

Kathleen Dimmick

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, techs, and performances constitute the student's commitment.

Prerequisites: By audition only. Students should prepare a two-minute memorized monologue to be scheduled during Drama auditions held the first week of the term.
Credits: 4
Time: M, T, W, Th 7:00pm - 10:00pm, Sa 1:00pm - 6:00pm

DRA 4230A.01

DRA 4230B.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.

Students in the two and four credit section meet together weekly as a class. The amount of credit is based on project magnitude and duration. Depending on the College production calendar, students enrolled for two credits may be able to complete most of their work within half of the term.

The 2/4 credit option will be determined at registration.

Prerequisites: At least one lighting design course.
Co-requisites: Lighting Lab assignment.
Credits: 2 *DRA 4230A.01*
Credits: 4 *DRA 4230B.01*
Time: To be arranged

Fall 2007 Curriculum

DRA 4242A.01

DRA 4242B.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.

Students in both sections (2 credit and 4 credit) meet together weekly as a class. The amount of credit is based on overall work load and project duration. Normally students stage managing plays directed by faculty will receive 4 credits, and those working on smaller productions will receive 2 credits, though sometimes it is possible for a student to stage manage several smaller projects and receive 4 credits.

The 2/4 credit option will be determined at registration.

Prerequisites:	DRA 2241 <i>Stage Management</i> or permission of the instructor.
Co-requisites:	Stage Management Lab assignment.
Credits:	2 <i>DRA 4242A.01</i>
Credits:	4 <i>DRA 4242B.01</i>
Time:	To be arranged

DRA 4269.01

Meisner Technique II

Jenny Rohn

In this class we will continue on with our work from the previous class moving into emotional preparation and text work. We will return to working towards the essential understanding that acting is not emoting, but doing. We will explore how to transform words on the page into vital improvisation by continually giving up our ideas of how we think a scene should be acted and trusting in what is actually happening between actors on stage, in the moment. Students will learn how to look at a script as an actor, to ask questions that will help to make the needs, desires and deeply held beliefs of the character their own.

Prerequisites:	DRA 4268 <i>Meisner Technique</i> .
Co-requisites:	Dance or Drama Lab assignment.
Credits:	4
Time:	M, W 10:10am - 12 noon

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 Actors Instrument* and permission of the instructor.
Co-requisites: Dance or Drama Lab assignment.
Credits: 4
Time: T, Th 2:00pm - 5:40pm, and some evenings and weekends to be arranged.

DRA 4325.01 Animation / Design 2

Sue Rees

The course will be for sustained work on animation or set design, and will focus on a variety of software programs used to create animations, including, but not limited to, After Effects, Motion, Painter, Shake, and FCP. Students will create animations through a series of exercises that use a mixture of techniques, followed by a longer animation project. Students will also develop theater settings, creating models and designs. The expectation is that students will become dexterous in a number of programs, creating sets and characters, and work with sound effects and sound scores. Work by animators will have a public showing.

Prerequisites: DRA 2125 *Introduction to Puppets and Animation* or
DRA 2220 *Introduction to Set Design*.
Credits: 4
Time: T 8:00am - 12 noon

DRA 4342A.01 Production Seminar

Kathleen Dimmick

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

Fall 2007 Curriculum

DRA 4375.01 Intermediate Playwriting

Sherry Kramer

A writing workshop focusing on the self-organizing principles of plays. Students will be expected to write a full-length play, as well as complete smaller assignments. We will also read and discuss a selection of plays to provide templates for understanding dramatic structure.

Additional individual meetings will be scheduled regularly.

Prerequisites: Writing sample of 5-7 pages of a play submitted by May 2nd to VAPA mailbox.
Co-requisites: Dance or Drama Lab assignment.
Credits: 4
Time: T 2:00pm - 5:40pm

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 2:00pm - 5:40pm

DRA 4685C.01 Practicum: "Time and Motion Study"

Jenny Rohn

Nicholas Brooke

Twelve students will be auditioned to workshop a new work with Nick Brooke and Jenny Rohn, entitled *Time and Motion Study*. The piece explores the surreal connections between Muzak, the machine age, Wagner, and ergonomic movement. We will develop the work through experimental techniques including Viewpoints, as well as dedicated music rehearsals. Performers must be willing to sing, act, and dance. The work will be performed in the first weeks of Spring 2008 term.

Prerequisites: Audition in the first week of school. Students should bring in a song or script.
Credits: 2
Time: M 7:00pm - 10:00pm

RELATED COURSES

DAN 2214.01

Movement Practice: Beginning Dance Technique

Gwen Welliver

Fall 2007 Curriculum

DAN 4366.01
Artist's Portfolio
Dana Reitz

LIT 2217.01
Shakespeare: The Tragedies
Steven Bach
April Bernard

LIT 2307.01
Script to Screen
Steven Bach

MVO 4301
Intermediate Voice
Thomas Bogdan
Rachel Rosales

PHI 4227.01
Philosophy and Literature
Karen Gover

PSY 4226.01
Psychology of Creativity: Making & Using Metaphors
David Anderegg

Fall 2007 Curriculum

FOREIGN LANGUAGES

CHINESE

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. Conducted in Chinese. Introductory level.

Prerequisites: None.

Credits: 4

Time: M, Th 8:10am – 10:00am, T 6:30pm – 8:20pm

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. Conducted in Chinese. Intermediate level.

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

Credits: 4

Time: To be arranged

(5/3/2007)

CHI 4509.01 "The Lost Generation" in "Xuese langman"

Shunzhu Wang

One of the chaotic campaigns of The Great Cultural Revolution was the displacement of "The Educated Youth", the coerced movement of middle and high school students from their home cities to mountains and villages in remote areas. This displacement created a sense of alienation and a vagabond mentality that greatly changed their attitude towards love and life. It also affected their ability to function "properly" in society. This course will examine that sense of alienation and vagabond mentality through a contemporary novel, "Xuese langman" (Blood Color Romance), which has been made into a TV series. We will seek to understand contemporary China by following the trajectory of the main characters' journey from the city to the country and back to the city, their experience of life as students, peasants, soldiers, unemployed personnel, beggars, and business owners, their desire for and inability to commit to love, their sense of loss, joy, hope, despair and frustration. Through reading, discussion, research, and writing, students will develop their literary sensitivity and analytical /critical capability. Students will have an opportunity to learn, step by step, how to write a paper that is well-researched, structured, and convincingly argued. Conducted in Chinese. High-intermediate level.

Prerequisites: Placement by the instructor.

Credits: 4

Time: To be arranged

RELATED COURSES

ANT 4156.01

One Child Nation: The Contemporary Chinese Family

Janice Stockard

ITA 2105.01

Concepts of Family in Italy

Roberto de Lucca

FOREIGN LANGUAGE EDUCATION

FLE 2521.01

Second Language and Culture Acquisition

Peter Jones

How can we understand the challenges of becoming speakers of other languages and participants in new cultures? We are all language and culture learners, whether we seek out the opportunities explicitly or simply notice our engagement in new ways of being, doing, and thinking. These opportunities for understanding and change come into focus, however, when engaging in communication in other languages. We will investigate the language-cultural challenges of participation in such contexts and the processes of adjustment, and resistance to them. We orient to these questions with specific reference to models of second language acquisition and communication, with emphasis on those taking sociolinguistic, sociocultural, and anthropological perspectives. We will also explore the most prominent psycholinguistic model of language learning, input-interaction-output, in relation to these social and cultural models. Course participants will engage in second language tutoring as a practical application and source of insight into language and cultural learning. Tutoring can take place in the local school district with English as a second language students or on campus with foreign language learners. The course is particularly recommended for those preparing for a semester abroad, and can also serve as an opportunity to reflect and theorize one's experiences upon return.

Prerequisites: None.

Credits: 4

Time: M 2:00pm - 5:40pm

Fall 2007 Curriculum

FRENCH

FRE 2101.01

Introduction to French & the Francophone World I

Isabel Roche

In this year-long course, students will discover the language and the cultures that make up the French-speaking world. From the beginning, students will read, watch and listen to various media about a variety of subjects, such as families, leisure, education, and growing up and getting old in today's society. 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 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 on a variety of topics in an effective and interesting way. Conducted in French. Introductory level.

Prerequisites: None.
Credits: 4
Time: T, W, F 4:00pm - 6:00pm

FRE 4113.01

Originals vs. Remakes: France vs. USA

Jean-Frederic Hennuy

The concept of remaking films is not merely a cinematic phenomenon, it is a cultural one. This course will undertake comparative studies of films from France and Hollywood in order to analyze historical moments, national cultural identities and cross-cultural transactions. Through this concept of cinematic remake we will study specific issues such as industry, text, criticism and politics to help us map out this almost unexplored border-crossing cultural phenomenon. Attention will be given to the building of new vocabulary related to cinema and film, through oral and written assignments reinforcing pronunciation and grammar. Students will also undertake a research project on a topic related to the course. Conducted in French. Low intermediate level.

Prerequisites: Completion of FRE 2102 *Introduction to French & the Francophone World II* or placement by the instructor.
Credits: 4
Time: T 8:30am - 10am, F 8:30am - 11:30am

FRE 4211.01

Contemporary French Novel: A New Literary Ideology

Jean-Frederic Hennuy

How do we comprehend French literature that is being written today? In this course, students will study a phenomenon that defies narrative practices, theoretical categories and critical approaches. Starting from the 1980's, we will analyze the contemporary French novel's legacy, ruptures with the past, evolution, and relationship to modernity, in order to define what tomorrow's French literature will be like. With regular oral and written assignments, students will continue to develop their vocabulary and grammar, and also learn to analyze literary texts and construct a critical argument. Students will also undertake a research project on a topic related to the course. Conducted in French. Intermediate level.

Prerequisites: Four terms of French or placement by the instructor.
Credits: 4
Time: M, Th 10:10am - 12 noon

FRE 4711.01

Recomposed Past: Historical Memory in the 19th Century

Isabel Roche

In this course, we will explore the multiple and complex reasons for the phenomenal success of the historical novel in nineteenth-century France. Our guiding thread will be the concept of historical (national) memory and how it is shaped and reshaped. For while the popularity of fictional accounts of past events gave legitimacy to the still-minor genre of the novel during the nineteenth-century, it also pointed to reinvigorated national sentiment and a didactic impulse in an age of political and ideological upheaval. Among the angles to be explored: the past as a "lieu de mémoire", the parallel development of historiography, questions of distance and the fictionalization of historical figures, and the socio-political and moral dimension of recreated history. Authors to be studied include Hugo, Vigny, Mérimée, Gautier, Dumas, and Michelet. Students are responsible for approximately 100 pages of reading per week, as well as for regular 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 six terms of French or placement by the instructor.
Credits: 4
Time: T, F 2:00pm - 3:50pm

RELATED COURSES

LIT 2307.01

Script to Screen

Steven Bach

SPA 4211.01

Pop Art: A User's Guide

Jonathan Pitcher

Fall 2007 Curriculum

ITALIAN

ITA 2105.01 Concepts of Family in Italy

Roberto de Lucca

Among western European nations, there is no denying that in Italy the family plays an unusually central role. Some of the effects of this are charming to most Americans; others may be shocking. Through role play, music and film we'll immerse ourselves in Italian family life and speech. 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. Film will be a key element. 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. Conducted in Italian. Introductory level.

Prerequisites: None.
Credits: 4
Time: M 4:00pm - 6:00pm and T, Th 8:00am – 10:00am

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. Conducted in Italian. Low intermediate level.

