

ART HISTORY

AH 2259.01

The Birth of Romanticism: 1760 - 1820

Dan Hofstadter

We shall begin with the first self-conscious stirrings of Romantic art, from about 1760 to 1820. Among the major artists covered will be David, Gericault, Ingres, William Blake, the early Turner, Caspar David Friedrich, and Goya. Readings will be drawn primarily from the poets and philosophers of the period, including Blake, Wordsworth, Diderot, and Rousseau. Our emphasis will be on the intimate relationship between late Neoclassicism and Romanticism, and on how the Romantic impulse originated in sketchbooks, small paintings, diaries, and other highly personal creations. Our principal topics will include the budding interest in chaos, natural phenomena, and spontaneity; the renewal of interest in the Middle Ages; the primacy accorded to the erotic impulse; and the fascination with the demonic and the revolutionary.

Prerequisites: None.

Credits: 4

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

AH 2286.01

Art in America Since WWII

Andrew Spence

After WWII, artists in U. S. cities played a major role in the transformation of contemporary art from Modernism to Post Modernism and the present. As a survey, this course looks at several of these artists' works and their connections to important movements such as Abstract Expressionism, Pop Art, and the proliferation of later movements including Photo Realism, Minimalism, Feminist Art, Process Art, Earth Art, New Image Painting, Neo Expressionism, East Village Art, Identity Art and more. New York City as one of the world-class art centers is used as a focus for retracing these developments in order to gain a closer understanding and appreciation. Slide/digital presentations, weekly readings, student presentations and group discussions are the format of this class.

Prerequisites: None.

Credits: 4

Time: W, F 2:00pm - 3:50pm

CENTER FOR CREATIVE TEACHING

EDU 2182.01

Adolescents and Their Literacies

CCT Faculty

A description will be forthcoming.

Prerequisites: None.

Credits: 4

Time: M, W 2:00pm – 3:50pm

EDU 4315.01

Implementing History Standards in the Classroom

Eileen Scully

Students in this will learn and discuss the national and state (VT) standards for social studies teaching in grades K-12. Students will work collaboratively to implement those standards in lesson plans, including lectures, classroom activities, and student assessment rubrics. Readings will also familiarize students with the 'state of the field' among historians on various core questions, including slavery, colonialism, immigration, industrialization, urbanization, and globalization. In addition, the group will take up ongoing debates about social studies teaching, its purpose and its politics. The class provides an opportunity for students to prepare for the qualifying Praxis test. Guest speakers already arranged include a specialist on "Individual Education Plans" (IEPs), two recent MAT graduates teaching in nearby schools, and several experts in early childhood education.

Prerequisites: Permission of the instructor.

Credits: 4

Time: W 6:30pm - 10:10pm

(2/13/2007)

EDU 4495.01

Classroom Teaching: Theory into Practice

David Beriau, Sue Maguire

In this seminar students explore what it means to be a teacher, to work in classrooms, and to become members of school communities. Readings and discussions focus on the experiences of novice and expert teachers, how different theoretical frames organize teaching and teaching-learning interactions differently, and the multiple complexities of teacher work. To ground our understandings of these issues within real-life contexts, students observe and reflect upon the practices of local classroom teachers, and they design and implement conceptually-based lessons and activities. The capstone assignment of the course is the creation of a Qualifying Portfolio required for passage into the student teaching year.

Prerequisites: Only open to MAT students and BA/MAT students in their senior year.

Credits: 4

Time: T 6:30pm - 10:10pm

RELATED COURSES

AH 2259.01

The Birth of Romanticism: 1760 - 1820

Dan Hofstadter

DAN 2178.01

Making Dances

Terry Creach

DRA 2170.01

The Actor's Instrument

Dina Janis

DRA 4186.01

Collaborative Play Investigation

Michael Giannitti

Spring 2007 Curriculum

DANCE

DAN 2178.01

Making Dances

Terry Creach

Open to all students who are interested and/or curious about the dance making process; the nuts and bolts of stepping into a studio and starting a work; continuing on via “conversation” with that work, finding one’s own and methods.

Attendance at Dance Workshop (Thursday 4:30pm - 6pm) is strongly recommended.

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

DAN 2214.01

Movement Practice: Beginning Dance Technique

Paul Matteson, MFA Student
(Susan Sgorbati, Faculty Sponsor)

Designed for students without previous dance training, this class offers tools for unlocking movement potential. Rolling on the floor and trying out safe ways of falling encourage a relaxed yet alert body with kinetic charge. Off-balance movements are combined into short dances that look at the forces of momentum and the feeling of being driven through space. There will also be work in partnerships - dancers physically guiding one another into unfamiliar movement pathways.

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 2:00pm - 3:50pm

DAN 2217.01
DAN 2217.02

Movement Practice: New Dance South Africa

Gregory Maqoma, Luyanda Sidiya

Our practice is rooted in African contemporary dance forms, which are informed by western techniques. We follow the pulse of the heart, which beats like an African drum. As we delve deeply into the work, we allow various impulses to be the driving force to help us discover and shape the forms and structures. We start with a warm-up that is designed to wake our senses. We proceed by creating structured movements with a focus on defying gravity and giving in to gravity, as we continue to build speed and balance. Open to all levels of experience.

Note: Students may take both sections of this class, or four class meeting a week, for a total of 2 credits.

Prerequisites: None.

Credits: 1

Time: M, Th 2:00pm - 3:50pm (section 1)
(This course meets the second seven weeks of the term.)

Time: T, F 10:10am - 12noon (section 2)
(This course meets the second seven weeks of the term.)

DAN 2683C.01

Vuyani Dance Theater Performance Project

Gregory Maqoma, Luyanda Sidiya

Participants in this two-credit, seven-week intensive will be involved in the reconstruction and re-working of a dance piece from the repertory of Vuyani Dance Theater, under the direction of Gregory Maqoma with assistance by Luyanda Sidiya. The project will culminate in a performance.

“As a black African dancer, I am constantly expected to conform to stereotypical perceptions of the Western world and of African traditionalists. Africa is widely perceived on the one hand as a war zone ravaged by the Aids pandemic and poverty and on the other hand as exotic, colourful and primitive. I propose to deconstruct this stereotype through my personal history, my work as a performer and choreographer living in a city and my research on urban popular contemporary intercultural dance forms.” - Maqoma

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

Prerequisites: Performing group selected during the first class meeting. No prior movement experience required.

Credits: 2

Time: M, W 6:30pm - 8:20pm *(Additional rehearsals to be scheduled.)*
(This course meets the second seven weeks of the term.)

Spring 2007 Curriculum

DAN 4113.01

Movement Practice: Clear and Simple Ballet

Peggy Florin

The study of ballet offers unique opportunities and challenges for the modern dancer. This class is designed for those with previous training in dance who wish to reinvestigate the ballet class, its rhythms, alignment and coordination. Attention will be given to clarity of line and motion, seeking unaffected style and safe usage in the practice of ballet.

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

Prerequisites: Beginning Ballet or permission of the instructor.

Credits: 2

Time: T, F 8:10am -10:00am

DAN 4202.01

Experiential Anatomy II: Brain, Heart, Muscle

Peggy Florin

Experiential Anatomy is the study of the body as a living and moving organism, using texts, drawing, movement, touch, observation and analysis as tools for investigation. Students explore the relationship between an anatomical analysis of the body, their own unique sensory/kinesthetic experience and cultural conceptions of body image and health.

This upper level course will explore the relationships between brain and mind, heart and muscle in the living body. With the help of guest teachers Susan Sgorbati and Milford Graves, we will study the anatomy of the brain and neuromuscular system, seeking to become aware of intrinsic rhythms within our physiological structure. Students will be asked to investigate their own physicality, utilizing concepts of balance, flow and alignment in the skeletal, muscular and fluid systems of the body. We will seek to develop physical practices to embody concepts brought forward in the class.

Prerequisites: DAN 2102 *Experiential Anatomy I* or permission of the instructor.

Credits: 4

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

DAN 4219.01

Dance Lighting

Michael Giannitti

Even though dance is unscripted, often non-narrative, and sometimes quite abstract, the process of designing for dance should involve the careful making of choices regarding visual environment, and include consideration of palette, style, and punctuation. Those making dances should have awareness of both the possibilities and limitations of lighting, and those involved in lighting should know how to view and think about dance, and how to collaborate with those making dances. Through a series of demonstrations, assignments and projects, student will explore the artistic and technical issues involved in dance lighting. Course work will include hands-on and paperwork based projects, as well as some introductory and background reading, and may include some design work for produced dance concerts.

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

Prerequisites: One or more four-credit courses in Dance or Lighting Design.

Credits: 2

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

DAN 4227.01

DAN 4227.02

Contemporary Caribbean Dance

Tania Isaac

Spinning through movement that comes directly out of Reggae, Soca, Latin and traditional dances of the Caribbean, this class focuses on fluidity, strength, versatility and finding rhythm in all corners of the body. Particular emphasis is placed on exploring the balance between highly physical athleticism and subtle joint articulation, taking each movement apart and reintegrating these social dance styles into a modern dance body.

Note: Students may take both sections of this class, or four class meetings a week, for a total of 2 credits.

Prerequisites: Prior movement experience preferred.

Credits: 1

Time: M, Th 2:00pm - 3:50pm (*Section 1*)
(*This course meets the first seven weeks of the term.*)

Time: T, F 10:10am - 12noon (*Section 2*)
(*This course meets the first seven weeks of the term.*)

Spring 2007 Curriculum

DAN 4344.01

Movement Practice: Advanced Dance Technique

Paul Matteson, MFA Student
(Susan Sgorbati, Faculty Sponsor)
Jennifer Nugent

Classes begin by awakening the spine through use of the breath and simple spirals. Exercises that bring awareness to the sternum and pelvic floor allow the feeling of release in the limbs from those places of support. Set exercises that become increasingly more complex throughout the term offer ways of falling and suspending off of center. A final challenging phrase demands precise, luscious and multi-focused attention. The end goal is passionate dancing.

Students are expected to attend Dance Workshop (Thursday 4:30 - 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, Th 8:10am -10:00am

DAN 4483.01

Projects in Dance/Tool Box

Terry Creach, Susan Sgorbati

Students are invited to enter a two-part study that includes work to deepen and challenge compositional practices as well as develop a substantial dance project for the term. Classes include led improvisations and other compositional framing practices as well as in-class showings of works-in-progress (live or via video), discussions and critiques.

Students are expected to show their work regularly throughout stages of development, complete their projects, and perform them to the public by the end of the term.

Prerequisites: Intermediate/Advanced level work in dance.

Co-requisites: Dance Workshop, Dance or Drama Lab assignment.

Credits: 4

Time: W 8:20am - 12noon

DAN 4683D.01

Jennifer Nugent Performance Project

Jennifer Nugent

Using written notations and descriptions of contemporary and turn-of-the-century ballroom dances, we will translate what we read into personal dances. We will recompose the built material, playing with subtlety and timing, while juxtaposing full-out dancing with more subdued moments. During our time together we will make a Semi Formal dance. Some dance training is required though minimal experience is acceptable.

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

Prerequisites: Performance group selected during the first class meeting. Some prior movement training required.

Credits: 2

Time: W 2:00pm - 6:00pm
(*This course meets the first seven weeks of the term.*)

DAN 4683E.01

Tania Isaac Performance Project

Tania Isaac

Participants in this two-credit, seven-week intensive will be involved in the reconstruction and re-working of a dance piece from the repertory of Tania Isaac Dance. The project culminates in performances to be scheduled during the second seven weeks of the term.

Tania Isaac Dance is a physically explosive, sensual marriage of modern and Caribbean esthetics: part personal documentary and part social commentary. Contemporary dance with a raga-soca blend of movement ideas, words, and images, the work swings between irreverence and celebration, sensual athleticism and pure emotion, creating a cultural bridge from the dance and music of the eastern Caribbean to contemporary art as a catalyst for civic dialogue.

In that light, students are expected to bring in an avid intellectual and physical curiosity. Opinions welcome as we craft language, society and movement in an open and respectful environment.

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

Prerequisites: Performance group selected during the first class meeting. Prior movement experience preferred but not required.

Credits: 2

Time: M, W 6:30pm - 8:20pm (*Additional rehearsals to be scheduled.*)
(*This course meets the first seven weeks of the term.*)

Spring 2007 Curriculum

DAN 4685C.01

Practicum in Dance: Composition for Dancers & Musicians

Susan Sgorbati
Nicholas Brooke

Musicians and dancers will collaborate on projects that explore the powerful connection between the two arts. The class will accept eight dancers and eight musicians, who will co-create projects that culminate in performance. The diverse and delicate skills of collaboration will be explored, and the idiosyncratic pairings of Cunningham/Cage, Stravinsky/Nijinsky, and other composer-choreographers will provide historical background. Scores for improvisation, chance structures, and exercises in imagery and narrative will be used as inspiration and groundwork to develop pieces. Nick Brooke and Susan Sgorbati will also show their own collaborations to inform discussions.

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

Prerequisites: DAN 2107 *First-Year Dance Intensive*.

Credits: 2

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

RELATED COURSES

AH 2286.01
Art in America Since WWII
Andrew Spence

ANT 4204.01
(Re)Presenting Culture
Miroslava Prazak

ANT 4212.01
Anthropology of Art
Miroslava Prazak

ANT 4377.01
Cultural Localities
Miroslava Prazak

BIO 2102.01
How Do Animals Work?
Elizabeth Sherman

SCU 4241.01
Multiples
Jon Isherwood

DEMOCRACY PROJECT

DEM 2115.01

Art of Negotiation and Mediation

Susan Sgorbati

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

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

DEM 2216.01

Politics of International Trade

Geoffrey Pigman

How do people and social groups in democratic polities decide what should be traded across borders and under what conditions? Why is “Free Trade” represented as a collective good, even as it remains fundamentally contested? The course investigates the political processes through which international trade policies are made and implemented. We will come to understand how the major national, regional and global institutions governing international trade function, with particular focus on the World Trade Organization. We will also explore how the interests of individuals and social groups with respect to trade are formed, and the political processes through which issues are (re)defined as “trade” issues and subjected to the politics of trade liberalization. Indicative readings include Brian Hocking and Steven McGuire, eds., *Trade Politics*, 2nd ed.

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

Spring 2007 Curriculum

DEM 2259.01

Science, Drama, and The Power of the Inquisitive Mind

Dina Janis

“Measure what is measurable, and make measurable what is not so” Galileo
“To be or not to be, that is the question” Shakespeare

How do the worlds of science and theater connect and what do they share? What is the role of the revolutionary thinker in society? We will study a variety of dramatic texts that look at these questions, exploring the nature of the inquisitive mind and its relationship to social, cultural and political systems throughout history. Students in this class will develop scenes for presentation from a small canon of plays that include: *Arcadia* by Tom Stoppard, *The Physicist* by Friedrich Durrenmatt, *Copenhagen* by Michael Frayn, *Galileo* by Bertolt Brecht, *Proof* by David Auburn, and *The Doctor’s Dilemma* by George Bernard Shaw - among others. We will study in depth the lives and discoveries depicted in these plays and the way in which society was impacted by these discoveries. Rehearsals of scenes outside of class, several research-based papers as well as end of term performance can be expected. Students from varied disciplines are welcome.

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

DEM 2271.01

One Day in New York City

Eileen Scully

January 25, 1929 - this was not a day of any grand consequence in the scheme of time and history. What was this lived day like for an individual living in New York City? What difference to that day’s demands and experiences arose from the fact of this individual’s gender, race, age, heritage, location in the city? How were these individual experiences on this one day the same or at odds with experiences fifty, one hundred, two hundred years earlier? What changes came in daily routines over the next five decades? What was “democratic” in the thinking, doing, routines, expectations, and frustrations of this individual? Using an experimental “one day” methodology for exploring larger histories, the course engages readings from a variety of disciplines and time periods. Written work (exposition, analysis, first-person historically grounded fiction), independent term projects (individual or collaborative), presentations to the group, field trips.

Prerequisites: None.
Credits: 4
Time: W 4:00pm - 5:50pm, Sat 1:00pm - 2:50pm

DEM 2282.01

Unity, Diversity, and Race in South Africa

Mac Maharaj

In contrast to the philosophy and practice of apartheid, the Freedom Charter adopted in 1955 declared that “All people shall have equal right to use their own languages, and to develop their own culture and customs; All national groups shall be protected by law against insults to their race and national pride...” and that “The aim of education shall be to teach the youth to love their people and their culture, to honor human brotherhood, liberty and peace.” In this course we shall look at some of the viewpoints that define the issues of race, ethnicity, language, culture and religion as they manifest themselves in South Africa.

Prerequisites: None.

Credits: 2

Time: M, Th 4:00pm - 5:50pm
(This course meets the second seven weeks of the term.)

DEM 2284.01

Negotiating Change in South Africa

Mac Maharaj

At the end of the twentieth century there was optimism that conflicts within and between countries may increasingly be resolved by dialogue and negotiations. One of the factors giving rise to such hopes was South Africa’s negotiated transition from apartheid to democracy. In this course we look at how South Africa trapped itself in a vicious circle of violence; the conditions that enabled it to break out of this; the limits to the use of violence in the struggle for freedom; the question of ends and means. We look at how South Africa overcame some of the obstacles in the path of negotiations. We end by asking whether optimism at the turn of the millennium was misplaced.

Prerequisites: None.

Credits: 2

Time: T, Th 10:10am - 12noon
(This course meets the second seven weeks of the term.)

Spring 2007 Curriculum

DEM 2339.01

One World, One People

Eileen Scully

Are you a cosmopolitan “citizen of the world”? Do you anticipate that a unitary world government will bring more freedom for more people, promote universal tolerance, ensure greater equity of resources and opportunities, facilitate rapid and effective global responses to natural disasters and man-made atrocities, while generally staying out of your way, leaving you to do and say what you please? Absent the territorial boundaries, sovereign governments, and national identities that together historically demarcated “them” from “us,” how might individuals be held to account, bound by law, conscripted to serve, dunned for taxes, moved to share, drawn forth from the self? This structured, open-ended, sustained inquiry is an opportunity to think through such questions, while developing and testing individual and collaborative projections about what might, could, and should come. Anticipated multidisciplinary readings offer breadth and depth, engaging works in history, international relations, law, politics, psychology, sociology, literature, drama, art, philosophy, and futurism. Assignments and opportunities are tailored to strengthen capacities in each student to understand, explicate, analyze, refine, refute, defend, and advance ideas, both one’s own and those of others.

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

DEM 4219.01

Working with At-Risk Students: Classroom Mediation

Daniel Michaelson

Each student researches and studies the issues surrounding truant and at-risk students, participates in the in-class training, including role-plays, and becomes familiar with the Quantum Leap Program. Guest speakers currently work with students at risk or are students at risk. Texts read in the class may include *A Mind at a Time*, *A Training Guide for Mentors*, *Reviving Ophelia*, and *Raising Cain*. In addition to the final project, there are several small papers/self-reflections. The final project may take a variety of forms, including a proposal of a curriculum for this at-risk population. Emphasis is on creative problem solving for the complex issues involved.

Prerequisites:	DEM 2115 <i>The Art of Negotiation and Mediation</i> or DEM 2117 <i>War or Peace</i> , or an education course.
Credits:	4
Time:	T 2:00pm - 5:40pm

DEM 4282.01

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: Training or introductory course in conflict resolution.

Credits: 2

Time: Th 1:00pm - 4:40pm

DEM 4284.01

Projects in 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.

In addition, 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: Training or introductory course in conflict resolution.

Credits: 4

Time: Th 1:00pm - 4:40pm

Spring 2007 Curriculum

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

RELATED COURSES

PEC 4237.01

Contemporary Economic Diplomacy

Geoffrey Pigman

DRA 4186.01

Collaborative Play Investigation

Michael Giannitti

PSY 4276.01

Decision Making

Linnda Caporael

BIO 4307.01

Animal Social Behavior

Elizabeth Sherman

DRAMA

DRA 2170.01

The Actor's Instrument

Dina Janis

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

- Prerequisites:** None.
- Co-requisites:** Dance or Drama Lab assignment.
- Credits:** 4
- Time:** T, Th 8:30pm - 10:20pm

DRA 2210.01

Introduction to Costume Design: Fig Leaves in the Theatrical Garden

Daniel Michaelson

What messages are communicated when we wear clothing/costumes? Students work individually and collaboratively to examine the process of costume design, creating visual responses to text, music, and movement. Weekly assignments include script analysis, costume research, sketching, costume construction, and a short paper analyzing the effectiveness of the design elements seen in an outside performance. We investigate how live performance, film and video differ. Students are required to attend Bennington College productions, which are then discussed in class. Students may have the opportunity to design an actual small-scale production. Anticipated is at least one field trip to an outside performance and/or a museum.

- Prerequisites:** None.
- Co-requisites:** Costume Lab assignment.
- Credits:** 4
- Time:** M, Th 10:10am - 12noon

Spring 2007 Curriculum

DRA 2259.01

Science, Drama, and The Power of the Inquisitive Mind

Dina Janis

“Measure what is measurable, and make measurable what is not so” Galileo
“To be or not to be, that is the question” Shakespeare

How do the worlds of science and theater connect and what do they share? What is the role of the revolutionary thinker in society? We will study a variety of dramatic texts that look at these questions, exploring the nature of the inquisitive mind and its relationship to social, cultural and political systems throughout history. Students in this class will develop scenes for presentation from a small canon of plays that include: *Arcadia* by Tom Stoppard, *The Physicist* by Friedrich Durrenmat, *Copenhagen* by Michael Frayn, *Galileo* by Bertolt Brecht, *Proof* by David Auburn, and *The Doctor’s Dilemma* by George Bernard Shaw - among others. We will study in depth the lives and discoveries depicted in these plays and the way in which society was impacted by these discoveries. Rehearsals of scenes outside of class, several research-based papers as well as end of term performance can be expected. Students from varied disciplines are welcome.

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

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 plays, working up to writing a one-act play of 30 - 40 pages. There will also be a reading list of ten plays.

Prerequisites: None.
Co-requisites: Dance or Drama Lab.
Credits: 4
Time: M 2:00pm - 5:40pm (11/29/06)
Additional individual meetings will be scheduled on a regular basis.

DRA 4127.01

An Actor's Technique - Nuts and Bolts

Dina Janis, Jenny Rohn

How does an actor bridge the gap between themselves and the role they are playing? How does one rehearse with fellow actors in exploring the world of the play? This non-performance based class is designed to illuminate the weaknesses in one's technique and facilitate the discovery of an organic, thorough rehearsal process.

Prerequisites: DRA 2170 *The Actor's Instrument*.

Co-requisites: Dance or Drama Lab assignment.

Credits: 4

Time: M, W 8:10am -10:00am

DRA 4131.01

Scenes from Dramatic Literature: Chekhov

Dina Janis

In this advanced scene study class students will immerse themselves in the life and plays of Anton Chekhov. Students will read selected plays in addition to biographies, period research materials, and critical reviews of various work and productions of his plays. Several film versions of material will also be viewed and discussed during the term. The bulk of expected class work will be in the form of extensive out of class rehearsal with scene partners. Students can expect approximately six hours of out-of-class rehearsal time per week.

Note: It is suggested that students take LIT 2381 *Anton Chekhov: Plays, Stories, Letters, and Life* with April Bernard in conjunction with this class.

Prerequisites: DRA 4127 *An Actor's Technique - Nuts and Bolts*.

Co-requisites: Dance or Drama Lab assignment.

Credits: 4

Time: Th 8:00am - 12noon

Spring 2007 Curriculum

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, F 10:10am - 12noon

DRA 4186.01

Collaborative Play Investigation

Michael Giannitti

The collaborative process is vital to the creation of most theatrical work, yet it is often first experienced when people come together to work on a project with imminent production deadlines. Students in this course will have the opportunity to experience the initial portions of the collaborative process several times over, through a series of class projects, free of the pressures of production. After initial discussion of the collaborative process, student will work in teams to develop conceptual approaches to a series of dramatic texts, ranging from classical to contemporary. Team composition will change with each project so that students will experience working with a range of collaborators. During each class, teams will share the results of their exploratory work by summarizing their process and the ideas discussed, and presenting visual research and some basic sketched showing their proposed design choices.