Prerequisites: Two terms of Italian, or placement by the instructor.
Credits: 4
Time: To be arranged

ITA 4205.01 The Individual During the Italian Resistance

Roberto de Lucca

World War II was the most dramatic period in Italy's history, a time of "benevolence and betrayal" resulting in a civil war between those who agreed to collaborate with the puppet Nazi-Fascist government and those who chose to resist. The Italian Resistance gave birth to the modern Italian state and now enjoys mythical yet much debated status. Students will react with this past using direct testimony - diaries, letters, poems and songs of the time - as well as spoken testimony, photo archives and later literature and film. Throughout the semester, students will be asked to keep logs and stage games in which they will take on roles in and outside the Resistance, learning about Italian culture from 1939-1945. There will also be several writing assignments, both creative and analytical. Accent will be on descriptive and narrative forms towards the creation of structured discourse. Conducted in Italian. Upper intermediate level.

Prerequisites: Five terms of Italian or permission of the instructor.
Credits: 4
Time: To be arranged

ITA 4708.01

"Subjective" Narrative

Roberto de Lucca

This course will look at two of the most important Italian narrative prose writers of the early 20th century, Italo Svevo and Federigo Tozzi. We will study how both writers, 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) and begin a study of scholarly articles pertaining to subjects suggested by the two writers. Conducted in Italian. Advanced level.

Prerequisites:

A minimum of five terms of Italian, or placement by the instructor.

Credits:

4

Time:

To be arranged

RELATED COURSES

ANT 4156.01

One Child Nation: The Contemporary Chinese Family

Janice Stockard

CHI 2107.01

The Concept of Family

Shunzhu Wang

FRE 4211.01

Contemporary French Novel: A New Literary Ideology

Jean-Frederic Hennuy

JPN 4201.01

What Do Japanese Students Learn About WWII?

Ikuko Yoshida

PHI 4227.01

Philosophy and Literature

Karen Gover

Fall 2007 Curriculum

JAPANESE

JPN 2105.01 Communicating in Japanese I

Ikuko Yoshida

This is an introductory course in Japanese language and culture. Throughout the course, students will be totally immersed in Japanese culture, learning both verbal and nonverbal communication skills. What is appropriate in communication varies from one culture to another. It is especially crucial for students of Japanese to learn what is appropriate, in order to communicate effectively. In this course, students will listen to and speak only Japanese, and learn to “behave” Japanese. They will also read dialogues and watch video clips to analyze how Japanese people convey meaning, and how they behave as they engage in conversation. Japanese writing systems - Hiragana, Katakana, and Kanji - will be introduced. Conducted in Japanese. Introductory level.

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

JPN 4107.01 Morals in Japanese Folk Tales

Ikuko Yoshida

Throughout history, folk tales have been told to children to teach them morals, beliefs, and values. In this course, students will examine various characteristics of Japanese folk tales, analyzing the cultural elements and the morals and beliefs reflected in them. Students will also continue to develop their skills in interacting in Japanese by stating and supporting their opinions in discussions focusing on narrative texts. As the final project of the course, students will write their own folk tales in Japanese. Conducted in Japanese. Low intermediate level.

Prerequisites: Two terms of Japanese, or placement by the instructor.
Credits: 4
Time: M, W, Th 2:00pm - 3:30pm

JPN 4201.01 What Do Japanese Students Learn About WWII?

Ikuko Yoshida

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

Prerequisites: Four terms of Japanese or permission of the instructor.
Credits: 4
Time: T, F 10:10am - 12 noon

JPN 4705.01

Special Projects in Advanced Japanese

Ikuko Yoshida

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

Prerequisites: Permission of the instructor.

Credits: 4

Time: W 8:00am - 12 noon

SPANISH

SPA 2107.01

The Art of Spanish I: Language Through Painting

Sonia Perez

Learn 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, Murillo, Kahlo and Botero among others. What is it about Spanish and Latin American paintings that pushes the boundaries of art and expression? Students will explore the cultural, historical and personal influences on painting from the Spanish-speaking world and gain a strong base in the language. Students will learn to speak, listen, read and write, developing paragraph-level discourse. So come take a journey from the Baroque to the Neo-Baroque and develop a tongue for Spanish. Conducted in Spanish. Introductory level.

Prerequisites: None.

Credits: 4

Time: M, W, Th 4:00pm - 6:00pm

SPA 4107.01

Shaping the Spanish Self

Sonia Perez

In this course students will feel the Spanish language and culture within their own skin. Through voice and body language exercises and different methods of interpretation, students will develop their new self in Spanish. The course will provide an opportunity for students to show their new inner voice through the reading and performance of small texts and dialogues extracted from plays and poems written by the Spanish playwright Federico Garcia Lorca. Learning will be supported by a program of multi-media tools that will guide students through the vocabulary of the theater 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 project is required and will consist of a combination of research and performance. Conducted in Spanish. Low intermediate level.

Prerequisites: Three terms of Spanish or placement by the instructor.

Credits: 4

Time: M, Th 2:00pm - 3:50pm, and another class to be arranged.

Fall 2007 Curriculum

SPA 4211.01 Pop Art: A User's Guide

Jonathan Pitcher

This is a course on transculturation, on translation, on the threshold of low and high culture, on trash. It is also on Manuel Puig, B-movie aficionado turned student of philosophy turned failed filmmaker turned novelist. In Mario Vargas Llosa's words, "Puig was a man of the movies, or perhaps of visual images and fantasy, who found himself shipwrecked in literature almost by default." In addition to reading this sui generis fiction, we will discuss TV screenplays, soap operas, cheap books, and B-movies, in an effort not simply to study Puig but to recreate and even practice his kitsch, hyperreal aesthetics.

Discussions and presentations will facilitate the development of oral fluency. Students will expand their descriptive, analytical, and polemical vocabulary, not to mention their sense of cheese. Written work will solidify familiarity with linguistic structures. Conducted in Spanish. Intermediate level.

Prerequisites: Four terms of Spanish or permission of the instructor.

Credits: 4

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

SPA 4704.01 The Textual City

Jonathan Pitcher

This course will chart the development of identity within the postcolonial Latin American city. The latter will be read both literally and as a guiding metaphor, as a reality ordered by ideas. We will use interdisciplinary theoretical models as discursive markers, selected from architecture, politics, philosophy, literature, and photography, in order to problematize urban design, the site of real dystopia, as the organizer of symbolic space, and vice versa. Spatio-cultural discussion will focus on the dominant narratives of public topography, most notably that of capitalism, and private, individualized responses to them. Conducted in Spanish. Advanced level.

Prerequisites: A minimum of six terms of Spanish or permission of the instructor.

Credits: 4

Time: T, W 4:00pm – 6:00pm

(05/29/2007)

RELATED COURSES

ANT 2205.01

Peoples, Cultures, and Technologies

Janice Stockard

ARC 4273.01

Urban Interventions

Donald Sherefskin

DRA 2170.01

The Actor's Instrument

Dina Janis

FRE 4113.01

Originals vs. Remakes: France vs. USA

Jean-Frederic Hennuy

Fall 2007 Curriculum

FRE 4711.01

Recomposed Past: Historical Memory in the 19th Century

Isabel Roche

MHI 2155.01

American Music: How the Past Still Rings

Kitty Brazelton

POL 2205.01

Politics and Society

Mansour Farhang

PEC 2261.01

State, Market, and Society

Geoffrey Pigman

PHI 4227.01

Philosophy and Literature

Karen Gover

Fall 2007 Curriculum

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 expression, aural comprehension, and analytical reading. Tutorials may also introduce the interpretation of literature and the writing of critical essays.

Prerequisites: Permission of the instructor.
Credits: 2
Time: 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 2:00pm - 6:00pm

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 2:00pm - 3:50pm

LIT 2134.01 George Eliot and Her World

April Bernard

Often called the greatest of all English novelists, George Eliot wrote stories full of romance and adventure that are also profoundly serious. Through her complex characters, she addressed how public events of the 19th century - such as the industrial revolution, social reform, advances in medicine, and the position of Jews - affected lives across society, inciting the internal struggles that can lead to moral decisions and, sometimes, political action. Her own life was as remarkable as that of her characters. In addition to careful reading of the novels *Middlemarch* and *Daniel Deronda*, we will read supplementary biographical and critical material, using her work in part as a laboratory for exploring a range of critical approaches past and present.

Prerequisites: None.
Credits: 4
Time: T, Th 2:00pm - 3:50pm

LIT 2161.01 Walt Whitman and Emily Dickinson

Mark Wunderlich

In this course we will examine the work and worlds of these two canonical American poets. We will read the poems and letters of Dickinson and the poems and prose of Whitman, paying special attention to his lifelong masterwork, *Leaves of Grass*. We will also dip into the biographies of these authors and attempt to place them within the context of 19th century literature and culture. Students will also read, discuss and write critical prose, present research in class and complete creative assignments.

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

LIT 2210.01 The Sonnet

April Bernard

Originating in Italy, the sonnet in English has become over the centuries an essential poetic form, at which nearly every major poet has tried his or her hand. We will trace the history of the form, from Petrarch and his 16th century translators to the present day – with special attention paid to Shakespeare, Sidney, Spenser, Donne, Milton, Wordsworth, Clare, Hopkins, Meredith, Hardy, and Berryman – noting the form's incarnations as love-note, prayer, performance, and argument. In addition to two critical papers, assignments will include regular memorization and recitation and some sonnet writing.

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

(5/15/2007)

Fall 2007 Curriculum

LIT 2217.01 Shakespeare: The Tragedies *Steven Bach*

We will read all of the major tragedies, including *Hamlet*, *King Lear*, *Romeo & Juliet*, *Macbeth*, etc. There will be short critical papers and a final exam. Students are expected to participate in discussion based on close reading of the plays. Screenings will be scheduled.

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

LIT 2281.01 William Maxwell: Writer and Editor *Annabel Davis-Goff*

William Maxwell was an editor at *The New Yorker* for forty years; he was also one of the twentieth century's great American writers. We will read two of his novels and a selection of the stories he edited. These will include work by Mavis Gallant, Shirley Hazzard, and Frank O'Connor. This course is suitable for students of all levels.

Prerequisites: None.
Credits: 2
Time: M, W 4:00pm - 5:50pm
 (This course meets the first seven weeks of the term.)

LIT 2294.01 Malamud, Bellow, and Roth: Stories *Doug Bauer*

These three writers are often linked critically, due to their shared ethnicity and their rise to literary prominence at very roughly the same time. With an extremely attentive reading of their stories, we will be able to appreciate and analyze what literary and cultural traits they share - the comedy, the keen social examinations, the irrepressible narrative energy and ambition - and also where and how each writer's individual brilliance shows itself.

Prerequisites: None.
Credits: 4
Time: T, Th 2:00pm - 3:50pm

LIT 2307.01
LIT 2307L.01
Steven Bach

**Script to Screen
Screening**

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 LIT 4475 *Advanced Screenwriting*.

Prerequisites: Imagination. A conversation with the instructor is recommended, but not necessary.
Credits: 4
Time: M, W 4:00pm - 5:50pm
Time: M 7:00pm – 9:00pm *Screening*
Note: Students must register for both sections.

LIT 2319.01
Mark Wunderlich

Reading and Writing Poetry in Form

Meaningful experimentation in poetry stems from the knowledge of the tradition of the art. In this course students will read and write poetry in a variety of verse forms gleaned from the history of English verse, including sonnets, sestinas, villanelles, pantoums, ghazals and so forth. Students will also learn to scan, write in syllabic patterns and be versed in all variety of rhyme, rhythm, prosodic impulses and poetic devices.