Prerequisites: At least one prior Drama course.

Credits: 2

Time: F 10:10am - 12noon

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 - 12noon, T 6:30pm - 8:20pm

DRA 4215C.01

Performance Production Class: *The Importance of Being Ernest*

Jean Randich

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 majority of the student's commitment. A written journal mapping the actor's discovery process is assembled, and together with her or his performance, critiqued by Drama faculty.

Prerequisites: By audition only. Students should prepare a two-minute memorized monologue to be scheduled during the Drama auditions held during the first week of the term.

Co-requisites: Dance or Drama Lab assignment.

Credits: 4

Time: M, T, W, Th 7:00pm - 10pm, and some weekends.

Spring 2007 Curriculum

DRA 4218.01

“Delicious Dissembling:” Acting in High Comedy

Jean Randich

With the restoration of Charles II to the English throne in 1660, the theaters reopened and a new style of comedy burst forth. Women actresses began to appear on the London stage and the Restoration comedy of manners, rife with liaisons, seduction, desired and abhorred marriages, dazzling repartee, and biting social satire emerged.

We will work in depth with plays by Congreve, Sheridan, Wilde, and possibly contemporary texts, to explore how character is created, the use of flaunting, the task of masking emotion, the art of the verbal duel, and conventions of public and private discourse. Physical and vocal technique, such as the role of rhythm, tempo, pitch, and timing in the creation of comedy, will also be a focus.

Though these plays are notoriously difficult to master, when played right they are hilarious. The final presentation will be an evening of scenes.

Prerequisites: A course in acting, directing, playwriting, or dramatic literature.

Co-requisites: Dance or Drama Lab assignment.

Credits: 4

Time: W 8:20am - 12noon

DRA 4219.01

Dance Lighting

Michael Giannitti

Even though dance is unscripted, often non-narrative, and sometimes quite abstract, the process of designing for dance should involve the careful making of choices regarding visual environment, and include consideration of palette, style, and punctuation. Those making dances should have awareness of both the possibilities and limitations of lighting, and those involved in lighting should know how to view and think about dance, and how to collaborate with those making dances. Through a series of demonstrations, assignments and projects, student will explore the artistic and technical issues involved in dance lighting. Course work will include hands-on and paperwork based projects, as well as some introductory and background reading, and may include some design work for produced dance concerts.

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

Prerequisites: One or more four-credit courses in Dance or Lighting Design.

Credits: 2

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

DRA 4226.01

Viewpoints – Exploring a Play and its Characters

Jenny Rohn

In this class we will work as an acting ensemble, training together in order to create a common language with which we can fully explore a play and the characters in it. Establishing an atmosphere of disciplined work and trust will be essential as we use Viewpoints as a structure for improvisational exploration. What is this world these characters inhabit? What is their relationship to every other character in the play? Where do these characters live in their bodies? What is their inner life and how do we chart their journey through the play? These are some of the questions we will be exploring.

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

Co-requisites: Dance or Drama Lab assignment.

Credits: 4

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

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.

Credits: 2 *DRA 4230A.01*

Credits: 4 *DRA 4230B.01*

Time: T 8:10am – 10:00am, and additional meetings to be arranged

Spring 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 *Stage Management* or permission of the instructor.

Co-requisites: Stage Management Lab assignment.

Credits: 2 *DRA 4242A.01*

Credits: 4 *DRA 4242B.01*

Time: W 10:10am – 12noon, additional meetings to be arranged, and Drama production meeting Monday 1:00pm – 1:50pm.

DRA 4268.01

Meisner Technique

Jenny Rohn

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

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

Co-requisites: Dance or Drama Lab assignment.

Credits: 4

Time: T, Th 8:10am -10:00am

DRA 4322.01

Solo Performance - Telling My Story

Kirk Jackson

Students develop original and/or sourced material to find its shape, are and thematic whole in a performance medium that should involve text, movement, characterization and personal examination and observation. We will view solo performance artists working on both finished and in-the-works pieces. Students write, edit, rewrite and perform original memorized material. Class work will be tailored around the specific challenges facing individual participants and will culminate in a final showing of an original solo performance at least fifteen minutes in length.

Prerequisites: Permission of the instructor upon receipt of a writing sample and brief description of project goal submitted by November 21st.

Credits: 4

Time: M 2:00pm - 6:00pm

DRA 4332.01

Directing I: The Director's Vision

Jean Randich

What is action? What is character? What are gesture, timing, rhythm, and stakes? How do actors, playwrights, and directors collaborate in the creation of a story that happens in time and space? This seminar offers theater artists the chance to examine their craft from the inside out. In the first half of this course, non-writers make up stories, non-actors act, and those who have never directed direct. We begin by exploring the energy in the body, focusing on stillness and release. We continue with physical exercises from both the eastern and western traditions leading into improvisation as a method for tapping the sources of true impulses. We train in the Viewpoints as a tool for creating kinetic compositions spontaneously in space. In the text analysis section, we study the expression of action and character through structure and dialogue. We hone our verbal skills through warm-up, dropping in, and imaging exercises. By midterm, everyone directs a short scene from Chekhov. At the same time, students learn to express character/action through costume, spatial, and sound design. In the second half of the term, students choose a scene from a classic or a contemporary theater artist. Directors and actors work together to rehearse, design, stage, and present a public performance of a short scene.

Prerequisites: Permission of the instructor.

Co-requisites: Dance or Drama Lab assignment.

Credits: 4

Time: T 2:00pm - 5pm, Th 2:00pm - 3:50pm

Spring 2007 Curriculum

DRA 4341.01

Directing Seminar

Kirk Jackson

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

Prerequisites: Approval of directing proposal for production.

Credits: 2

Time: To be arranged

DRA 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 emailed to SherryLKramer@aol.com by November 21st.

Co-requisites: Dance or Drama Lab.

Credits: 4

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

DRA 4796.01

Advanced Projects in Theater Design and Animation

Sue Rees

The class is designed for students who have specific projects in mind, which can include animations, collaborations, theater and dance set design projects.

Prerequisites: Submission of a description of the project, prior to registration. Permission of the instructor.

Credits: 4

Time: M 8:00am - 12noon (11/13/2006)

RELATED COURSES

ANT 4204.01

(Re)Presenting Culture

Miroslava Prazak

ANT 4377.01

Cultural Localities

Miroslava Prazak

DAN 2214.01

Movement Practice: Beginning Dance Technique

Paul Matteson, MFA Student

(Susan Sgorbati, Faculty Sponsor)

DAN 4683E.01

Tania Isaac Performance Project

Tania Isaac

DEM 2271.01/HIS 2271.01

One Day in New York City

Eileen Scully

DEM 2339.01/HIS 2339.01

One World, One People

Eileen Scully

FV 4313.01

Documentary Production: Personal and Political

Kate Purdie

Spring 2007 Curriculum

HIS 2207.01

Sexuality and Politics

Kelly Anderson

HIS 2234.01

Women and Social Change in American History

Kelly Anderson

ITA 4105.01

Italian Opera

Roberto de Lucca

LIT 2214.01

Shakespeare: The History Plays

Annabel Davis-Goff

LIT 2381.01

Anton Chekhov: Plays, Stories, Letters, and Life

April Bernard

LIT 4247.01

Weimar: Germany Between World War One and Hitler

Steven Bach

LIT 4430.01

American Musical Film

Steven Bach

MCO 4361.01

Whose Opera?

Kitty Brazelton

MHI 2319.01

Music History for Music-lovers

Kitty Brazelton

MVO 4301.01

MVO 430102

Intermediate Voice

Thomas Bogdan

MVO 4301.03

MVO 430104

Intermediate Voice

Rachel Rosales

FOREIGN LANGUAGES

CHINESE

CHI 2104.01

Singing into the Multifaceted Chinese Reality

Shunzhu Wang

China is a vast country rich in ancient cultural relics and inhabited by 56 different ethnic groups. This long history and great cultural diversity, while fascinating, can be disorienting for a foreigner. This course employs singing as a means of “orientation,” as an effective and fun way for students to learn about the diversity and changes in Chinese culture. Students will learn about diversity through folk songs from different regions and sung by different ethnic groups; they will learn about cultural changes through traditional opera pieces, revolutionized “model opera” pieces, and other modern/contemporary genres such as pop music, rock ‘n’ roll, and rap. Through exposure to the selected songs, discussion of the lyrics and music, and research, we hope to help students demystify China as the exotic, monolithic and homogeneous “orient” and usher them into a heterogeneous and multifaceted Chinese reality. In studying lyrics, students will learn to differentiate between the lyric style and prose style, and will rewrite the lyrics into narrative/prosaic paragraph(s). Through analyzing, paraphrasing and rewriting, students will learn different ways of expressing the same idea. They will learn to understand and appreciate the nuanced differences between them.

Prerequisites: One term of Chinese or placement by the instructor.

Credits: 4

Time: M, T, Th, F 8:30am -10:00am

Spring 2007 Curriculum

CHI 4110.01

Love and Self-Identity in “Hong lou meng”

Shunzhu Wang

“Hong lou meng” (Dream of the Red Chamber) is a phenomenal novel that has created such literary and critical interest all over the world that a special term, “redology”, has been created for the study of the book. In addition to being a great literary work, the book is also a rich reservoir of Chinese culture. It provides students with an opportunity to navigate and acquire a basic understanding of various cultural and social issues embedded or embodied therein. By following the protagonist, Bao Yu’s, journey to self-discovery and “enlightenment” (the decision to detach himself from his family and from the illusory and evanescent phenomenal world), students will focus their attention on the relationships between love and self-identity, and self and other. As in the introductory level classes, students will have an opportunity to develop narrative skills as well as critical reading skills. While retelling will be part of regular homework assignments, more emphasis will be placed on critical reading, research, and finding evidence to support and express a critical point of view. Mixed intermediate level. An additional class may be scheduled for lower intermediate.

Prerequisites:	Three terms of Chinese or placement by the instructor.
Credits:	4
Time:	M, Th 6:00pm - 7:50pm

CHI 4510.01

Representations of Women in Chinese Literature

Shunzhu Wang

Literature, as a social and cultural product, both shapes and is shaped by the social and cultural environment. Derived from the patriarchal culture, Chinese literature often reflects and functions to perpetuate patriarchal values. But, do male and female writers write differently, particularly with regard to the representation of women? Do biological differences prevent male writers from portraying the genuine female experience, as some feminist critics have argued? This course will compare a group of male and female writers to see if and how they differ in their representations of the female experience. We will examine these representations under a gender-conscious microscope and explore how the male writers selected tend to objectify women in their writing, even when they clearly adopt a sympathetic stance to the female experience. We will discuss how female writers are usually invested with a double-voicedness, which, on the one hand, subverts patriarchal values, but also serves to reiterate and perpetuate that which it subverts. The ultimate linguistic goal of this course is for the students to further develop, through reading, writing, discussion and research, the written skills and critical proficiency needed to complete the culminating project. Pre-advanced level.

Prerequisites:	Placement by the instructor.
Credits:	4
Time:	T, F 10:10am - 12noon

FRENCH

FRE 2102.01

Introduction to French & the Francophone World II

Jean-Frederic Hennuy

In the continuation of 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. Media will include newspaper articles, poems, songs, Web sites and video clips. From the first day of class, students will speak and write the language, learning to express their feelings and ideas, and communicate effectively through role plays, short dialogues, spontaneous conversations and expository writing. Attention will be given equally to developing good pronunciation and enunciation, and using proper language structures and register, while learning how to write, talk about, and present a variety of topics in an effective and interesting way. Conducted in French. Introductory level.

Prerequisites: One term of French, or placement by the instructor.

Credits: 4

Time: M, T, Th, F 8:30am -10:00am

FRE 4110.01

Reading the Sea

Jean-Frederic Hennuy

In this course we will study the significance of the sea in the shaping of French society. Indeed, France is almost completely surrounded by the sea (the Atlantic, the English Channel, the Mediterranean), and through the reading of writers from Rabelais to Loti, Voltaire to Hugo, Chateaubriand to Verne, Michelet, and many others, students will develop a deep and clear understanding of how, through the centuries, something as familiar as the sea has played an important role in France's politics, history, and culture, as well as in its relationships with other European countries, and continents such as Africa and the Americas. In order to achieve such a goal, students will not only be exposed to different forms of texts (poems, fiction, and non-fiction) but also will have to complete, throughout the term, a variety of written and oral assignments. Emphasis will be placed on the development of interpretive and analytical skills. Students will undertake a final research project related to the course. Intermediate level.

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

Credits: 4

Time: M, Th, F 10:10am - 11:40am

Spring 2007 Curriculum

FRE 4210.01

Revolt and Resistance

Isabel Roche

In this course, we will explore the concepts of revolt and resistance, focusing specifically on how they are central to the writer and to writing in World War II France. From Camus' reworking of Descartes' cogito ("I revolt, therefore we are"), to texts in which resistance is offered as an implicit or explicit stance in the face of social crisis, we will study a variety of genres (novel, poetry, film, memoir) in an effort to better understand these ideas and their interplay. Writers studied include Camus, Anouilh, Sartre, Duras, and Vercours. Films include *Au Revoir les Enfants* and *Le Dernier Métro*. With regular writing assignments and presentations, emphasis will be placed on oral and written language skills, such as developing ways to construct an argument, analyze literary and non-literary texts, and support one's ideas. Students will also undertake a research project related to the topic of the course. Conducted in French. High-intermediate level.

Prerequisites: Five terms of French or placement by the instructor.

Credits: 4

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

FRE 4710.01

Desire and Repression in French Literature

Isabel Roche

In this course, we will study texts from the seventeenth to the twentieth centuries, focusing on the concepts of desire and repression as a window into both authorial intention and social context and codes. Among the angles to be explored: the function and functioning of textual (narrative) desire, the rhetoric of sexual desire and subjugation, the inscription of the body as object of desire, levels of aggression and passivity, and gender and language in relation to desire. Our reading list will include *La Princesse de Clèves*, *Paul et Virginie*, *Madame Bovary*, *L'Amant*, and *Une si longue lettre*. Students are responsible for approximately 100 pages of reading per week, as well as for weekly writing assignments and oral presentations that help them to further refine their linguistic, analytical, and expository skills in French. Student will also undertake a research project on a topic related to the course. Conducted in French. Advanced level.

Prerequisites: A minimum of five terms of French or placement by the instructor.

Credits: 4

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

ITALIAN

ITA 2104.01

Song and Film from Italy

Roberto de Lucca

Popular culture is a great way to study not only a language but a culture. In this continuation of “Performing Real World Italian”, we will concentrate on songs and movies. What makes popular music in Italy different from that of America? Are there any similarities? Why do films from Italy seem so “local” and realistic compared to American movies? Are the subtitles always transmitting the nuances correctly? Students will also continue to develop their skills in performing in Italian by acting out scenes, learning to state their opinions and using narrative. Video work will be an active component of the course. As a final project in the course, students will create their own Italian video narrative. Introductory level, second term.

Prerequisites: One term of Italian, or placement by the instructor.

Credits: 4

Time: M, Th 4:00pm - 5:30pm, T, W 8:30am -10:00am

ITA 4105.01

Italian Opera

Roberto de Lucca

Before the advent of movies and television, opera was the popular entertainment of the day. Comic and serious opera - in excerpt and complete - are explored in this course as we build students’ confidence and intermediate proficiency in Italian. Students will look at several operatic hits (*La Bohème, Le nozze di Figaro*, etc.), analyzing plot and character, becoming critics, dramatists, and actors themselves (no musical background or singing required). The aim of this intermediate-level course is twofold. First, students will develop their understanding of Italian culture and pursue research. Second, students will gain practical competence in spoken and written Italian, developing paragraph level discourse. Class activities include music and video appreciation, independent study, filmmaking, brief written assignments and presentations. Intermediate level.

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

Credits: 4

Time: M, Th 10:10am - 11:40am, T 4:00pm - 5:30pm

Spring 2007 Curriculum

ITA 4210.01

The Mafia and "Amoral Familism" in Italian Life

Roberto de Lucca

The obscure misdeeds, ranging from government collusion with the Mafia and the Mafia itself, to the political scandals that have shaken Italian society from the 90's to today, are, some scholars say, the result of "amoral familism": exaggerated allegiance to a clan or to the family, to the detriment of other institutions. In addition to reading some of Leonardo Sciascia's masterpieces of fiction and non-fiction concerning the Mafia and its roots, students will look at the history of Italy during the last 40 years; a history that often seems like a series of unsolvable mysteries. Students will take part in assemblies where issues are played out, and gain greater fluency in Italian. There will be several writing assignments, ranging from investigative presentations to research papers. Conducted in Italian. High intermediate level.

Prerequisites: Five terms of Italian or placement by the instructor.

Credits: 4

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

ITA 4704.01

The Writing of Italian Visual Artists

Roberto de Lucca

Michelangelo was a great poet, Vasari a great prose writer, Pontormo a great diarist. The literary work of these painters and sculptors is not only original and fascinating, but pertains to the history and development of their visual art. We will look at the writings of great Italian artists from the Renaissance and Baroque eras, as well as some of the poetry and prose of their literary peers, especially when they deal with the visual arts. Students will develop fluency and nuance in Italian through reading, discussion and writing. There will be several writing assignments, ranging from investigative pieces to weblogs to research papers. Conducted in Italian. Advanced level.

Prerequisites: Placement by the instructor.

Credits: 4

Time: T, W 10:10am – 12noon

JAPANESE

JPN 2106.01

Communicating in Japanese II

Ikuko Yoshida

In the second half of this introductory course, students will continue to expand their knowledge of appropriate communication skills. Students will further develop their cultural awareness by comparing and analyzing conversations between Japanese and English speakers. They will work on engaging in conversations and expressing ideas, learning to correctly interpret the implication of the language and of nonverbal behavior. Note-taking and presentation skills are also taught in this course. Students will continue to develop their knowledge of Kanji and the Japanese writing systems.

Prerequisites: One term of Japanese or placement by the instructor.

Credits: 4

Time: M, T, Th, F 8:30am -10:00am

JPN 4108.01

What Do the Facts Tell You About Japan?

Ikuko Yoshida

Did you know that Japan is comprised of more than 6,800 islands? Did you know that although it is about the same size as the state of California, Japan's population was ranked 9th highest in the world in 2003? Did you know that Tokyo has more foreign language schools than any other city in the world? What do these facts tell you about Japan? In this course, students will study various facts and figures - historical, geographical, and sociological - which will lead to a deeper understanding of the country and its culture. Low intermediate level.

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

Credits: 4

Time: M, W, Th 2:00pm - 3:30pm

Spring 2007 Curriculum

JPN 4210.01

Underlying Cultural Expectations in Films

Ikuko Yoshida

Films and film critiques are replete with cultural assumptions and expectations. In this intermediate course, students will watch films and read film critiques by Japanese critics and American critics, who analyze what makes a film good or bad. There are some films that are considered excellent in America, but not in Japan. In order to understand the underlying cultural expectations related to films, students will analyze what kinds of elements in films are favored by American viewers, but not Japanese. Students will also learn skills in critical writing as they read the critiques. In addition, they will continue to develop their skills in the Japanese writing system, Kanji, and individual writing projects are required. Intermediate level.

Prerequisites: Five terms of Japanese or placement by the instructor.

Credits: 4

Time: T, F 10:10am - 11:40am

SPANISH

SPA 2108.01

The Art of Spanish II: Language Through Film

Sonia Perez, Jonathan Pitcher

Students will be challenged to examine the cultural, historical and artistic flavours that influence films from Spain and Latin America in the second half of this full-year introduction to the Spanish-speaking world. Directors to be explored include Buñuel, del Toro, and Almodóvar, among others. The level of difficulty will increase as students enter the world of moving pictures, keeping up with the Spanish tongue. Students will develop familiarity with limited complex structures and strategies for interpersonal discourse. Students will keep a journal where they will show their cultural and linguistic development in the form of sentence-level discourse. Find your words and create your own voice in art, paint, character and moving image - with a Spanish touch. Introductory level, second term.

Prerequisites: One term of Spanish, or placement by the instructor.

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.

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.

Spring 2007 Curriculum

SPA 4210.01

The Generation of '98

Jonathan Pitcher

Paradoxically initiated by the loss of its last colonies in the Spanish-American War of 1898 and a Nicaraguan poet's invention of modernism, Spain's rebirth, its Silver Age, was marked by an increasingly cosmopolitan, radical egoism. This cultural revitalization, particularly the newfound gravitas of the philosophical essay, fed by America to Europe then back to America once again, is sometimes referred to as the essence of Hispanicism. The course will consider the Generation of '98, emphasizing the work of the leader of its intelligentsia, José Ortega y Gasset, and that of its darkest associate, Ramón María del Valle-Inclán. Discussions and presentations will facilitate the development of oral fluency. Students will expand their descriptive, analytical, and polemical vocabulary. Written work, including an appropriate research project, will solidify familiarity with linguistic structures.

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

Credits: 4

Time: M 2:00pm – 3:50pm, W 10:10am - 12noon (10/26/2006)

SPA 4710.01

Transition in Spain and Latin America

Sonia Perez, Jonathan Pitcher

Spain's transition to democracy following Franco's regime has stirred among the Spanish people a variety of emotions, opinions and ideologies. Over the past two centuries, in a perpetual movement towards democratic independence, Latin America has confronted similar ruptures in tradition and experimented with a variety of revolutionary discourses to project its past into the future. This course will read the postcolonial back into the European episteme and vice-versa, exploring how Spaniards and Latin Americans have given voice to their views on political transitions, both democratic and otherwise. Students will have the opportunity to participate in research led by the instructors. Pronunciation will be refined through discussion and debate. Writing skills will be developed through weekly critical essays. Students will develop their independent thinking through the research process of a final project relevant to the objective of understanding Spanish and Latin American transitions.

Prerequisites: A minimum of five terms of Spanish and placement by the instructor.

Credits: 4

Time: M, Th 6:30pm - 8:20pm

RELATED COURSES

DAN 4227.01

DAN 4227.02

Contemporary Caribbean Dance

Tania Isaac

LIT 4127.01

Calvino's "Rules of Survival": Six Memos for the Next Millennium

Marguerite Feitlowitz

MCO 4361.01

Whose Opera?

Kitty Brazelton

PHI 4127.01

Existentialism and Phenomenology

Karen Gover

Spring 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 literary criticism essays.

Prerequisites: Permission of the instructor.

Credits: 2

Time: To be arranged

LIT 2102.01

Writing Essays about Literature

Wayne Hoffmann-Ogier

Writing Essays is an introduction to writing clearly-constructed and logically-argued essays in response to reading, analyzing, and appreciating literary genre, including poetry, short stories, essays, plays, and novels. The course offers an analysis of the technical elements in literature: imagery, symbolism, metaphor, point of view, tone, structure, and prosody. The class reviews a variety of strategies for exploring both substance and style through close readings, for effectively incorporating quotations, scholarly research, and critical theories, and, finally, for writing with vividness, energy, and economy. The workshop setting emphasizes collaborative editing and substantial rewriting. Individual conferences are included.

Prerequisites: None.

Credits: 4

Time: M, W 2:00pm - 3:50pm

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 - 5:40pm

LIT 2124.01

Readings in Chaucer

Rebecca Godwin

We engage Chaucer's work directly, in Middle English, reading his masterpiece, *The Canterbury Tales*, and selected shorter works, honing our language skills and understanding of the 14th century as we go. Students will do plenty of reading aloud, discussing, and writing - at least two papers, in addition to presentations, OED sleuthing, and journal-keeping.