Prerequisites: None.
Credits: 4
Time: T 2:00pm - 5:40pm

LIT 2361.01
Annabel Davis-Goff

Literary Spy Novels

The thriller and spy novel reflects the fears, values and concerns of its time. We will read Kipling, Erskine Childers, and trace the development of British spy fiction through the first and second World Wars, to *The Untouchable*, John Banville's novel about the last of the Cambridge spies. Readings will include Conrad, Maugham, and Greene. Students will write two essays.

Prerequisites: None.
Credits: 4
Time: T, Th 2:00pm - 3:50pm

Fall 2007 Curriculum

LIT 2366.01 Twentieth Century Poetry and Poetics

Mark Wunderlich

This course will be an exploration of major works of 20th century poetry in English. Our reading list will draw heavily from early and mid-century American writers. In addition to the poems themselves, we will discuss the various movements that gave the work its context. Throughout the course, we will engage in close reading of poems and examine the major shifts in aesthetics, culture and literature these poets came to embody. Students will write critical and creative work and make in-class presentations.

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

LIT 2372.01 Nabokov

Christopher Miller

In this course we take a close look at one of the best, most innovative, most influential, most cantankerous, and most atypical of modern American writers. Nabokov is an especially challenging writer because his prose is so playful, acrobatic, learned, and allusive. Throughout the term, we will consider what it really means to understand a text, and how to read a difficult one with a view to full understanding. In other words, the course is concerned as much with close reading in general as with Nabokov, and for that reason it is recommended for (but not restricted to) freshman planning to concentrate in literature. Likely readings include *The Invitation of a Bezar*, *Lolita*, *Invitation of a Bezar*, and *Speak, Memory*.

Prerequisites: None.
Credits: 4
Time: M, W 8:30pm – 10:20pm

LIT 4250.01 Student Literary Magazine

Christopher Miller

This two-credit course is for students who want to work on *Interrobang*, Bennington's literary magazine. We will look at other literary magazines (and possibly talk with their editors, too) and cover all aspects of producing one, including solicitation and selection of submissions, graphic design, web design, publication, and promotion. Each term will culminate in the simultaneous publication of print and electronic versions of a new issue of *Interrobang*. We will also organize readings and other events in connection with the magazine.

Prerequisites: Permission of the instructor.
Credits: 2
Time: M 6:30pm – 8:20pm

LIT 4344.01 **Alt.Storytelling**
Christopher Miller

Not recommended for Luddites, this course explores the narrative potential of several new technologies, including hyperfiction, online collaboration, computer Oulipo, and text adventures. These pursuits are new enough to allow and encourage innovation, which isn't always the case with more established art forms. They are also notable for their do-it-yourself ethos: hyperfiction, for example, can be posted on the Internet – and thereby distributed worldwide – without either the expense or the stigma of self-publishing.

Course work will include numerous exercises and a final project.

Prerequisites: Sample of creative work due May 2nd, 2007 in Barn 247.
Credits: 4
Time: T 6:30pm - 10:10pm

LIT 4362.01 **Masters of Style**
Doug Bauer

This course is founded on the belief that the way to a writer's personal style and voice is through the close study, absorption, and imitation of others'. We will be reading and replicating many contemporary master stylists, from Doctorow to DeLillo to Toni Morrison to Denis Johnson to Amy Hempel, and others. In every case, we will conduct a three-part examination of the work being considered: an analysis of the intentions and themes; an oral report concerning some aspect of style; and an original piece that tries to reproduce the writer's style as closely as possible.

NB: The goal here is creative expression through close imitation. It requires students to check their own styles — and their investments in them — at the door.

Prerequisites: Permission of the instructor. (Becky Godwin)
Credits: 4
Time: W 2:00pm - 5:40pm

LIT 4498.01 **Senior Projects in Literature**
April Bernard

Seniors who are working on sustained writing projects-such as a substantial critical essay, a full-length play, a group of short stories or short plays, a novel, a collection of poems, a long poem, a longer piece of nonfiction, - will meet weekly. We will discuss relevant models and critique one another's progress.

Students not concentrating in Literature are also welcome to apply.

Prerequisites: Permission of the instructor.
Credits: 4
Time: M 8:20am - 12 noon

Fall 2007 Curriculum

LIT 4585C.01 **Honors Seminar: "Aspects of the Novel"**
Annabel Davis-Goff

E.M. Forster's *Aspects of the Novel* (1927) is a delightful slim volume that is itself of the same high literary level as the novels which Forster describes. We will read some of his own work, a selection of the books he writes about, and discuss his observations and theories.

Students will write two papers.

Prerequisites: By arrangement with the instructor.
Credits: 4
Time: F 2:00pm - 5:40pm

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.
Co-requisites: Students taking performance classes are requested to show work during the term at Music Workshop.
Credits: 0
Time: T 6:30pm - 8:00pm

MUSIC FUNDAMENTALS

MFN 2115.01 Learning to Read Music

Composer Interns

(Supervised by Allen Shawn)

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 4:00pm - 5:50pm

MFN 2129.01 Aural Skills

MFN 2129.02 Aural Skills

Composer Interns

(Supervised by Allen Shawn)

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 4:00pm - 5:50pm (section 1)
Time: T 4:00pm - 5:50pm (section 2)

Fall 2007 Curriculum

MFN 2154.01

Window for the Ear

Kitty Brazelton

How do you talk about music? How do you think about music that is new to you when you hear it for the first time? How do you learn to hear familiar music in more depth - to notice what is truly arresting and valuable in a particular performance? And what is it like to actually make music? And does understanding more about music in general, help you to respect and honor a people's belief systems - whether across the world or close by? We explore these questions while acquiring intellectual tools for listening fearlessly. In class listening sessions, students will learn to discuss the invisible: aural art. Students will learn to write about music occurring on and off campus. In a studio class setting, students will find themselves - whether they've made music before or not - collaborating in "bands" to inventively translate, hands-on, music made by musicians near and far.

Prerequisites: None.

Co-requisites: Music Workshop. Tuesday s 6:30pm – 8:00pm.

Credits: 4

Time: T, Th 2:00pm - 3:50pm

MFN 2171.01

Music Groundwork: Listening / Playing

Bruce Williamson

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

Prerequisites: None.

Credits: 4

Time: T, Th 4:00pm – 5:50pm

MUSIC COMPOSITION

MCO 2109.01

Electronic Music: Creativity and Sound

MCO 2109L.01

Lab

Randall Neal

How do you compose when any sound can be used in music? This course provides a wide-ranging exploration into strategies for sound-based composition and the digital transformation of sound. Students will create original sounds and compositions in the electronic music studio. Students are expected to complete short readings, participate in discussions, and present their creative work on a regular basis in class sessions.

Prerequisites: None, but a knowledge of software- and hardware-based systems for audio and MIDI recording is desirable.

Credits: 4

Time: M 10:10am - 12 noon

Time: M 2:00pm - 3:50pm *Lab*

(Note: Students must register for both sections.)

MCO 4120.01

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 2:00pm - 3:50pm

MCO 4377.01

Projects in E-Music: The Acousmatic Experience

Randall Neal

The term acousmatic describes a musical performance in which both performer and instrument are absent. The audience has no visual cues, all mental imagery results from the sounds alone, and access to the composer's work is mediated solely through loudspeakers controlled by a sound projectionist. Close examination of this listening environment reveals that it provides a composer with unique opportunities for exploring the listener's musical perception. Students will create original sounds and compositions in the electronic music studio. Students are expected to complete short readings, participate in discussions, and present their creative work on a regular basis in class sessions. An intermediate to advanced level tutorial.

Prerequisites: Permission of the instructor.
Credits: 2
Time: M 4:00pm - 5:50pm

Fall 2007 Curriculum

MCO 4795.01 Advanced Projects in Music Composition

Nicholas Brooke

An advanced course in writing for a professional chamber ensemble (to be announced). All students will be expected to produce one piece, of no less than 5 minutes of length, by the end of the term. Emphasis will be placed on orchestration, idiomatic instrumental writing, and elegant notation. Student works will be performed by the ensemble in February 2008.

Prerequisites: A composition course.

Credits: 2

Time: T 4:00pm - 5:50pm

MCO 4801.01 Music Composition Intensive

Kitty Brazelton

MCO 4801.02 Music Composition Intensive

Nicholas Brooke

MCO 4801.03 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.

Co-requisites: Students are requested to show work during the term at Music Workshop.

Credits: 4

Time: To be arranged (section 1)

Time: To be arranged (section 2)

Time: To be arranged (section 3)

MUSIC 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 8:20am - 12noon (5/10/2007)

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 4:00pm – 6:00pm (5/10/2007)

MUSIC HISTORY

MHI 2135.01 Traditional Music of North America
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 10:10am - 12 noon

Fall 2007 Curriculum

MHI 2155.01

American Music: How the Past Still Rings

Kitty Brazelton

We will explore the tangled and oft concealed roots of American music. Migrating Protestant sects hoarded hymns from home, soon lost to illiteracy and improvisation, then generations later, regained in the sweep of New England singing schools. Indigenous peoples who often died on contact with European disease left powerful collaborative concepts, instruments and rituals which live on today. Wealthy European colonists who'd come to seek fortunes, yearned for familiar entertainments of Baroque dance and song, and attempted the conversion of African slaves and indigenous peoples to this music culture along with Christianity. West African slaves recreated their own Yoruba rituals so captivantly that the Europeans began a process of appropriation which continues to this day. Sailors and working class Europeans brought sea chanteys and other Celtic melodies to the colonial maritime world. We will find how early this mix began to create a vital new sound so distinctly original and electrifying to European perceivers such as Dvorak at the end of the 19th century, yet dismissed, disguised and continually recast in the European image by Americans themselves. We will trace these roots and the forbidden information they yield, as far into the present as we dare.

Prerequisites: None. Music literacy strongly encouraged.
Co-requisites: 4 attendances at Music Workshop, Tuesday, 6:30pm – 8:00pm.
Credits: 4
Time: T, Th 4:00pm - 5:50pm

MHI 2228.01

Music Since 1968

Allen Shawn

In this course we focus our attention on a few of the most exciting and influential composers of the past thirty years. Works by such composers as Elliott Carter, Toru Takemitsu, Olivier Messiaen, Pierre Boulez, Alfred Schnittke, Luciano Berio, Charles Wuorinen, Frederick Rzewski, John Adams, John Harbison, Galina Ustvolskaya, Gyorgi Kurtag, Gyorgi Ligeti, Sofia Gubaidulina, Louis Andriessen, and Kaija Saariaho are listened to and discussed in class. The course is open to students from all disciplines and without prerequisites, but a high level of work is required. There are assigned readings and listening assignments. Music students are expected to write a substantial paper on one composer and to make a presentation on that composer in class. They are responsible for helping to explain the musical approaches and techniques we discuss to the non-music students. Students without a music background are also expected to write a substantial paper on a composer and to give a presentation in class, but are encouraged to draw analogies between the music we study and work in the other arts, and to place the music studied in a historical, philosophical, or scientific context.