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

Spring 2007 Curriculum

LIT 2146.01

Readings in Henry James and Edith Wharton

Rebecca Godwin

These two prolific writers, perfectly situated by circumstance of birth and inclination of intellect to do so, captured in their fiction the changing character of American society in what is known as the Gilded Age. Their novels and stories examined the social, moral, and political structures (and strictures) of the new American aristocracy in this age of not-so-innocence; through them, we do, too. We'll read several novels by each, including James's *Portrait of a Lady* and *The Wings of the Dove* and Wharton's *House of Mirth* and *The Age of Innocence*. We'll also read selections from short fiction, essays, and letters. Students prepare at least one in-class presentation and respond to the readings in writing throughout the term.

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

LIT 2167.01

The Anglo-Irish Novel

Annabel Davis-Goff

The contribution to British literature by the politically powerful, Protestant, land-owning, Anglo-Irish is substantial and important. We will read Maria Edgeworth and Somerville & Ross as representatives of the Ascendancy, as well as novels which reflect the political changes of the 1920's, and life for the descendants of this formerly powerful section of Irish society after Irish independence. Students will write one essay and some shorter papers.

Prerequisites: None.
Credits: 2
Time: W, F 2:00pm - 3:50pm
(*This course will meet twice a week during the first seven weeks of the term.*)

LIT 2214.01

Shakespeare: The History Plays

Annabel Davis-Goff

We will read and watch seven of Shakespeare's history plays (two Roman and five English). We will examine the historical background of each play, the sources from which Shakespeare drew his material, and a range of critical responses to the plays. Classes will also include discussion, written responses, and some student performances (optional) of selected scenes.

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

LIT 2233.01

The Lyric Essay

Mark Wunderlich

The lyric essay is, by its own fence-sitting name, neither wholly poem nor wholly essay: It is a hybrid in which the essayist may begin breaking into lines of verse, or in which the poet considers a lengthier argument too rangy for the confines of a syllable count. In this course we will read Whitman's *Specimen Days*, Dickinson's letters, Milosz's *ABC's*, short essays by Virginia Woolf, Joan Didion, Julio Cortazar, Anne Carson and a score of other very contemporary writers whose work is uncomfortable with typical genre labels. Students will write critical papers, give brief presentations and create their own lyric essays.

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

Spring 2007 Curriculum

LIT 2235.01

Swift and Pope

Christopher Miller

We will approach the 18th century at its most brilliant and most savage, in the persons of the two greatest satirists in the language: Alexander Pope, whom Auden credited with the best ear of any English poet, and Jonathan Swift, whose vision of the world grew so scabrous that most people know his most famous book, *Gulliver's Travels*, only in expurgated versions -- and the unexpurgated one has convinced such critics as Johnson and Thackeray that Swift was insane when he wrote it. We will also read Swift's *Drapier's Letters*, *A Tale of a Tub*, *The Battle of the Books*, and various pamphlets and poems. As for Pope, we will read *The Essay on Criticism*, *The Essay on Man*, *The Rape of the Lock*, *The Moral Essays*, and parts of *Peri Bathous* and *The Dunciad*. We will also read a smattering of Dryden, and eavesdrop on the table talk of Dr. Johnson.

Prerequisites: None.

Credits: 4

Time: M, W 8:30pm - 10:20pm

LIT 2245.01

History of the English Language

Christopher Miller

A whirlwind tour of the English language, from Old English to the present, with special attention to the evolution of English orthography, vocabulary, grammar, punctuation, prose style, verse forms, and literary conventions. We look at landmark works by Chaucer, Bacon, Shakespeare, Fielding, Addison, Wordsworth, Hardy, Whitman, and others.

Prerequisites: None.

Credits: 4

Time: T, Th 8:30pm - 10:20pm

LIT 2291.01

Nature, Technology, and the Literary Imagination

Mark Wunderlich

In this course, we will look at the ways in which American writers have shaped our thinking about the environment, sustainability and rural America. We will also consider the ways in which developments in technology influence not only our physical environment, but the ways in which we think. We will read fiction, essays, longer works of nonfiction, and poems by authors such as Henry David Thoreau, Willa Cather, Rachel Carson and contemporary writers such as Wendell Berry, Gene Logsdon, Verlyn Klinkenborg, and Michael Pollan. This course may be of particular interest to students of science and those interested in environmental issues.

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

LIT 2305.01

Bowen and Powell

Annabel Davis-Goff

Elizabeth Bowen and Anthony Powell provide a record of England life - social, political, and cultural - from the end of the First World War until the 1960's.

Anthony Powell is England's answer to Proust. In his celebrated twelve-volume novel (of which we will read the first six volumes), Powell gives a full, fascinating and entertaining view of fifty years of English history, society and culture.

Elizabeth Bowen was an Anglo-Irish novelist and short story writer. Her novels describe political tension, love, and war. She is admired for her description of landscape, her descriptions of London during the Blitz, her use of light and time in evoking atmosphere, and her ability to depict the nuances of romance and small moments of social awkwardness.

Prerequisites: None.
Credits: 4
Time: T, Th 2:00pm - 3:50pm (11/8/2006)

Spring 2007 Curriculum

LIT 2381.01

Anton Chekhov: Plays, Stories, Letters, and Life

April Bernard

Chekhov's plays--written in the late 19th century when Russia was on the verge of revolution-- have become part of the classic dramatic repertory, with their tragicomic depictions of the world of the gentry in its final decline. His short stories are admired today as the height of that art. We will read, in addition, from Chekhov's fascinating and inspiring letters - and contemplate his full life as doctor, public health crusader, and tirelessly generous man of letters. Students will make class presentations, write short critical papers, and take a final exam in essay form.

Prerequisites: None.

Credits: 4

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

LIT 4127.01

Calvino's "Rules of Survival": *Six Memos for the Next Millennium*

Marguerite Feitlowitz

Lightness, Quickness, Exactitude, Visibility, Multiplicity are the enduring literary values that Calvino explored in the five essays he lived to write for the 1985-86 Charles Eliot Norton Lectures at Harvard. One of the most playful and experimental writers of the 20th century, Calvino was a lifelong reader of Dante, Cavalcanti, Shakespeare, Ovid, virtually the whole of the Renaissance and the major Golden Ages, as well folklore and myth. In these intense readings of venerable, recent, and contemporary literature, Calvino evolves his theory, or better said, his defense of literature. Our readings will radiate outward from *Six Memos* (the centerpiece of our seminar), as we follow Calvino's at once true and curving path through centuries of great writing.

Prerequisites: Critical writing sample.

Credits: 4

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

LIT 4131.01

Scenes from Dramatic Literature: Chekhov

Dina Janis

In this advanced scene study class students will immerse themselves in the life and plays of Anton Chekhov. Students will read selected plays in addition to biographies, period research materials, and critical reviews of various work and productions of his plays. Several film versions of material will also be viewed and discussed during the term. The bulk of expected class work will be in the form of extensive out of class rehearsal with scene partners. Students can expect approximately six hours of out-of-class rehearsal time per week. It is suggested that students take LIT 2381 *Anton Chekhov: Plays, Stories, Letters and Life* with April Bernard in conjunction with this class.

Prerequisites: DRA 4127 *An Actor's Technique - Nuts and Bolts*.

Co-requisites: Dance or Drama lab assignment.

Credits: 4

Time: Th 8:00am - 12noon

LIT 4212.01

Reading and Writing Personal Essays

Rebecca Godwin

“In a personal essay,” writes Philip Lopate, “the writer seems to be speaking directly into your ear, confiding everything from gossip to wisdom.” In this class, we’ll read and talk and write about the essays we can lay our hands on, from the earliest to the most contemporary. Inspired by glorious example, students begin “speaking directly” through their own personal essays. We’ll start small, making forays into the form and reading the resulting “gossip and wisdom” aloud in class as we work towards producing finished essays. Intensive involvement in reading, writing, and talking is an absolute requirement. Among the likely texts: *The Best American Essays of the Century*, edited by Joyce Carol Oates, and *The Art of the Personal Essay*, edited by Philip Lopate.

Prerequisites: Creative writing sample.

Credits: 4

Time: F 8:20am - 12noon

Spring 2007 Curriculum

LIT 4244.01

Recent Innovative Fiction

Christopher Miller

“Be not the first by whom the new are tried,” wrote Alexander Pope. “I must have the new, though there be none left in the world,” wrote La Fontaine. This course sides with La Fontaine. We will focus on American fiction published in the past fifteen years, though date of manufacture is less important than freshness: the books we’ll be reading are not just recent and different, but continue to suggest new things to do with fiction. They are fun to think about because no consensus has emerged yet as to what they mean, how they mean, how to read them, whether to read them, and often even what to call them. We’ll read works by Nicholson Baker, Lydia Davis, Ben Marcus, Joe Brainard, Christian Bok, Harry Mathews, Steven Millhauser, Gilbert Sorrentino, Diane Williams, and others. There will be frequent writing assignments, both creative and critical.

Prerequisites: Critical writing sample.

Credits: 4

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

LIT 4247.01

Weimar: Germany Between World War One and Hitler

Steven Bach

The Weimar Republic - Germany between the end of World War I and Hitler’s seizure of power in 1933 - is familiar through works like *Cabaret*. The arts of this period - literature, film, music, theater, and the graphic arts - enjoyed unprecedented creativity (some would say decadence) until brutally silenced by the Nazis and their book-burnings. We will examine the works of novelist Thomas Mann, Heinrich Mann, Josef Roth, and others; the plays and musicals of Brecht and Weill and others; films like *The Cabinet of Dr. Caligari*, *Faust*, *Nosferatu*, and *The Blue Angel*; and the art of George Grosz, Oskar Kokoshka, and others. Reading will be challenging and critical and research papers will be required.

Prerequisites: Critical writing sample.

Credits: 4

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

LIT 4373.01

Marianne Moore & Elizabeth Bishop: Honors Seminar

April Bernard

These poets - whose long friendship was documented in letters, essays, and poems - are also two of the most influential writers of the 20th century. Only in some ways similar - they shared a passion for precision, for description, and for understated humor - their differences are far more startling. Moore's work formed a radical limb of Modernism: experimental, audacious. The younger Bishop stayed at a remove from 20th century confessionalism, yet through her attention to the external world still participated in its probing of the interior self. The class will read, in addition to the poems of each writer, their prose, some of their letters, and relevant biographical and critical studies. Short papers, exercises in imitation, and a final long critical paper will be assigned.

Note: First term-students and students not concentrating in Literature are also welcome to apply.

Prerequisites: Critical writing sample.

Credits: 4

Time: M 8:20am - 12noon

Spring 2007 Curriculum

LIT 4430.01
LIT 4430L.01

American Musical Film

Steven Bach

The musical film is acknowledged as one of the American film industry's original contributions to world cinema, drawing on American vernacular entertainment forms (vaudeville, Broadway, jazz, popular song). We will look at and study musical films and the industrial and social conditions that encouraged and altered the form from *The Jazz Singer* to *Chicago*. Particular attention will be paid to the 1930's and to recent innovations, as well as international development of the form, particularly in Europe.

Prerequisites: LIT 2147 *American Film History I* and LIT 2148 *American Film History II*, or permission of the instructor.

Credits: 4

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

Time: M 6:30pm - 8:20pm *Lab*

(Note: Students must register for both sections.)

LIT 4498.01

Senior Project in Literature

Marguerite Feitlowitz

This seminar is designed for students engaged in an independent senior project in literature. It is intended to help students complete the final phase of a year-long commitment to extended, rigorous work. Students are expected come to this Seminar with a draft in hand and spend the rest of the term revising, deepening, and polishing their critical or creative work. As a seminar, we will function as mutual readers, discussants, and highly collegial critics.

Prerequisites: Approved Senior Project in Literature.