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

MUSIC INSTRUMENTAL STUDY

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 and must attend and participate in Music Workshop in order to receive 2 credits.
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. Student will learn classical technique on the mandolin and start to develop a repertoire of classical and traditional folk pieces. Simple song sheets with chords, tablature, and standard notation, chord theory and scale work will all be used to further skills. Student 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 and must attend and participate in Music Workshop in order to receive 2 credits.
Credits: 2
Time: To be arranged

MIN 2233.01	Beginning Piano	<i>Piano Accompanying Staff</i>
MIN 2233.02	Beginning Piano	<i>Piano Accompanying Staff</i>
MIN 2233.03	Beginning Piano	<i>Piano Accompanying Staff</i>

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

Prerequisites: None.
Co-requisites: MFN 2129 *Aural Skills* or MFN 2115 *Learning to Read Music*.
Credits: 2
Time: T 4:00pm - 5:50pm (section 1)
Time: Th 10:10am - 12 noon (section 2)
Time: F 10:10am - 12 noon (section 3)

Fall 2007 Curriculum

MIN 2234.01 Piano Group

Kanako Seki

Basic keyboard skills for those with some prior piano experience.

Prerequisites: Ability to read music and permission of the instructor.
Co-requisites: Students must attend and participate in Music Workshop in order to receive 2 credits.
Credits: 2
Time: F 10:10am - 12 noon

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 for placement required. Audition Wednesday, May 2nd, 3pm - 5pm, Jennings 136.
Co-requisites: Students must attend and participate in Music Workshop in order to receive 2 credits.
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 for placement required. Please contact Suzanne Jones, x 4510, for details.
Co-requisites: Students must attend and participate in Music Workshop in order to receive 2 credits.
Credits: 2
Time: T 4:00pm - 5:50pm

MIN 2241.01 Beginning Violin and Viola

Kaori Washiyama

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: Students must arrange for instrument use per term. Students must attend and participate in Music Workshop in order to receive 2 credits.
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: Audition for placement required. Audition Tuesday, May 8th, 2pm - 4pm, Jennings 213.
Co-requisites: Students must attend and participate in Music Workshop in order to receive 2 credits.
Credits: 2
Time: F 10:10am - 12 noon

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. Students must attend and participate in Music Workshop in order to receive 2 credits.
Credits: 2
Time: To be arranged

MIN 4217.01 Bass and Electric Bass
Michael DelPrete

Beginning to advanced lessons in bass technique and appropriate theory.

Prerequisites: Audition for placement required. Please contact Suzanne Jones, x4510, for details.
Co-requisites: Students must attend and participate in Music Workshop in order to receive 2 credits.
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 for placement required. Audition Tuesday, May 8th, 2pm – 4pm, Jennings 213.
Co-requisites: Students must attend and participate in Music Workshop in order to receive 2 credits.
Credits: 2
Time: To be arranged

Fall 2007 Curriculum

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 for placement required. Audition Tuesday, May 8th, 2pm – 4pm, Jennings 213.
Co-requisites: Students must attend and participate in Music Workshop in order to receive 2 credits.
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 for placement required. Please contact Suzanne Jones, x4510, for details.
Co-requisites: Students must attend and participate in Music Workshop in order to receive 2 credits.
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: Audition for placement required. Audition Tuesday, May 8th, 2pm - 4pm, Jennings 213.
Co-requisites: Students must attend and participate in Music Workshop in order to receive 2 credits.
Credits: 2
Time: To be arranged

MIN 4235.01 Woodwind Workshop

Bruce Williamson

Study of flute and clarinet 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 for placement required. Audition Wednesday, May 2nd, 3pm - 5pm, Jennings 335A.
Co-requisites: Students must attend and participate in Music Workshop in order to receive 2 credits.
Credits: 2
Time: Th 10:10am - 12 noon

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.
Co-requisites: Students must attend and participate in Music Workshop in order to receive 2 credits.
Credits: 2
Time: To be arranged

MIN 4333.01 Piano Elizabeth Wright
MIN 4333.02 Piano Marianne Finckel
MIN 4333.03 Piano Yoshiko Sato
MIN 4333.04 Piano Kanao Seki

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 or placement session Wednesday May 9th at 4pm in Jennings 224.
Co-requisites: Students must attend and participate in Music Workshop in order to receive 2 credits.
Credits: 2
Time: To be arranged

Fall 2007 Curriculum

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. Audition for placement required. Audition Wednesday, May 2nd, 3pm - 5pm, Jennings 335A.
Credits: 2
Time: W 10:10am - 12 noon

MIN 4345.01 Violin / Viola

Kaori Washiyama

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.
Co-requisites: Students must attend and participate in Music Workshop in order to receive 2 credits.
Credits: 2
Time: To be arranged

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.
Co-requisites: Students must attend and participate in Music Workshop in order to receive 2 credits.
Credits: 2
Time: To be arranged

MUSIC PERFORMANCE

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 - 9:00pm

MPF 4215C.01 Performance Production Class: *Dido and Aeneas*, an opera by Henry Purcell

Thomas Bogdan
Terry Creach

How can an opera that has music, dance and a cast that includes a queen, handmaidens, a hero, a sorceress, witches and sailors not be fantastic? The libretto, adapted from Virgil's *Aeneid* is a tragic story of love, duty and destiny. It takes place in the North African city of Carthage, where, after the sacking of Troy, Aeneas and his sailors are cast ashore and welcomed at the court of Queen Dido. The ensuing love affair is interrupted by unearthly powers that cause Aeneas to reluctantly sail away and leave a grief stricken Dido to commit suicide. Purcell wrote *Dido and Aeneas* for adolescent girls attending a fashionable London boarding school in 1695. It is considered to be one of the greatest operas composed between the time of Monteverdi and Mozart.

Students need to be available for technical rehearsals 7:00pm-10:30 pm the week of performances, December 5,6,7.

Prerequisites: Audition to be held during the first week of the term. Students must be able to match pitch and be prepared to sing something that shows the range of their singing abilities.
Co-requisites: Dance or Drama Lab assignment
Credits: 4
Time: M, W 4:00pm – 6:00pm, plus additional evening and weekend rehearsals to be arranged.

MPF 4220.01 Ensemble Piano
Marianne Finckel
Elizabeth Wright

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 or placement session Wednesday May 9th at 4pm in Jennings 224.
Co-requisites: Instrumental study on the piano. Students must attend and participate in Music Workshop in order to receive 2 credits.
Credits: 2
Time: To be arranged

Fall 2007 Curriculum

MPF 4221.01 Traditional Music Ensemble

John Kirk

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

Prerequisites: 3-5 years of instrument playing experience.
Co-requisites: Students must attend and participate in Music Workshop in order to receive 2 credits. Student must own his or her own instrument.
Credits: 2
Time: T 9:00am - 10:00am

MPF 4230.01 Advanced Chamber Music

Elizabeth Wright

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.
Co-requisites: Students must attend and participate in Music Workshop in order to receive 2 credits.
Credits: 2
Time: To be arranged

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 for placement required. Audition Wednesday, May 2nd, 3pm - 5pm, Jennings 335A.
Co-requisites: Students must attend and participate in Music Workshop in order to receive 4 credits.
Credits: 4
Time: W 7:00pm - 10pm

MPF 4257.01 Dance and Music Landscapes: Improvisation Ensemble

Jake Meginsky (MFA student, supervised by Nicholas Brooke)

Susan Sgorbati

Dancers and musicians collaborate in the practice and performance of improvisation. We will investigate the relationship between dance/music performance and broad based principles of order, organizational pathways and modes of energy in order to build a sonic and kinetic vocabulary. Emphasis is placed on the creation of new dance/music forms, patterns and scores built from an understanding of emergent improvisation structuring principles. Students are expected to show work regularly, and formal performance opportunities are a possibility. Screenings, weekly readings, and writing assignments complement our performance practice.

Prerequisites: Work in improvisation.
Co-requisites: Dance or Drama lab assignment.
Credits: 4
Time: W 2:00pm - 5:40pm

MPF 4685C.01 Practicum: "Time and Motion Study"

Nicholas Brooke

Jenny Rohn

Twelve students will be auditioned to workshop a new work with Nick Brooke and Jenny Rohn, entitled *Time and Motion Study*. The piece explores the surreal connections between Muzak, the machine age, Wagner, and ergonomic movement. We will develop the work through experimental techniques including Viewpoints, as well as dedicated music rehearsals. Performers must be willing to sing, act, and dance. The work will be performed in the first weeks of Spring 2008 term.

Prerequisites: Audition in the first week of school. Students should bring in a song or script.
Credits: 2
Time: M 7:00pm - 10:00pm

Fall 2007 Curriculum

MUSIC SOUND DESIGN & 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 ProTools as a computer audio production tool for film and theatre. Students are encouraged to take MSR 2152 *Beginning Workshop in Recording* as a corollary to this course. Students are expected to show work during the term at Music Workshop.

Prerequisites: None.
Credits: 4
Time: Th 2:00pm - 6:00pm

MSR 4052.01 Art of Acoustic Recording

*Julie Last
Scott Lehrer*

Building on the fundamentals developed in MSE 2152 *Beginning Workshop in Recording*, 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: MSR 2152 *Beginning Workshop in Recording* or MSR 2206 *Sound Design for Media and Performance*.
Credits: 2
Time: Th 6:30pm - 8:20pm

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.
Credits: 2
Time: F 8:20am - 12 noon
 (Note: This course meets every other Friday, alternating with MSR 4362.01 Song Production)

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: MSR 4052 *The Art of Acoustic Recording* or permission of instructor.
Credits: 2
Time: F 8:20am - 12 noon
 (Note: This course meets every other Friday, alternating with MSR 4358.01 Live Sound System Design)

MUSIC THEORY

MTH 2272.01 Introduction to Jazz Theory and Improvisation
Bruce Williamson

This course will prepare beginning students for more advanced work in jazz theory and improvisation. The class will study, at an introductory level, how intervals, scales, chords, and rhythm are incorporated into the vast language of the jazz musician. Song forms studied will include the 12-bar blues, rhythm changes, and various jazz standards. Assignments/topics will include critical listening, ear training, chord and scale building, short transcriptions and performances (in class or in Music Workshop). Students will be required to bring their instruments to class to aid in the learning process.

Prerequisites: Ability to read music. Instrumental experience or knowledge of chords.
Co-requisites: MFN 2115 *Learning to Read Music* or MFN 2129 *Aural Skills*.
Credits: 2
Time: W 4:00pm - 5:50pm

Fall 2007 Curriculum

MTH 2282.01

Milford Graves

Beginning Percussion Theory and Improvisation

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.
Co-requisites: Occasional performances will be expected in Music Workshop.
Credits: 2
Time: T 2:00pm - 3:50pm

MTH 4128.01

Nicholas Brooke

Harmony

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 musics. Emphasis will be placed on creative work, and students will be asked to compose (and perform) pieces in a variety of harmonies. Ear-training will help internalize these concepts along with four-part chorale harmonizations.

Prerequisites: Ability to read music, fundamentals. Permission of the instructor.
Credits: 4
Time: M, W 4:00pm - 5:50pm (4/30/2007)

MTH 4258.01

Kitty Brazelton

Towards a Theory of Rock

Students in this course will collaborate with instructor to generate a set of grammatical "rules" for various rock genres. To do this, we will review existing theories and grammars of Western classical and other musics. We will investigate existing scholarly studies of rock. After that, much of the course will be student-directed with a strong orientation on individual research. Students will be asked to "test" theories through performance. The course will culminate in scholarly papers on research findings.

Prerequisites: Music literacy, one course in tonal harmony, transcription ability and fluency on one instrument.
Co-requisites: Attendance and participation in Music Workshop
Credits: 4
Time: W 8:20am – 12 noon

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.

Prerequisites:	MTH 2282 <i>Beginning Percussion Theory & Improvisation</i> or permission of the instructor.
Co-requisites:	Regular appearances by this ensemble will be expected in Music Workshop.
Credits:	4
Time:	T 7:30pm - 11:10pm

Fall 2007 Curriculum

MUSIC VOICE

MVO 4301.01	Intermediate Voice	<i>Thomas Bogdan</i>
MVO 4301.02	Intermediate Voice	<i>Thomas Bogdan</i>
MVO 4301.03	Intermediate Voice	<i>Rachel Rosales</i>
MVO 4301.04	Intermediate Voice	<i>Rachel Rosales</i>

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

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. Auditions Tuesday, May 8, 1pm - 2pm in Jennings 218.	
Co-requisites:	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.	
Credits:	2	
Time:	T 10:10am - 12 noon	(section 1)
Time:	Th 10:10am - 12 noon	(section 2)
Time:	T 10:10am - 12 noon	(section 3)
Time:	W 2:00pm - 3:50pm	(section 4)

MVO 4401.01	Advanced Voice	<i>Thomas Bogdan</i>
MVO 4401.02	Advanced Voice	<i>Rachel Rosales</i>

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 experience and/or study, some music literacy. Auditions Tuesday, May 8, 1pm - 2pm in Jennings 218.	
Co-requisites:	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.	
Credits:	2	
Time:	To be arranged	

MVO 4402.01 Advanced Voice Intensive

Music Faculty

Advanced vocalists who study voice intensively as part of a Music concentration may be eligible for an additional 2 credits subject to the approval and recommendation of the Music Voice faculty.

Prerequisites: Previous voice study, music concentration; subject to Voice faculty approval.

Co-requisites: MVO 4401 *Advanced Voice*.

Credits: 2

Time: To be arranged

RELATED COURSES

ANT 2205.01

Peoples, Cultures, and Technologies

Janice Stockard

CS 4347.01

Code Critique

Joe Holt

DA 2101.01

Introduction to Digital Arts

Robert Ransick

DAN 4366.01

Artist's Portfolio

Dana Reitz

DEM 2212.01

The Journey IV: The 1640s

Eileen Scully

DRA 2154.01

History of Theater II: Modern Drama

Kathleen Dimmick

DRA 2170.01

The Actor's Instrument

Dina Janis

DRA 2170.02

The Actor's Instrument

Jenny Rohn

LIT 2161.01

Walt Whitman and Emily Dickinson

Mark Wunderlich

Fall 2007 Curriculum

LIT 2366.01

Twentieth Century Poetry and Poetics

Mark Wunderlich

LIT 2294.01

Malamud, Bellow, and Roth: Stories

Doug Bauer

LIT 4344.01

Alt.Storytelling

Joe Holt

Christopher Miller

PSY 4226.01

Psychology of Creativity: Making & Using Metaphors

David Anderegg

PSY 4205.01

SHHH! The Social Construction of Silence

Ronald Cohen

SCIENCE AND MATHEMATICS

BIOLOGY

BIO 2106.01 Evolution in America

Elizabeth Sherman

Evolution is the most powerful theory in all of biology. The details of the mechanisms by which evolution works continue to be investigated demonstrating again and again, the scientific robustness of evolution. Nevertheless, various polls have reported that roughly half of Americans do not think that evolution accounts for the existence of human beings. In this class we will examine the details of the science of evolution and then go on to explore why it appears to be so problematic for so many. Why is evolution attacked by people from a variety of political inclinations? And finally, what are the consequences of the ignorance of evolution.

Prerequisites: None.
Credits: 4
Time: T, F 8:10am - 10:00am

BIO 2109.01 Forests: An Introduction to Ecology and Evolution
BIO 2109L.01 Lab

Kerry Woods

Ecology and evolution address organisms in habitat and function of natural systems. We will use the forest ecosystems that dominate Bennington's landscape to develop tools applicable in the study of any ecosystem. How has evolution shaped the architectures of our native trees? How have these systems responded to a history of glaciation, climate change, fire, wind, and human clearance? Do herbivores and carnivores shape the plant community or vice versa? Are our forests "sinks" or "sources" of greenhouse gases? Is Lyme Disease caused by ticks, deer, mice, oak trees, bacteria, passenger pigeons, gypsy moths, or suburbanization (or all of the above)? For anyone interested in how natural systems - plants and animals - work and thoughtful observation of nature; no prerequisites. The class is appropriate as preparation for more advanced work in biology. Students will work with quantitative data. Lab includes field-work. There will be at least one weekend field-trip.

Prerequisites: None.
Credits: 4
Time: M 2:00pm - 3:50pm
Time: Th 2:00pm - 6:00pm *Lab*
Note: Students must register for both sections.

BIO 2111.01 Introduction to Cell Biology
BIO 2111L.01 Lab

Amie McClellan

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: T, F 10:10am - 12 noon
Time: W 8:00am - 12 noon *Lab*
Note: Students must register for both sections.

Fall 2007 Curriculum

BIO 2207.01

Desert Ecology and Natural History

Kerry Woods

THIS COURSE WILL BE TAUGHT DURING FWT 2008

This course will combine field study of desert and mountain ecosystems with an intensive field-biology research practicum over three weeks in the Sonoran desert of the southwestern U.S. We will also explore aspects of the history of native people of the desert and environmental challenges unique to the desert southwest. The Sonoran desert is the site of important research in biogeography and ecology; its biota displays intricate adaptive mechanisms; it confronts urgent conservation issues. We will work in world-class natural areas and research sites (Organ Pipe Cactus National Monument, Santa Rita Experimental Range, Santa Catalina Mts.), visit groundbreaking museums (Arizona-Sonora Desert Museum, Heard Museum of Native Cultures and Art) and archeological sites, and meet with local researchers and managers. Course work will include intensive natural history exploration, design and execution of independent research projects, and readings and discussion about desert ecology and regional environmental issues.

Enrollment is limited and students with prior work in biology or environmental science/studies will have first preference. This will be a "full-time" class; student will be involved in the work of the class (both group and individual activities) for approximately 40 hours per week. Housing will be a mix of bunkhouse-type arrangements and camping, and all participants must contribute to the necessities of living and working at close quarters (cooking, cleaning, etc., and maintenance of a positive, civil culture).

Prerequisites: None
Credits: 4
Time: FWT 2008

BIO 2210.01

Mutants: Genetic Variation and Human Development

Amie McClellan

Why do humans have precisely five fingers and toes? How does a bone know to stop growing when it reaches the appropriate length? What controls our gender? While the human genome successfully encodes the information required to produce a "normal" human being, genetic variation dictates the subtle and not so subtle differences that make us each a unique individual. "Mutant" humans throughout history have provided insights into how genetics underlie development by showing us what can happen when the delicate balance of genes and their proper expression is perturbed. This course will focus on the history and the science behind some of the more pronounced human "mutants" including conjoined twins, dwarfism and gigantism, and progeria (rapid aging), to name a few.

Prerequisites: None.
Credits: 4
Time: T, F 2:00pm - 3:50pm

BIO 4201.01 Comparative Animal Physiology
BIO 4201L.01 Lab
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 10:10am - 12 noon
Time: W 8:00am - 12 noon *Lab*
Note: Students must register for both sections.

BIO 4317.01 Biogeography, Paleoecology, and Human Origins
Kerry Woods

An exploration of ecological and evolutionary patterns in broad spatial and temporal perspective. Questions concern the ranges and distributions of organisms, spatial patterns in diversity and other ecosystem characteristics, response of biological systems to grand climatic (glaciation, greenhouse effect) and geological change (plate tectonics, meteorites), and the great trends and patterns in evolutionary development. We will examine hypotheses explaining repeated episodes of mass extinction followed by adaptive radiation; special properties of islands; techniques for reconstructing evolutionary relationships among organisms; and how all this relates to conservation policy and management. Finally, we'll focus particularly on how all this bears on the emergence and history of our own lineage. We will act as both theorists and explorers, assessing the potential for rigorous, hypothesis-testing address of biogeographical questions, while becoming acquainted with the grand history and vast richness of the biological world.

Prerequisites: Prior work in biology, especially ecology or evolution, or permission of the instructor.
Credits: 4
Time: M, Th 8:10am - 10:00am

Fall 2007 Curriculum

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.

Evaluation procedure: Weekly reading and review assignments, class participation, independent research project paper and presentation.

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

CHE 2211.01 Chemistry 1: Chemical Principles CHE 2211L.01 Lab

John Bullock

This is a first course of a four-course sequence covering General and Organic Chemistry. Topics to be covered include atomic theory, stoichiometry, types of chemical reactions, thermodynamics (including the concepts of enthalpy, entropy and free energy) and an introduction to equilibrium.

Prerequisites: None.
Credits: 4
Time: T, F 8:10am - 10:00am
Time: M 2:00pm - 6:00pm *Lab*
Note: Students must register for both sections.

CHE 4213.01 Chemistry 3: Organic Reactions and Mechanisms CHE 4213L.01 Lab

Janet Foley

This course will continue the study of organic reaction started in Chemistry 2: Organic Structure and Bonding. Elimination and addition reactions will be covered as well as reactions involving biologically relevant carbonyl compounds. Students will read papers from the primary literature and have review assignments, exams and class presentations.

Prerequisites: CHE 4212 *Chemistry 2: Organic Structure and Bonding.*
Credits: 4
Time: T, F 8:10am - 10:00am
Time: Th 2:00pm - 6:00pm *Lab*
Note: Students must register for both sections.

COMPUTER SCIENCE

CS 4347.01

Code Critique

Joe Holt

In this two-credit course you'll have a chance to workshop software that you're developing. The software may be a project from another class and/or something that you're developing on your own. Classroom time will be spent walking through code in a group discussion format. This will often lead to lessons about core Computer Science concepts and practices, with an emphasis on principle algorithms and data structures. You'll discover better ways to do what you're trying to do and you'll come away a much better programmer. You will need to bring code to critique every week. Intermediate programming experience required, most programming languages and environments (including microcontrollers) are acceptable.

Prerequisites: Intermediate programming experience required, most programming languages are acceptable.
Credits: 2
Time: W 10:10am - 12 noon

CS 4376.01

The Augmented Library: A Site-Specific Installation

Joe Holt

Robert Ransick

The Crossett Library is the site for this year-long creative exploration into how technology can enhance, augment, or change the dynamics of interacting with the architecture, information and occupants of the space. During the term we will critically investigate current library usage and explore scenarios that draw upon or are inspired by RFID, touch screens, ambient informatics, social networking, location awareness, open source, data mining, mixed reality and others. You do not need to be an artist, computer programmer or technologist to meaningfully participate in this course. Students who possess skills and knowledge from the following discipline areas are especially encouraged to participate: Digital Arts, Computing, Psychology, Architecture, Anthropology.

This Mellon Foundation funded course is a collaboration among faculty, staff, and students. Research and work will lead towards the creation of new and innovative library experiences. Part 2 will take place during the Spring 2008 term. Students interested in being a part of the technology team should also register for Joe Holt's *Code Critique* (CS 4347). The course includes participation from several faculty and staff including, but not limited to, Oceana Wilson, Joe Holt, and Bang Geul Han.

Prerequisites: Permission of the instructor.
Credits: 4
Time: W 2:00pm - 6:00pm

Fall 2007 Curriculum

MATHEMATICS

MAT 2112.01

Why Math? What Math?