Credits: 4

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

LIT 4526.01

Seminar on Virginia Woolf

Marguerite Feitlowitz

In this seminar, we will focus intensively on the fiction and nonfiction of Virginia Woolf (1882-1941) whose enormous output, experimental techniques, and intellectual reach revolutionized the form and subject matter of both the novel and the essay. As a thinker and social critic, Woolf is artful, radical, and full of complication - foundation for modern feminism and pacifism, and a touchstone for a whole spectrum of literary, cultural, and political critics. We will study early and major novels (*Jacob's Room*, *Mrs. Dalloway*, *To the Lighthouse*, *Orlando*, *The Waves*), the literary and cultural essays from *The Common Reader*, as well as *A Room of One's Own* and *Three Guineas*. We will also read steadily from her Diaries, which provide one of the most intimate, sustained, and complex renderings of the day-to-day process of writing. Students will present their own work in a myriad of forms: individual and group presentations; brief essays; and an extended critical/research paper.

Prerequisites: Critical writing sample.

Credits: 4

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

RELATED COURSES

AH 2259.01

The Birth of Romanticism: 1760 - 1820

Dan Hofstadter

AH 2286.01

Art in America Since WWII

Andrew Spence

ANT 4204.01

(Re)Presenting Culture

Miroslava Prazak

CHI 4510.01

Representations of Women in Chinese Literature

Shunzhu Wang

DRA 2275.01

Beginning Playwriting

Sherry Kramer

Spring 2007 Curriculum

FRE 4110.01

Reading the Sea

Jean-Frederic Hennuy

FRE 4210.01

Revolt and Resistance

Isabel Roche

FRE 4710.01

Desire and Repression in French Literature

Isabel Roche

MCO 4361.01

Whose Opera?

Kitty Brazelton

SPA 2108.01

The Art of Spanish II: Language Through Film

Sonia Perez, Jonathan Pitcher

MUSIC

MUSIC

MUS 2001.01

Music Workshop

Music Faculty

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

Prerequisites: Enrollment in a music course.

Credits: 0

Time: T 6:30pm - 8:20pm

MUSIC FUNDAMENTALS

MFN 2115.01

Learning to Read Music

Robert Singley, Composer Intern

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

Spring 2007 Curriculum

MFN 2129.01
MFN 2129L.01

Aural Skills

Robert Singley, Composer Intern

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

Time: T 4:00pm - 5:30pm *Lab*

(Note: Students must register for both sections.)

MUSIC COMPOSITION

MCO 2109.01

Electronic Music: Creativity and Sound

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 ProTools is desirable.

Credits: 4

Time: M 10:10am - 12noon

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

(Note: Students must register for both sections.)

MCO 2118.01

Starting to Make Your Own Music

Kitty Brazelton

Composing, or songwriting, or improvising, should not be the province of a select few. We draw diagrams, make up sentences, and whistle tunes as part of daily life. Whistle your own tune. And when students start to participate in active musicmaking, the masterpieces of music will open up. Students learn more about the world around them by listening to the world within. In a workshop setting, this course will introduce the basics of writing music, improvising musical gestures, and give students skills to express themselves musically. Homework will include compositions, performance, writing and listening assignments.

- Prerequisites:** None.
- Co-requisites:** Music Workshop (T 6:30 - 8:20pm) availability.
- Credits:** 4
- Time:** W 2:00pm - 6:00pm

MCO 2246.01

Music, Interactivity, and Technology

Nicholas Brooke, Joe Holt, Randall Neal

From improvisation to composition, to the sounds of installations, dance, and film, new technologies rewire how we make sound. This course will workshop interactive sound technologies (including Max/MSP, SuperCollider, circuit bending, and PD) and examine how these new tools shape musical creativity. Focus will be on students' creative projects. Visiting artists will explain their personal relationships to technology. Selected listening and readings from the work of contemporary sound artists will provide a survey and context for students' creative work.

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

Spring 2007 Curriculum

MCO 4361.01

Whose Opera?

Kitty Brazelton

Looking for 6 able composers, 6 able writers and 6 able singer/actors. Or those who combine these abilities. Example of bi-weekly assignment: short operatic sketch by 6 teams of writer-composers for singer-actors. Writer starts-delivering "libretto" to composer who sets words to music, and team delivers sketch to class one week later. After sketch is critiqued in class, singer-actor(s) prepare sketch for following week with composers' musical assistance. Writers must contribute to performance in some way as well. Finished sketches presented at Music Workshop during term. Course will culminate in evening-length public showing of most successful sketches.

No musical style requirements. For writers: a clear understanding of spoken word and the sonic effects of language. For actor/singers: self-directed "quick-study" acting ability. For everyone: enough music literacy to speed communication but sight-reading not required-willingness to learn, imagination, memory, acting ability, and good intonation crucial. Field trips, film-watching & relevant reading/listening.

Prerequisites: Writers - please submit an appropriate writing sample (max. 5 pgs.) to Kitty Brazelton, one week prior to start of pre-registration.
Composers - Music Composition faculty reference.
Singer/actors - references from Music Voice faculty and Drama faculty or equivalent.

Co-requisites: Music Workshop availability. Weekly ½ hour small-group or individual meeting to be arranged.

Credits: 4

Time: W 8:20am - 12noon

MCO 4685C.01

Practicum in Music: Composition for Musicians and Dancers

Nicholas Brooke
Susan Sgorbati

Musicians and dancers will collaborate on projects that explore the powerful connection between the two arts. The class will accept eight dancers and eight musicians, who will co-create projects that culminate in performance. The diverse and delicate skills of collaboration will be explored, and the idiosyncratic pairings of Cunningham/Cage, Stravinsky/Nijinsky, and other composer-choreographers will provide historical background. Scores for improvisation, chance structures, and exercises in imagery and narrative will be used as inspiration and groundwork to develop pieces. Nick Brooke and Susan Sgorbati will also show their own collaborations to inform discussions.

Prerequisites: Music Composition.

Credits: 2

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

MCO 4801.01 *Kitty Brazelton*
MCO 4801.02 *Nicholas Brooke*

Music Composition Intensive

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

Prerequisites: Permission of the instructor.

Credits: 4

Time: To be arranged (section 1)

Time: To be arranged (section 2)

MCO 4802.01

Music Composition Project

Allen Shawn

This is a course for music composition students. Each student will produce a sizable piece for a single small ensemble. There will be regular reading sessions of the pieces in progress and the class will culminate in a presentation and taping of the completed works. The class time will be used in three ways: for analysis and study of works composed for our chosen medium; for the reading sessions; and for examination of the students' works-in-progress. Students will prepare work to show during the term at Music Workshop.

Prerequisites: Permission of the instructor. Good notational skills and experience as a composer.

Credits: 4

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

Spring 2007 Curriculum

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

MHE 4228.01

Music Healing, Computers & 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 electrocardiography and EMG setups.

Prerequisites: MHE 2101 *Music Healing I*.
Credits: 2
Time: T 4:00pm - 5:50pm

MUSIC HISTORY

MHI 2176.01

Mozart

Allen Shawn

This course will take a chronological look at Mozart's life and work beginning with piano pieces he composed at the age of six and culminating with his last three symphonies, the opera *Die Zauberflöte (The Magic Flute)*, and the requiem he composed during his thirty-fifth year. Biographical readings will include selections from Mozart's letters to his family, and *Mozart's Last Year* by H. C. Robbins Landon. The course will include viewings of videos made of several operas, including *Don Giovanni*, *The Marriage of Figaro* and *The Magic Flute*. Homework will include extensive listening assignments, several short papers and in-class presentations, and one in-depth study. Music students will be expected to contribute as performers and music scholars. Those without music reading ability may contribute to the study of Mozart from a literary, historical, philosophical or scientific perspective.

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

MHI 2251.01

Song for Ireland and Celtic Connections

John Kirk

Celtic music from Ireland, Scotland, Bretagne, Galicia, and Cape Breton will be experienced, studied, and performed using instruments and voices. We'll find and cross the musical bridges between regions - from the ballads of Ireland, Scotland and Wales to the Alalás of Spain and dance tunes of Brittany. An end-of-term presentation will be prepared drawing on inspiration from traditional forms. 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 - 12noon

Spring 2007 Curriculum

MHI 2319.01

Music History for Music-lovers

Kitty Brazelton

You know what you like but you're not sure you like what you know-because knowing about music has always seemed off-limits-inaccessible to the untrained listener. For this class, we will combine a tour of music's classical canon and its history, with reviews of present-day concerts in present-day styles. We'll listen closely in small-group labs to expose universal elements. We'll probe the essential mysteries of music's power to charm, incite and soothe. And we'll talk. About music. You'll leave the class an educated musical citizen.

Prerequisites: None.

Co-requisites: Music Workshop attendance (Tuesday 6:30 - 8pm). Weekly ½ hour small-group listening labs to be arranged.

Credits: 4

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

(11/3/2006)

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

Spring 2007 Curriculum

MIN 2232.01

Piano Lab I

Laura Woodward

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*.

Credits: 2

Time: T 4:00pm – 5:50pm

MIN 2236.01

Piano Lab II

Kanako Seki, Piano Intern

Basic keyboard skills for those with some prior piano experience.

Prerequisites: MIN 2232 *Piano Lab I*, or equivalent.

Credits: 2

Time: F 10:10am - 12noon

MIN 2237.01

Saxophone

Bruce Williamson

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

Prerequisites: None. Auditions will be held prior to registration. Contact Suzanne Jones, x 4510, in advance of registration to enroll.

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. Auditions will be held prior to registration. Contact Suzanne Jones, x 4510, in advance of registration to enroll.

Co-requisites: Students must attend and participate in Music Workshop in order to receive 2 credits.

Credits: 2

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

Spring 2007 Curriculum

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: 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 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: 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 - 12noon

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: Permission of the instructor.

Co-requisites: Students must attend and participate in Music Workshop in order to receive 2 credits.

Credits: 2

Time: To be arranged

Spring 2007 Curriculum

MIN 4219.01

Brass Ensemble

Ronald Anderson

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

Prerequisites: Audition and permission of the instructor. Auditions held first class meeting.

Co-requisites: Students must attend and participate in Music Workshop in order to receive 2 credits.

Credits: 2

Time: To be arranged

MIN 4221.01

Brass/Trumpet

Ronald Anderson

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

Prerequisites: Audition and permission of the instructor. Auditions held first class meeting.

Co-requisites: Students must attend and participate in Music Workshop in order to receive 2 credits.

Credits: 2

Time: T 10:10am - 12noon, T 2:00pm - 3:50pm

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: Permission of the instructor. Auditions will be held prior to registration. Contact Suzanne Jones, x 4510, in advance of registration to enroll.

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: Permission of the instructor.

Co-requisites: Students must attend and participate in Music Workshop in order to receive 2 credits.

Credits: 2

Time: To be arranged

Spring 2007 Curriculum

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:** Auditions will be held prior to registration. Contact Suzanne Jones, x4510, in advance of registration to enroll.
- Co-requisites:** Students must attend and participate in Music Workshop in order to receive 2 credits.
- Credits:** 2
- Time:** Th 10:10am - 12noon

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 *Elizabeth Wright*
MIN 4333.02 *Marianne Finckel*
MIN 4333.03 *Yoshiko Sato*

Piano

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 Tuesday November 28, 2006 at 1pm 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 (Section 1)

Time: To be arranged (Section 2)

Time: To be arranged (Section 3)

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

Spring 2007 Curriculum

MIN 4355.01

Cello

David Gibson

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

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

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: Sun 5:45pm - 9:00pm

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 Tuesday November 28, 2006 at 1pm 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

Spring 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.
- Credits:** 2
- Time:** T 9:00am -10:00am

MPF 4230.01

Advanced Chamber Music

Music Faculty

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

- Prerequisites:** Significant previous training and experience on the participant's instrument of choice.
- Credits:** 2
- Time:** To be arranged

MPF 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: Permission of the instructor. Auditions will be held prior to registration. Contact Suzanne Jones, x 4510, in advance of registration to enroll.

Co-requisites: Students must attend and participate in Music Workshop.

Credits: 4

Time: W 7:00pm - 10:00pm

Spring 2007 Curriculum

MUSIC SOUND DESIGN & RECORDING

MSR 2152.01

Beginning Workshop in Recording

Julie Last, Scott Lehrer

Each class will have a discussion of a particular aspect of the music-recording process and a hands-on working session illustrating the focus of that class. Classes will include an introduction to Pro Tools computer audio recording, basic recording acoustics, microphone theory and technique, audio signal path, tonal and dynamic control, and creating spatial ambience. Assignments will be geared toward gaining hands-on familiarity with the areas covered while approaching recording as a creative process. Members of the class will be expected to show work at Music Workshop.

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

MSR 4152A.01

Advanced Workshop in Recording

Julie Last, Scott Lehrer

Continuing studies in modern recording and production techniques. We will incorporate detail oriented listening and analysis of a variety of commercial and noncommercial recordings to discover technical and musical processes. All students will be expected to spend time in the studio each week and to bring works-in-progress to each class for listening and discussion. Members of the class will be expected to show work at Music Workshop

Prerequisites: Permission of the instructor.
Credits: 2
Time: Th 6:30pm - 8:20pm

MSR 4237.01

Audio Post-Production for Visual Media

Scott Lehrer

The production of motion media is usually approached as a visual discipline and sound is only dealt with late in the process, very often to the artistic detriment of the final product. This class will be an opportunity for visual media students to learn the most important audio post-production techniques while they are working on projects. These techniques include narration and ADR recording, sound effects creation and acquisition, Foley work and music spotting and editing. This course is specifically geared toward students who are working in video and animation and have current projects that require audio post.

Prerequisites: Video, Digital Arts, or Animation class.

Co-requisites: Current enrollment in a Video, Digital Arts, or Animation class.

Credits: 2

Time: F 8:20am - 12noon
(This course meets every other week.)

MSR 4364.01

Radioactive - Creating for Radio Broadcast

Julie Last

In this class we will explore the use of narrative, sound effects, interviews and music in broadcast storytelling and radio journalism. Using self-generated field recordings, multi-track layering and hard disc editing techniques we will create our own sonic documentaries. We will also develop musical and campus oriented programs for the Bennington radio station.

Prerequisites: Sound Design or Beginning Recording.

Credits: 2

Time: F 8:20am - 12noon
(This course meets every other week.)

Spring 2007 Curriculum

MUSIC THEORY

MTH 2282.01

Beginning Percussion Theory and Improvisation

Milford Graves

The purpose of this workshop is to introduce and to provide each student with the necessary theory and practical methods to properly perform African, Asian, and Afro-American/America's percussion music. The primary focus in this workshop is on rhythmic counting and proper hand coordination that is required for playing the following instruments: Conga drum, Bongos drum, Dumbek/Darabukkah drum, Bata drum, Dundun drum, Jimbe drum, Trap drum kit, Timbales drum, Rattles, Cowbell, Clave sticks, and Mallet instruments. Occasional performances will be expected in Music Workshop.

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

MTH 4130.01

Harmonic Spheres

Nicholas Brooke

Composers and improvisers periodically reinvent the wheel, creating systems of scales and tunings, instruments, and even philosophies of harmony and rhythm. In this course, we'll also explore how to invent your own systems. Beginning with tuning, students will build an acoustic or virtual instrument based on their own temperament. We will then explore harmonic systems that ground the work of Bartok, Hindemith, and Messiaen, as well as later 20th century music, from acousmatic to spectrale. We'll also look at Indian concepts of raga and tala, and Javanese concepts of pathet. Students will be expected to do advanced harmonic analysis, master readings, and create original work.

Prerequisites: A harmony course.
Credits: 4
Time: T, Th 10:10am - 12noon

MTH 4249.01

Advanced Counterpoint: Fugue Writing

Nicholas Brooke

An advanced course in counterpoint, focusing on the virtuosic practice of writing fugues. We'll survey the form, from the watershed fugues of Bach to contemporary versions by Bartok, Stravinsky, and Shostakovich. Students will be expected to write three fugues for two, three, and four voices.

Prerequisites: A harmony and counterpoint class.

Credits: 2

Time: W 2:00pm - 3:50pm

MTH 4272.01

Jazz Theory and Improvisation

Bruce Williamson

This course will review both diatonic and modal harmony as it applies to chord structures, chord progressions, and scales used in jazz improvisation. Students will learn how to translate the chord symbols found in "lead sheets" (music with only chord symbols and melody), how to interpret chord alterations, and how to identify key centers. This course will help students learn the language of jazz and develop the necessary skills to create intelligent and musical improvised solos. Students will be requested to show work during the term at Music Workshop.

Prerequisites: Ability to read music.

Credits: 4

Time: T, Th 4:00pm – 5:50pm

(11/3/2006)

Spring 2007 Curriculum

MTH 4282.01

Advanced Percussion Theory and Improvisation

Milford Graves

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

The objective of the percussion segment of this ensemble is to develop each student's individual-creative expressionistic capability-and to increase their intuitiveness-and adaptogenic qualities to participate in spontaneous and improvised music/activities.

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

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

Credits: 4

Time: T 7:30pm - 11:10pm

MUSIC VOICE

MVO 4130.01

Vocal Chamber Ensemble

Thomas Bogdan

The main focus of this class is to give experienced singers the opportunity to learn repertory and perform as an organic chamber group without the assistance of a conductor. Musical skills will be developed with attention to sight-singing and interpreting different musical styles/languages/listening and being an ensemble member. We will learn and perform works from antiquity to the avant garde, including works by Meredith Monk.

The class is open to a maximum of 20 singers representing voice ranges from bass to soprano. The class will culminate in performances of the prepared works.

Prerequisites: Approval of the instructor, or audition Tuesday, November 28, 2006, 1pm in Jennings 218.

Credits: 4

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

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

Intermediate Voice

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. Audition for entry into the class.

Co-requisites: Auditions will be held prior to registration. Contact Suzanne Jones, x 4510, in advance of registration to enroll.

Credits: 2

Time:	T 10:10am - 12noon	(Section 1)
Time:	Th 10:10am - 12noon	(Section 2)
Time:	T 10:10am - 12noon	(Section 3)
Time:	W 2:00pm - 3:50pm	(Section 4)

Spring 2007 Curriculum

MVO 4401.01 *Thomas Bogdan*
MVO 4401.02 *Rachel Rosales*

Advanced Voice

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

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

Prerequisites: Previous voice study, music literacy, admittance into the class by audition.

Co-requisites: Auditions will be held prior to registration. Contact Suzanne Jones, x 4510, in advance of registration to enroll.

Credits: 2

Time: M, Th 2:00pm - 3:50pm (Section 1)
(One-hour individual lessons to be arranged.)

Time: T 2:00pm - 6:00pm (Section 2)
(One-hour individual lessons 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

AH 2259.01
The Birth of Romanticism: 1760 - 1820
Dan Hofstadter

ANT 4204.01
(Re)Presenting Culture
Miroslava Prazak

FRE 4110.01
Reading the Sea
Jean-Frederic Hennuy

ITA 4105.01
Italian Opera
Roberto de Lucca

LIT 2235.01
Swift and Pope
Christopher Miller

LIT 4430.01
American Musical Film
Steven Bach

PHI 2253.01
Aesthetics
Karen Gover

PHY 2278.01
The Physics of Sound
Norman Derby

SCIENCE AND MATHEMATICS

BIOLOGY

BIO 2102.01
BIO 2102L.01

How Do Animals Work?

Elizabeth Sherman

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

Prerequisites: None.

Credits: 4

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

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

(Note: Students must register for both sections.)

BIO 2107.01
BIO 2107L.01

Natural History of Plants

Kerry Woods

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

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

Prerequisites: None.

Credits: 4

Time: M, Th 8:10am -10:00am

Time: Th 2:00pm - 6:00pm *Lab*

(Note: Students must register for both sections.)

BIO 2239.01 **Offered during Summer 2007**

Field Course in Coral Reef Biology

Elizabeth Sherman

This course will take place on the island of Grand Cayman, British West Indies (Latitude 19 23' N, Longitude 81 24'W) for one week in June or July 2007. Students will have an opportunity to become certified scuba divers and gain first hand experience with the taxonomy, identification and characteristics of the animals which live in coral reefs as they dive and snorkel in the extraordinary fringing reefs of Grand Cayman. Time: off campus for one week in June or July 2007.

Prerequisites: Permission of the instructor. Preference will be given to students who have some familiarity with biodiversity (e.g. *How Animals Work; Diversity of Coral Reef Animals; Comparative Animal Physiology*, or other biology classes). Due to the additional expenses of off-campus study, students will be required to pay an additional fee for diving, room, board, and tuition; a sufficient number of students must enroll in order for this course to be offered.

Credits: 2

Spring 2007 Curriculum

BIO 2339.01

Diversity of Coral Reef Animals

Elizabeth Sherman

Coral reefs are among the most diverse, unique and beautiful of ecosystems on the planet. Alas, they are also quite vulnerable to various environmental assaults and most of the reefs on earth are in real jeopardy. Students will learn the taxonomy, identification and characteristics of the animals that live in coral reefs. We will discuss the major biological innovations that have permitted the evolution of these extraordinary ecosystems. This course can serve as a prerequisite for the summer field course in Coral Reef Biology in Grand Cayman.

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

BIO 4122.01

The Life and Death of Proteins

Amie McClellan

The viability of a cell, and therefore an organism, depends upon the proper synthesis, and ultimately the destruction, of the proteins therein. This course will focus on understanding how proteins are made and degraded in the cell, and will also emphasize what happens in-between -- how proteins fold, function, and localize to their proper cellular compartment(s). We will delve into the fundamental papers that mark initial as well as recent progress in these areas, focusing on critical reading and discussion of the experimental design and conclusions. The role that molecular chaperones, the guardians of the cell, play in each important phase of the life of a protein will feature prominently in this course. Sample topics to be explored include: How do proteins fold? How do chaperones contribute to protein folding? How do proteins get to the proper cellular location? How are proteins degraded? We will also discuss the relevance of these topics to human diseases linked to protein misfolding, mislocalization, and/or aggregation including cystic fibrosis and Huntingdon's disease. This is primarily a literature-based course, but a few laboratory classes to illustrate certain points will be conducted.

Prerequisites: BIO 2111 *Introduction to Cell Biology* or Chemistry or permission of the instructor.
Credits: 4
Time: M 2:00pm – 5:45pm (1/9/2007)

BIO 4207.01
BIO 4207L.01

Genetics - Principles and Practice

Amie McClellan

What are genes? How do they work? How are they passed on? This course will provide an introduction to genes and their regulation. Among many topics discussed in this class are included the molecular structure of DNA and RNA, Mendelian inheritance, molecular properties of genes, and the regulation of gene expression. We will also cover recombinant DNA technology, and the study of functional genomics and proteomics in this post-genome sequence era.

Prerequisites: BIO 2111 *Introduction to Cell Biology*.
Credits: 4
Time: M, Th 8:10am -10:00am
Time: W 8:30am - 11:45am *Lab*
(*Note: Students must register for both sections.*)

BIO 4307.01

Animal Social Behavior

Elizabeth Sherman

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

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

Prerequisites: Prior work in biology, especially ecology and evolution.
Credits: 4
Time: T, F 8:10am -10:00am

Spring 2007 Curriculum

BIO 4309.01

Ecological Theory and Research

Kerry Woods

An advanced, research-oriented exploration of ecological science. The class will revolve around extensive reading in the primary research literature and the development of individual and group research projects. Potential topics include the full range of ecological questions, concerning the distribution and abundance of organisms, patterns and regulation of diversity, and the function of ecosystems. Likely group projects will concern: a) whether local (campus) forests are sources or sinks of carbon and b) how land-use history has affected community pattern and dynamics across local landscapes. A wide range of research tools and approaches may be adopted in projects, and discussion will focus on the specific challenges of field ecological research. Group projects are likely to involve use of field-mapping and measurement tools, computer simulation, use of Geographic Information Systems and modeling software, and statistical tools for data analysis. The course is open to students with appropriate college-level biology background and will require substantial time in the field.

Prerequisites: Prior college-level biology.