Jason Zimba

Should everybody know a little math? Should everybody know a lot? Should everybody know more than they do? Should you know more than you do? What for?

What should a degree from Bennington mean about a person's comfort with quantitative methods - and why do we care anyway? What would we teach if we wanted our College to graduate students year after year who could go out into the world and make a real impact on problems of importance - social problems, problems of health and well-being, problems of war and genocide? If math could support us in this goal - and it remains to be seen if it can - how should it do so? How should we organize ourselves as a College to allow it to happen?

This is a very unusual way of talking about math, its uses, and its promise. We aren't looking to mathematicians to tell us what math is and why we should learn it. We aren't looking to politicians to tell us that we should be learning more science and math so that America can remain competitive with India and China. We are asking what math offers us for our own purposes, and how we can best go about getting it.

Our primary goal is to engage with the questions listed above and try to answer them. To anchor our discussion and keep us focused on outcomes, we shall consider ourselves provisionally to be working towards a preliminary design for a first-year math program at Bennington College. In the process of figuring out how to do this, we may well decide to do something else entirely. Additional outcomes may include an outline for a proposal to external funders for support of the program.

Students, faculty, staff, and administration will all work together on this project.

Prerequisites: None.

Credits: 4

Time: M, Th 4:00pm – 5:50pm

(05/29/2007)

MAT 2184.01

Geometry: Euclid, Infinity, and Warped Space

Andrew McIntyre

The Greeks refined the Egyptian knowledge of surveying into a profound study of the nature of space, largely recorded in Euclid's *Elements*. Infinity was introduced into geometry starting in the renaissance, motivated by perspective in painting. The possibility of non-Euclidean, or curved, geometry was explored in the nineteenth century, leading to a better understanding of the relation between mathematical reasoning, empirical knowledge, and truth. In the twentieth century, Einstein's general relativity showed that the geometry of our physical world is indeed curved. We will study the mathematics itself, starting with the *Elements*, as well as the interactions with philosophy and culture.

There are no prerequisites; in particular, we will not assume any high school geometry, and there will be no algebra at all. We will nevertheless be doing some serious mathematics. The class will be organized to accommodate complete mathophobes and senior math specialists alike.

Prerequisites: None.

Credits: 4

Time: M, Th 10:10am - 12 noon

MAT 2202.01 Calculus I

Andrew McIntyre

Calculus is a key tool in the analysis of dynamics and change. We will approach the subject differently from the standard course, using the classical method of differentials (infinitesimal changes), and touching on traditionally “advanced” topics such as differential equations and Taylor series. The emphasis will be on ideas, both theoretical and applicable, rather than calculations. This is an introductory course. Some facility with high school algebra will be needed. The algebra will be reviewed as necessary, so if you are uncomfortable with algebra, the course will be manageable as long as you can spend the extra time to review. No knowledge of logarithms or trigonometry will be assumed; we'll give an alternate presentation of these topics, based on calculus. Since we will cover some topics that are traditionally Calculus II or III, the course may also be of interest to intermediate level students who have already taken some calculus.

Prerequisites: None.
Credits: 4
Time: T, F 2:00pm - 3:50pm

Fall 2007 Curriculum

PHYSICS

PHY 2235.01 Physics I: Forces and Motion
PHY 2235L.01 Lab

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 10:10am - 12 noon
Time: W 2:00pm - 3:50pm *Lab*
Note: Students must register for both sections.

RELATED COURSES

PHO 4245.01
Developing a Color Aesthetic
Liz Deschenes

PSY 2204.01
Normality and Abnormality
David Anderegg

SOCIAL SCIENCES

ANTHROPOLOGY

ANT 2205.01 Peoples, Cultures, and Technologies

Janice Stockard

What are the relationships between people, their environment, and the technologies they develop? How does technological change affect social relationships and gender hierarchies? In this entry-level anthropology course, students are introduced to the theory and practice that define anthropology as a field and that shape its distinctive perspective on culture and society. Several cultures provide the focus for an in-depth analysis of technology and technological change in hunting and gathering, horticultural, pastoral, agrarian, industrial (and post-industrial) societies. How has the introduction of plows, steel axes, saddles, steam engines, tractors and computers affected family and gender relationships? For each cultural case, special emphasis is given to the division of labor within the family and the use of different technologies by different gender.

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

ANT 4156.01 One Child Nation: The Contemporary Chinese Family

Janice Stockard

In this course, anthropological approaches to the study of family are introduced through a focus on Chinese families in both the contemporary and historical eras. Family and marriage practices and state family policy in the People's Republic of China will be examined in relationship to other aspects of contemporary culture and society. These include economy and politics, gender and kinship, ethnicity and marriage. Class readings and discussions will focus on both traditional and contemporary Chinese families, highlighting change and continuity since the establishment of the People's Republic. The consequences of China's one-child family policy will be considered in the light of historical cultural continuities. This course also focuses on family and marriage practices among China's minority peoples.

Prerequisites: Previous work in anthropology or other social sciences.
Credits: 4
Time: T, F 2:00pm - 3:50pm

HISTORY

HIS 2212.01 The Journey IV: The 1640s

Eileen Scully

Students in this course are a self-selected group who sign on to travel the world in the 1640s. Journey (IV) provides students with the opportunity to experience this decade, drawing connections across both space and time-from the beheading of Charles I in England, to the fall of the Ming dynasty to Manchu invaders. Students have three weeks from the start of the course to create an historically grounded persona with a credible pretext for travel, surrounded by a host of friends and acquaintances who are prepared to receive weekly, highly informative missives. We will begin and end at a central designated location, leaving students in their individual historical persona to determine how to spend the intervening 10 years.

Prerequisites: None.
Credits: 4
Time: M, Th 8:30pm - 10:20pm

Fall 2007 Curriculum

PHI 2139.01 Ancient Greek Philosophy *Karen Gover*

"The safest general characterization of the European philosophical tradition is that it consists of a series of footnotes to Plato"--Alfred North Whitehead. Whether we agree with Whitehead's assessment or not, we can safely say that ancient Greek philosophy is important for a number of reasons. Not only does it stand at the beginning of the Western philosophical tradition, but the philosophical questions and answers of the Greeks continue to speak to us in the 21st century. We will read the Pre-Socratics, Plato, Aristotle, Stoics, and Epicureans.

Prerequisites: None.
Credits: 4
Time: T, F 2:00pm - 3:50pm

PHI 4227.01 Philosophy and Literature *Karen Gover*

When does philosophy become poetry, and vice versa? What does it mean to interpret a text, and what justifies any given "reading" of a text? We will examine philosophical themes in literary texts, literary aspects of philosophical texts, and the difference between literature and philosophy. We will also study philosophies of literature and literary interpretation. Possible authors include: Sophocles, Plato, Aristotle, Kierkegaard, Nietzsche, Freud, Heidegger, Kafka, Benjamin, Camus, Sartre, Lacan, Derrida, Eco, Ricoeur, Delillo, Pynchon.

Prerequisites: Previous work in philosophy or literature.
Credits: 4
Time: M, Th 10:10am - 12 noon

PHI 4237.01 Justice: Problems of Theory and Practice *Paul Voice*

This course examines recent philosophical debates concerning the nature and requirements of social justice and raises questions concerning the practical application of these theories. In the first part of the course students will read contemporary theories of political and distributive justice and in the second part focus on problems of global justice, environmental justice and just war theory.

Prerequisites: At least one class in philosophy, or the social sciences or the democracy project.
Credits: 4
Time: Th 2:00pm - 5:40pm

PHI 4253.01 **Advanced Aesthetics** *Karen Gover*

Building upon the ideas covered in introductory *Aesthetics*, we will use this course as an opportunity to focus on certain ideas and texts in the philosophy of art in greater detail. Students will also have the opportunity to design and carry out individual research projects in a seminar setting. The first half of the course will consist of readings chosen primarily by the instructor, and the second half will be structured around the presentation of ongoing research and critical feedback by students.

Prerequisites: PHI 2253 *Aesthetics*
Credits: 4
Time: M 2:00pm - 5:40pm

POLITICAL ECONOMY

PEC 2249.01 Towards Collective Security

Geoffrey Pigman

What is security? Who benefits from security? How do governments, firms, and other civil society organizations cooperate to provide for their security? The course explores the political economy of alliances for security and defense. We shall examine some historical examples of defensive alliances (the Holy Alliance, the Concert of Europe) and investigate the implications of a transition from defensive alliance to collective security. When did the League of Nations fail as a collective security organization? Has the UN succeeded? In particular, we shall study the case of NATO as a defensive alliance and the prospects for its transformation into a collective security body in the contemporary period.

Prerequisites: None.
Credits: 4
Time: T 2:00pm - 5:40pm

PEC 2261.01 State, Market, and Society

Geoffrey Pigman

The coalescence of individuals into civil society, the emergence of states and other organs of governance, and the evolution of markets and other structures through which we regulate the distribution of goods and services and provide for our needs and wants all have been crucial determinants of how we live our lives. Hence developing an understanding of the basic relationships between states, markets, individuals and the civil societies in which they function is an essential basis for understanding international relations, international political economy, and conflict resolution. How do individuals organize to provide for their wants and needs? Do economic relationships define society? What is the role of the state in structuring and regulating markets? What should it be? Is there a natural progression of stages of economic development in a society? What is the relationship between social class, politics, and managing the economy? How is the identity of individuals, societies, and states constituted? What is the relationship between identity and markets? The course will survey major theoretical approaches from classical political economy (Adam Smith, Ricardo, List, Marx, Lenin) to 20th century critics of market society (Gramsci, Polanyi), neorealism (Gilpin), neoliberalism (Krasner), structuralism (Wallerstein, Strange), post-positivism (Harvey, Steve Smith) and social constructivism.

Prerequisites: None
Credits: 4
Time: M, W 4:00pm - 5:50pm

Fall 2007 Curriculum

POLITICS & INTERNATIONAL RELATIONS

POL 2205.01 Politics and Society

Mansour Farhang

This course is designed to examine the nature and functions of politics in the contemporary world. It emphasizes the individual and group pursuit of freedom, security, economic interests and value preferences in order to provide a range of analytic and normative perspectives on the concepts of authority, legitimacy, identity, pluralism, collectivism, rights and common good. It 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. The approach is comparative and the required readings discuss concepts and theories as well as the perennial and current issues of political life. We will review and analyze the readings while exploring the question of how individuals and groups react to the political controversies and challenges of their times. In our weekly discussion of the topics as described in the course outline, students should feel free to raise any appropriate question so long as the assigned readings remain the common referent of our conversation.

Prerequisites: None.
Credits: 4
Time: M, Th 4:00pm - 5:50pm

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 nation-state system is faced with such threats as nuclear-arms proliferation, environmental degradation, terrorism, disruptive consequences of globalization, increasing economic inequities, vital resource depletion and ethno/religious conflicts. This course explores the ways in which the United States perceives and responds to these unfolding challenges. It is assumed that America's decisions in the foreign policy arena have significant impact on how other countries respond to global threats, challenges and opportunities. 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: Two social science or literature courses.
Credits: 4
Time: M, Th 2:00pm - 3:50pm

PSYCHOLOGY

PSY 2204.01 Normality and Abnormality

David Anderegg

This course is an examination of the idea of normality as a central organizing principle in psychology. We begin with an effort to define normality and/or psychological health, and then move on to examine the limits or borders of normality. The course examines the value-laden, historically determined, and political nature of psychological normality. Topics discussed include: psychoanalytic contributions to the study of psychopathology (Freud and Erikson); normality and creativity; contemporary psychiatry; and the politics of mental illness.

Students write one medium-length paper on issues raised in the course and participate in one small-scale research effort related to course topics.

Prerequisites: None.
Credits: 4
Time: M, W 8:10am - 10:00am

PSY 2205.01 Social Psychology

Ronald Cohen

An examination of various psychological and sociological perspectives on the person, social interaction, social structure, and the relationships among them. Attention will focus on issues such as 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 which discusses data they have collected.

The class meets for two 110-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 discussions and the four required papers for the course.

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

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 2:00pm - 3:50pm

Fall 2007 Curriculum

PSY 4226.01

Psychology of Creativity: Making & Using Metaphors

David Anderegg

This course will address two large areas in the psychology of creativity: (1) special creativity, that is, the study of creative persons and the specific characteristics of high-level creative thinkers. We will look at how creativity is measured, what personal characteristics or life circumstances seem to foster creative achievement, and the contributions of history in making decisions about who is "creative" and who is not. (2) general creativity, or the ordinary experience of creativity in everyday life. We will look at metaphoric and figurative language, how it is used and understood, and other experiences of "normal" creative leaps made by all human thinkers.

Prerequisites: Two courses in psychology, preferably PSY 2204 *Normality and Abnormality* and one other, and permission of instructor.

Credits: 4

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

PSY 4271.01

Trust and Distrust

Ronald Cohen

What does it mean to say that one person trusts another? Or that a person is trustworthy? Or untrustworthy, for that matter? What sense might it make to say that ethnic or racial groups trust or distrust each other, or that nation states do? What are the factors that lead one actor to (dis)trust another? What are the consequences of (dis)trusting another actor?

These questions are central to an understanding of social life, and in the last twenty years psychologists, sociologists, and scholars in political studies have addressed these and similar issues. Some of this work is theoretical, some empirical, and some, the best, an attempt to integrate the two.

We will read a good deal of this work, as well as some earlier work, and bring it to bear on the questions above from a social psychological perspective. Among the texts likely to be included are: Erikson, *Childhood and Society*; Ben-Yehuda, *Trust and Betrayal*; Cook, Hardin, & Levi, *Cooperation Without Trust?*; Hardin, *Distrust*; Neese, *Evolution and the Capacity for Commitment*; Gambetta & Hamill, *Streetwise: How Taxi Drivers Establish Customer's Trustworthiness*.

This will be an interesting course and a challenging one. Trust me.

Prerequisites: One year of work in social science and permission of the instructor.

Credits: 4

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

VISUAL ARTS

ARCHITECTURE

ARC 2101.01 Architecture I - Elements

Donald Sherefkin

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.

The lab class ARC 2104 *Architectural Graphics* is a required component.

Prerequisites: None.
Co-requisites: ARC 2104 *Architectural Graphics*.
Credits: 4
Time: T 10:10am - 12 noon, T 2:00pm - 3:50pm

ARC 2104.01 Architectural Graphics

Donald Sherefkin

Compass, triangle, straightedge and ruler are used to construct geometric figures and three-dimensional form through multi-view conventions and axonometric projections.

Weekly workshops and drawing assignments are required. The emphasis in all exercises is on the use of measured drawing as a creative process.

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

ARC 4163.01 Digital Space

Donald Sherefkin

This class will use architectural drawing programs to create spatial compositions, including lighting, colors, and materials.

Prerequisites: Prior work in Architecture or permission of the instructor.
Credits: 2
Time: F 8:20am – 10:00am

Fall 2007 Curriculum

ARC 4273.01 Urban Interventions

Donald Sherefkin

Through frequent field trips to a nearby city, we will conduct an analysis of urban conditions, with a focus on the spaces between buildings. Controlled, rational strategies will be attempted, as well as the serendipitous and emotional.

Employing maps, photography and extensive on-site sketching, we will make detailed studies of existing conditions in a variety of urban spaces. These materials will be brought back to the studio where we will construct analytical models and drawings. These will then be used to propose new studio-based projects for urban interventions.

Prerequisites: Prior work in Architecture or permission of the instructor.
Credits: 4
Time: F 2:00pm - 5:40pm

ARC 4308.01 Drawing Class on the Bay of Naples

Donald Sherefkin

THIS COURSE WILL BE TAUGHT DURING FWT 2008

Dan Hofstadter and Donald Sherefkin will be offering a three-week intensive in Sorrento, Italy for January 2008. This class will engage in on-site drawings at a range of architecturally and historically significant locations, including Pompeii, Naples, Paestum, Capri and Amalfi. Donald will be guiding the drawing assignments and workshops, while Dan will provide the art historical dimension to the experience. We will be able to accommodate up to 10 students in this course.

There will be additional expenses associated with this course to cover food, housing and transportation.

This is a 4-credit class. Students will be allowed to carry 12 credits in the Spring term. Participants will be required to arrange an abbreviated 3-4 week FWT.

Prerequisites: Permission of the instructor.
Credits: 4
Time: FWT 2008

CERAMICS

CER 2102.01 Hand Building Ceramics
CER 2102L.01 Lab

Yoko Inoue

Exploring the unique, material nature of clay as a medium for visual expression will be the focus of this course. All ceramic forms, whether sculptural or utilitarian require 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: First-year students or permission of instructor.
Credits: 4
Time: Th 8:30am – 12 noon
Time: W 6:30pm – 8:00pm *Lab*
Note: Students must register for both sections.

CER 2217.01 Throwing: A Perspective in Practice
CER 2217L.01 Lab

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: W 8:20am – 12 noon
Time: M 6:30pm - 8:00pm *Lab*
Note: Students must register for both sections.

Fall 2007 Curriculum

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 2:00pm - 5:40pm

CER 4319.01

The Grand Vessel

Barry Bartlett

In this class we will investigate the history of vessels made to impress, to awe, and to celebrate the technical as well as the symbolic meaning of culture in different countries. Large and small in scale, these vessels have been made for millenniums to be used in tombs, in palaces, and in industrial expositions as well as in private homes. These vessels often go to unimagined technical levels, impressing even the most jaded viewer. Students will complete written and visual research into these works culminating in a presentation. Along with this research each student will create a body of work in ceramics representing their own version of the Grand Vessel. Some books will be required to be purchased as text for this course.

Prerequisites: Sophomores and juniors with a minimum of two terms of ceramics or permission of instructor.
Credits: 4
Time: M 2:00pm - 5:40pm

CER 4385.01

Advanced Ceramic Projects

Yoko Inoue

The process of making artwork will be the major focus of the class. This studio class is designed to support the development of the creative process in ceramics with an understanding lending itself to all forms of art making. Projects will be conceptually based requiring investigation on an individual level. Issues to be raised in this class will include functional and sculptural forms relating to the history of ceramic objects. There will be emphasis on the artist as one participating in a larger cultural context.

Each student will be required to give a presentation on issues of interest to them in the arts and its relationship to their own work in development during this class.

Senior students will also complete written statement about their work and a slide portfolio of finished pieces.

Prerequisites:

A minimum of three terms of ceramics and permission of the instructor.

Credits:

4

Time:

W 2:00pm – 5:40pm

Fall 2007 Curriculum

DIGITAL ARTS

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 screen-based 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: Th 8:20am – 12 noon

DA 4249.01 The Interactive Object

Robert Ransick

John Umplett

This physical computing and sculpture course introduces students to basic electronics and programming a microcontroller, a single-chip computer the size of a postage stamp, to read sensors or control mechanics placed in physical objects or the environment. In tandem, students learn basic metalworking and building techniques such as using a metal lathe for turning shafts and fitting precise units together for a smooth seamless action. There will also be an introduction to tapping & die, shaping metals/plastics and finishing. Assignments are designed to provide students with basic skills that can be applied to creative projects. Through readings, discussions, individual and collaborative assignments, students are expected to develop an articulate, theoretical basis for conceiving their creative projects and discussing works presented in class.

Prerequisites: Permission of the instructor.
Credits: 4
Time: T 2:00pm - 6:00pm

DA 4376.01
Robert Ransick
Joe Holt

The Augmented Library: A Site-Specific Installation

The Crossett Library is the site for this year-long creative exploration into how technology can enhance, augment, or change the dynamics of interacting with the architecture, information and occupants of the space. During the term we will critically investigate current library usage and explore scenarios that draw upon or are inspired by RFID, touch screens, ambient informatics, social networking, location awareness, open source, data mining, mixed reality and others. You do not need to be an artist, computer programmer or technologist to meaningfully participate in this course. Students who possess skills and knowledge from the following discipline areas are especially encouraged to participate: Digital Arts, Computing, Psychology, Architecture, Anthropology.

This Mellon Foundation funded course is a collaboration among faculty, staff, and students. Research and work will lead towards the creation of new and innovative library experiences. Part 2 will take place during the Spring 2008 term. Students interested in being a part of the technology team should also register for Joe Holt's *Code Critique* (CS 4347). The course includes participation from several faculty and staff including, but not limited to, Oceana Wilson, Joe Holt, and Bang Geul Han.

Prerequisites: Permission of the instructor.
Credits: 4
Time: W 2:00pm - 6:00pm

Fall 2007 Curriculum

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: Th 8:00am - 12 noon

DRW 4246.01 The Language of Drawing: Investigating Abstraction

Mary Lum

Drawing is inherently a process of abstracting the world. How do we make use of myriad forms, concepts, and materials to make meaningful images? How does a practitioner "use" drawing to express ideas? What does it mean to work "through" an idea? In this course we look carefully at systems and structures, as well as modes of thinking in the real world. We closely examine drawings and drawing processes from the Modern and Contemporary periods, in order to glean knowledge of these histories and awareness of the abstract nature of all drawing. We make a lot of drawings of all kinds. The emphasis of the course is the improvement of individual drawing voices and skills through an increased understanding of the abstract language of drawing. Students complete work weekly. Class time is used for drawing, discussion, critique, presentations and demonstrations of materials. Although assignments are given, it is the objective of this class to provide the skills necessary for students to confidently pursue self-designed projects. A high degree of motivation is expected.

Prerequisites: One previous class in drawing or painting at Bennington and permission of the instructor.
Credits: 4
Time: T 2:00pm - 6:00pm

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 and permission of the instructor.
Credits: 4
Time: W 2:00pm - 6:00pm

DRW 4308.01 **Drawing Class on the Bay of Naples**
Dan Hofstadter
Donald Sherefkin

THIS COURSE WILL BE TAUGHT DURING FWT 2008

Dan Hofstadter and Donald Sherefkin will be offering a three-week intensive in Sorrento, Italy for January 2008. This class will engage in on-site drawings at a range of architecturally and historically significant locations, including Pompeii, Naples, Paestum, Capri and Amalfi. Donald will be guiding the drawing assignments and workshops, while Dan will provide the art historical dimension to the experience. We will be able to accommodate up to 10 students in this course.

There will be additional expenses associated with this course to cover food, housing and transportation.

This is a 4-credit class. Students may be allowed to carry 12 credits in the Spring term. Participants will be required to arrange an abbreviated 3-4 week FWT.

Prerequisites: Permission of the instructor.
Credits: 4
Time: FWT 2008

FILM AND VIDEO

FV 2226.01 **The Moving Image Workshop**
James Saldana

Fooled by f-stops? Baffled by white balance? This course is designed for emerging video students who want to become technically proficient and creatively adept at using digital cameras, sound recording and basic editing strategies. Through lectures, demonstrations, screenings, field exercises and critiques, the class deals with image and sound quality, composition, POV, camera moves and basic visual storytelling techniques. The course will also include basic editing theory, cinematic language and your responsibilities as a creative editor. This class is appropriate for students interested in video and animation.

Prerequisites: None.
Credits: 2
Time: M, Th 2:00pm – 3:50pm
(This course meets the first seven weeks of the term.)

FV 4229.01 **The Experimental Narrative**
FV 4229L.01 **Screening**
Laura Parnes

This is an Intermediate course that will explore experimental 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 be required to make a series of videos that investigate alternative autobiography, experimental narrative and independent film and video. Screenings and reading assignments will inform students' approaches to the assignments.

Prerequisites: FV 2101 Introduction to Video or permission of the instructor
Credits: 4
Time: W 2:00pm – 6:00pm
Time: Th 7:00pm - 9:00pm *Screening*
Note: Students must register for both sections.

Fall 2007 Curriculum

FV 4301.01
FV 4301L.01
Laura Parnes

Advanced Video
Screening

This is an advanced course for self-directed students working on complex video projects. Workshops, readings and screenings will complement critiques. Students will determine goals with guidance from the instructor and be judged based on their completion.

Prerequisites: FV 2101 *Introduction to Video* and permission of the instructor.
Credits: 4
Time: W 8:00am – 12 noon
W 7:00pm – 9:00pm *Screening*
Note: Students must register for both sections.

MEDIA ARTS

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 7:00 - 9:00pm

MA 4025.01 Puppets and Animation 1

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 MA 2137 *History of Animation* in conjunction with this class.

Prerequisites: Prior work in visual arts or drama, and basic computer literacy.
Co-requisites: DRA 2137 *History of Animation* (M 7:00pm – 9:00pm).
Credits: 4
Time: M 8:00am - 12 noon

MA 4325.01 Animation / Design 2

Sue Rees

The course will be for sustained work on animation or set design, and will focus on a variety of software programs used to create animations, including, but not limited to, After Effects, Motion, Painter, Shake, and FCP. Students will create animations through a series of exercises that use a mixture of techniques, followed by a longer animation project. Students will also develop theater settings, creating models and designs. The expectation is that students will become dexterous in a number of programs, creating sets and characters, and work with sound effects and sound scores. Work by animators will have a public showing.

Prerequisites: Prior work in puppets and animation or set design.
Credits: 4
Time: T 8:00am - 12 noon

Fall 2007 Curriculum

PAINTING

PAI 2107.01 Form and Process: Investigations in Painting

Cadence Giersbach

This course introduces a variety of materials, techniques and approaches to painting. Emphasis is placed on developing and understanding of color, form and space as well as individual research and conceptual concerns. The daily experience of seeing, along with the history of art, provides a base from which investigations are made. Formal, poetic and social implications within paintings both from class and from art history are examined and discussed. Students complete work weekly. There are regular group critiques, and individual reviews, reading assignments and lectures by visiting artists. A high degree of motivation is expected.

Prerequisites: None.
Credits: 4
Time: W 2:00pm - 6:00pm

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: W 8:20am - 12 noon

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 classes in painting.
Credits: 4
Time: Th 2:00pm - 5:40pm

PAI 4418.01 Mining Personal and Collective Histories

Cadence Giersbach

Working in drawing, painting and mixed media, students will investigate their own interests with the context of a collective history. Through a series of projects emphasizing the development of imagery from shared cultural and historical sources and experiences, the class will explore the reworking of art historical and folk motifs and techniques into a contemporary context. The relationships between material and formal concerns and subject matter will be stressed. Activity in the studio will be supplemented by reading, research and writing projects. Weekly meetings will consist of group critiques, presentations and discussion.

Prerequisites: Three painting and/or drawing courses at Bennington College or permission of the instructor.

Credits: 4

Time: Th 8:00am - 12 noon

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: M 2:00pm - 6:00pm

PHO 2425.01 Developing a Color Aesthetic

Liz Deschenes

This course will present color photography in a different light. Learning how to see and print in color will be the basis of the class. Students will work with negative, slide film, and some black and white materials. Through assignments, presentations, and critiques students will learn to observe the color of light. Students will develop a better understanding of their own color vocabulary and how to achieve it through a variety of methods: film choices, filters, artificial lights, the time of day one photographs, to printing in the darkroom. Students will be expected to produce a portfolio of prints, and to actively participate in critiques and discussions. This course will also introduce black and white materials and concepts.

Prerequisites: None.

Credits: 4

Time: Th 8:00am – 12 noon

Fall 2007 Curriculum

PHO 4273.01

Photography: Installation, Sculpture, Performances

Liz Deschenes

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

Prerequisites: Permission of the instructor.
Credits: 4
Time: To be arranged

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 and 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: Th 2:00pm - 6:00pm

PHO 4794.01

Photography: Projects

Liz Deschenes

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: To be arranged

PRINTMAKING

PRI 2105.01 Introduction to Printmaking: Relief

Thorsten Dennerline

This course is an introduction to relief printing. Students will learn about relief through demonstrations of techniques, hands-on experience, and critiques. Techniques include but are not limited to wood cut and linoleum cut.

Prerequisites: None.
Credits: 4
Time: T 2:00pm - 6:00pm

PRI 4271.01 Unique Prints/Experimental Printmaking

Thorsten Dennerline

This course is an introduction to unique prints: from monotypes to digital prints. Students will learn about various non-typical printmaking methods through demonstrations of techniques, hands-on experience, and critiques.

The class is structured around a series of projects but experimentation is encouraged. Techniques will include monotype, polyester laser plates, and photopolymer gravure. Some 3-dimensional projects may also be developed, depending on availability of materials and equipment.

Prerequisites: A minimum of one introductory printmaking class.
Credits: 4
Time: W 2:00pm - 6:00pm

PRI 4597.01 Advanced Projects in Printmaking

Thorsten Dennerline

We not only need to continually refine whatever skills we bring to the table but also be willing to embrace and develop new ones. The approach to this course will be multimedia and the students will be required to design projects that combine two or more techniques, mindful that while it is the craft that serves the art, a great idea can be as compromised by a lack of craft as great craft can be by lack of a worthy idea. We will be working on both sides of this equation.

Prerequisites: Prior coursework in Printmaking.
Credits: 4
Time: F 10:10am - 12 noon, F 2:00pm - 3:50pm

Fall 2007 Curriculum

SCULPTURE

SCU 2101.01 Introduction to Sculpture: What is Sculpture?

Rico Gatson

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

Prerequisites: None.

Credits: 4

Time: W 8:00am – 12 noon

(6/15/2007)

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. This course will include 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: Th 8:00am – 12 noon

This course meets the first seven weeks of the term.

SCU 4249.01 The Interactive Object

Robert Ransick

John Umplett

This physical computing and sculpture course introduces students to basic electronics and programming a microcontroller, a single-chip computer the size of a postage stamp, to read sensors or control mechanics placed in physical objects or the environment. In tandem, students learn basic metalworking and building techniques such as using a metal lathe for turning shafts and fitting precise units together for a smooth seamless action. There will also be an introduction to tapping & die, shaping metals/plastics and finishing. Assignments are designed to provide students with basic skills that can be applied to creative projects. Through readings, discussions, individual and collaborative assignments, students are expected to develop an articulate, theoretical basis for conceiving their creative projects and discussing works presented in class.

Prerequisites: Permission of the instructor.

Credits: 4

Time: T 2:00pm - 6:00pm

SCU 4797.01

Projects in Sculpture: Making It Personal

Rico Gatson

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 complemented 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 2:00pm – 6:00pm

(6/15/2007)

Fall 2007 Curriculum

VISUAL ARTS

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 - 9:00pm

VA 2999.01	<i>Barry Bartlett</i>
VA 2999.02	<i>Thorsten Dennerline</i>
VA 2999.03	<i>Liz Deschenes</i>
VA 2999.04	<i>Cadence Giersbach</i>
VA 2999.05	<i>Jonathan Kline</i>
VA 2999.06	<i>Mary Lum</i>
VA 2999.07	<i>Laura Parnes</i>
VA 2999.08	<i>Robert Ransick</i>
VA 2999.09	<i>Sue Rees</i>
VA 2999.10	<i>Donald Sherefkin</i>
VA 2999.11	<i>Andrew Spence</i>
VA 2999.12	<i>John Umphlett</i>

GRADUATE PROGRAMS

CENTER FOR CREATIVE TEACHING

EDU 5207.01 Teaching and Learning

Bryan Duff

Sigmund Freud once described teaching as "impossible." This impossible profession will be explored by examining questions such as: What is teaching? What is learning? What is the purpose of education? What roles do teachers and students play in this process? Through reading a wide variety of works by educational theorists, we will develop a historical perspective on movements and approaches to education (including progressivism, behaviorism, constructivism, and traditional liberal education) while learning to unpack assumptions and analyze arguments. Ultimately, through analytical reading and writing, students will articulate their own visions of who they want to be as teachers.

This course is required for students in the Master of Arts in Teaching programs and is open to all Bennington College students.

Prerequisites: None.
Credits: 4
Time: M, Th 4:00pm - 5:50pm

EDU 5381.01 Literacy, Learning, Teaching in the Younger Years

Jeff Howe
Charlene Webster

From the moment they are born, children are surrounded by words and texts. This course introduces students to children's oral and written language development from birth through grade 6. Attention is paid equally to understanding how children learn language and become literate and to how teachers can facilitate those learning processes. Through both readings and discussions, students in the course will learn to use effective research-based teaching strategies, innovative teaching materials, and sound assessment practices. They will also spend time reflecting upon their own literacy histories as a resource for understanding and facilitating children's literacy development.

This course is required for students in the Master of Arts in Teaching programs and is open to all Bennington College students.

Prerequisites: None.
Credits: 4
Time: M, W 6:30pm – 8:20pm (6/5/2007)

EDU 5424.01 Reflective Practice I: Student Teaching Seminar

Jonathan Pitcher

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

Prerequisites: Open only to student teachers enrolled in the Master of Arts in Teaching programs and pursuing licensure.
Credits: 4
Time: W 6:30pm - 10:10pm

Fall 2007 Curriculum

EDU 5504.01

MAT Student Teaching Practicum

CCT Faculty

The yearlong student teaching experience lies at the heart of teacher candidates' learning. The experience, along with intensive supervision, gives the student teachers the opportunity to integrate the demands of the MAT program, the local school, and State Standards in a supportive environment. The ultimate goal is for student teachers to develop their individual styles from a common conceptual base. Placements are made in local schools with program approval.

Prerequisites:	Open only to student teachers enrolled in the Master of Arts in Teaching programs and pursuing licensure.
Credits:	8
Time:	To be arranged

MFA IN DANCE

DAN 5301.01 Graduate Assistantship in Dance

Terry Creach

Graduate students in Dance are integrated into the dance program as teaching assistants, production assistants or dance archival assistants. In consultation with their academic advisor and the dance faculty, MFA candidates develop an assistantship schedule of approximately ten hours weekly.

Prerequisites: Enrollment in the Graduate Dance Program.
Credits: 4
Time: To be arranged

DAN 5695.01 Graduate Tutorial in Dance

Terry Creach

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

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

Prerequisites: Enrollment in the Graduate Dance Program.
Co-requisites: Dance Workshop (Thursday 4:30pm - 6pm).
Credits: 4
Time: To be arranged

Fall 2007 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.

Co-requisites: Students will be requested to show work during the term at Music Workshop.

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 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.