Credits: 4

Time: M 2:00pm - 6pm, W 2:00pm - 3:50pm

BIO 4339.01 **Offered during Summer 2007**

Advanced Field Course in Coral Reef Biology

Elizabeth Sherman

This course is for students who have had prior field work in coral reef biology. It will take place on the island of Grand Cayman, British West Indies (Latitude 19° 23' N, Longitude 81° 24' W) for one week in June or July 2007. Students will be expected to conduct short research projects.

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

Credits: 2

CHEMISTRY

CHE 2247.01

Our Energy Future

John Bullock

Of all the scientific and technical problems confronting the world today, perhaps none is more pressing than the need to develop alternative energy sources. Our current dependence of fossil fuels, and oil in particular, has led to a myriad of political, environmental, economic, and social issues which will only be exacerbated as the developing world increases its demand for energy. This course will examine the problems of fossil fuels and the relative merits of alternative energy sources from a physical science perspective. Beginning with discussions focused on the nature of energy and the Laws of Thermodynamics, we will examine how fuels work, including the chemistry of combustion reactions. As part of these discussions we will also examine the molecular basis of global warming. Using these concepts as a starting point, we will then take a rigorous look at the viability of alternative energy sources such as hydrogen, biofuels, nuclear, as well as other renewable sources such as wind and solar. Student projects will focus of the technical aspects of energy alternatives and place that work in a larger social and economic context.

Prerequisites: A willingness to apply math in the substantive analysis of technical issues.

Credits: 4

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

CHE 4212.01

CHE 4212L.01

Chemistry 2: Organic Structure and Bonding

Janet Foley

This is the second course in the chemistry series. Students will explore the basic ideas of structure of molecules and ions in the context of organic chemistry systems as well as inorganic reactions. Students will investigate the concept of energy in excitation of molecules and will apply this concept to various specific situations by reading articles from the literature. A major emphasis will be a discussion of how chemists use valence bond theory and molecular orbital theory to explain ionic and covalent bonding. Organic structures, functional groups and stereochemistry will provide the basis for further work in organic chemistry.

Prerequisites: CHE 2211 *Chemistry 1*.

Credits: 4

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

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

(Note: Students must register for both sections.)

Spring 2007 Curriculum

CHE 4214.01
CHE 4214L.01

Chemistry 4: Applications of Equilibrium

Janet Foley

The primary focus of this fourth course in the chemistry sequence will be a capstone project developed by each student. The student will develop a question, research background, develop an experimental plan, carry it out and present the results to the class. In class we will explore real chemical questions, many involving equilibrium and acid base chemistry, by reading and discussing research papers. We will also consider topics of interest such as electrochemistry, surface phenomena, solution chemistry and chemistry of heavy metals.

Prerequisites: CHE 2211 *Chemistry 1: Chemical Principles.*

Credits: 4

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

Time: Th 2:00pm - 6:00pm *Lab*

(Note: Students must register for both sections.)

COMPUTER SCIENCE

CS 2246.01

Music, Interactivity, and Technology

Nicholas Brooke, Joe Holt, Randall Neal

From improvisation to composition, to the sounds of installations, dance, and film, new technologies rewire how we make sound. This course will workshop interactive sound technologies (including Max/MSP, SuperCollider, circuit bending, and PD) and examine how these new tools shape musical creativity. Focus will be on students' creative projects. Visiting artists will explain their personal relationships to technology. Selected listening and readings from the work of contemporary sound artists will provide a survey and context for students' creative work.

Prerequisites: None.

Credits: 4

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

CS 4255.01

The Arcades Project

Joe Holt

The 80's gave us *The Empire Strikes Back* and *Pretty in Pink*; the Eurythmics and LiveAid; Pac-Man and Donkey Kong. Coin-operated games occupied hallowed places inside pubs, restaurants, movie theaters and video arcades. Kids (i.e., I) saved their quarters to spend hours in dimly lit arcades testing reflexes and wits against tiny CPU-powered gorillas, princesses, aliens, centipedes and ghosts. These arcade machines were the marvelous technological precursors to today's personal computer and were often designed by hobbyists and built from parts you could get at Radio Shack. This course is about learning how a microcomputer works by studying every inch of a classic arcade machine, Williams Electronics' Robotron. We'll study its real-time operating system, learn assembly language and document the game code, pore over schematics and conduct experiments on its electronics.

Prerequisites: CS 2116 *Logic Machines*.

Credits: 2

Time: T 10:10am - 12noon

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: F 10:10am - 12noon

Spring 2007 Curriculum

MATHEMATICS

MAT 2110.01

Rediscovering Math

Jason Zimba

You can't stand math. You're not a math person. Fair enough. But I'll bet there was a time, long before high school, when you actually thought math was fun. Maybe it was back when you were eight years old, and math was about finding patterns, figuring things out, and exploring the unknown. After that, a decade of misery, I know. How about we just agree to forget all that and start over?

Anticipated topics include: What's amazing about our system of writing numbers; orders of magnitude; operations and what they're good for; the nature of the infinite; *The Library of Babel*, by Borges; getting a feel for exponential growth; finding the unknown; "Relations is beautiful"; patterns and symmetry; proof and certainty.

Prerequisites: None.

Credits: 4

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

MAT 2113.01

Modeling Reality: A Survey of Applied Mathematics

Adam Boucher

Applied Mathematics is concerned with how one connects mathematical models to the real world. In this course we will develop techniques that allow us to take complex real world problems and reduce them to forms that are amenable to mathematical analysis. We will investigate many different examples including but not limited to: a study of voting and fairness in democratic systems, economic and stock models, the population dynamics of competing species, the spread of pollution in lakes, and simple models of flight. There are no formal pre-requisites, but students should be prepared to learn a great deal of mathematics.

Prerequisites: None.

Credits: 4

Time: T, F 8:10am -10:00am

MAT 4202.01

Calculus II

Adam Boucher

A continuation of Calculus I, this course emphasizes how the central ideas of the calculus work themselves out in various disciplinary contexts. We begin by extending our ability to integrate functions using a variety of techniques. Applications of integration, from geometry, physics, chemistry, biology, economics, and several other fields are explored. We study the use of infinite series to handle functions otherwise beyond our powers. Finally, we examine the power and limitations of the fundamental tool of mathematical modeling in the empirical sciences, differential equations.

Prerequisites: MAT 4201 *Calculus I* or permission of the instructor.

Credits: 4

Time: M, Th 8:10am - 10:00am

MAT 4203.01

Multivariable Calculus

Jason Zimba

We extend the concepts learned in Calculus I and II to situations involving more than one variable. Topics include parametric curves, partial derivatives and multiple integrals, differential equations and vector calculus (as time permits).

Prerequisites: MAT 4202 *Calculus II* or permission of the instructor.

Credits: 4

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

MAT 4895.01

Topics in Advanced Mathematics

Adam Boucher

Students will study a variety of advanced techniques in applied mathematics. Topics will be chosen with student input and may include: Regular Perturbation theory, Fourier Series, Partial Differential Equations of Mathematical Physics, Asymptotic Notation with applications in Computing, Complexity Theory, Basic Fluid Dynamics, Variational Problems.

Prerequisites: MAT 4201 *Calculus I* and MAT 4202 *Calculus II*.

Credits: 4

Time: Th 10:10am - 12noon, and an additional 2-hour class to be scheduled
(12/12/2006)

Spring 2007 Curriculum

PHYSICS

PHY 2211.01

Spacetime: Relativity and Light

Norman Derby

The enormous success of Stephen Hawking's bestseller *A Brief History of Time* indicates that non-scientists have a deep desire to understand modern physics. The concepts of relativity are simple but they are subtle and have vast implications. To understand such concepts you really need to talk about them a lot so that you can see what they imply in various situations. This course will give students a chance to investigate different approaches to relativity theory and to work out some example problems that will reveal its inner logic. Research projects will be encouraged. Examples include constructing/computing drawings of what objects moving at high velocity would actually look like, developing a multimedia lesson in relativity for other students, or historical research on controversies among relativists.

Prerequisites: None.

Credits: 4

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

PHY 2278.01

The Physics of Sound

Norman Derby

In this course you will become acquainted with pressure vibrations in the air and with the various ways in which human beings turn these vibrations into the complex perceptions we call sound. For instance, what actually comes out of the tiny speaker of a small radio is really very different from what we hear in our heads - we are much more than simple microphones. By means of a large number of demonstrations, you will acquire direct experience with the physics of sound and vibration, musical phenomena (scales, beats, tuning, temperament; instrument design, construction and performance), room acoustics, and human perceptual mechanisms.

Prerequisites: None. Open to all students.

Credits: 4

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

PHY 4325.01
PHY 4325L.01

Physics II: Fields

Jason Zimba

How does influence travel from one thing to another? In Newton's mechanics of particles and forces, influences travel instantaneously across arbitrarily far distances. Newton himself felt this to be incorrect, but he did not suggest a solution to this problem of "action at a distance." To solve this problem, we need a richer ontology: The world is made not only of particles, but also of fields. As in-depth examples of the field concept, we study the theory and applications of the electric field and the magnetic field, including Maxwell's explanation of light as an electromagnetic wave. The surprising resolution of the dichotomy of particle vs. field will be the wave-particle duality of quantum theory.

Prerequisites: PHY 2235 *Physics I* or permission of the instructor.

Credits: 4

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

Time: W 2:00pm - 6:00pm *Lab*

(Note: Students must register for both sections.)

PHY 4895.01

Topics in Advanced Physics

Norman Derby

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

Prerequisites: Permission of instructor and prior work in physics.

Credits: 4

Time: To be arranged

RELATED COURSES

DA 2101.01

Introduction to Digital Arts

Robert Ransick

DA 4795.01

Advanced Projects in Digital Art

Robert Ransick

Spring 2007 Curriculum

DRA 2259.01

Science, Drama & The Power of the Inquisitive Mind

Dina Janis

HIS 2207.01

Sexuality and Politics

Kelly Anderson

PHI 2125.01

Philosophy and Our Attitudes Toward Animals

Ward Jones

LIT 2291.01

Nature, Technology, and the Literary Imagination

Mark Wunderlich

SOCIAL SCIENCES

ANTHROPOLOGY

ANT 4204.01

(Re)Presenting Culture

Miroslava Prazak

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

Prerequisites: Previous work in anthropology and/or other social science, or previous work in film.

Credits: 4

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

ANT 4212.01

Anthropology of Art

Miroslava Prazak

This course is an exploration of art as defined and practiced in different cultures. We will look at how peoples of diverse world cultures create, use, manipulate, conceptualize, exchange, and evaluate objects of material culture. We will look at how material items are considered to be artistic or aesthetic in some fashion, and think of how and if we can translate those values across cultural boundaries.

Prerequisites: Previous work in anthropology or permission of the instructor.

Credits: 4

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

Spring 2007 Curriculum

ANT 4377.01

Cultural Localities

Miroslava Prazak

This advanced research seminar offers the opportunity for detailed study of the culture of the world, including their society, politics, economy, world view, religion, expressive practices, and historical transformations. In the initial segment of the course we will cover shared materials, the second segment is devoted to individual pursuit of a topic, as relevant to a specific peoples or culture. The aim is to explore detailed histories of colonialism, civilization, dictatorships, markets, nationalism, neo-colonialism, and gender relations, as they apply to a specific, contemporary society and the issues that shape it at the beginning of the third millennium. Through readings of literature, colonial theory, anthropology, history, political economy, video documentary, and fieldwork footage, the course provides critical perspectives that form bridges among texts produced by indigenous and exogenous observers.

Prerequisites: Intermediate work in anthropology or another social science.

Credits: 4

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

HISTORY

HIS 2207.01

Sexuality and Politics

Kelly Anderson

This course looks at the intersections of sexuality and politics in American history and culture. This is an interdisciplinary course drawing on the literatures of cultural studies, history, queer theory, women's studies, science, and anthropology. We will begin with a theoretical framework that explores the categories and constructs of sex and gender. Then we will look at various "sex panics," or moments in recent history where politics and sex collided. The topics we will cover are: lesbian and gay subcultures and movements, sexual repression and the cold war, the control of reproduction, prostitution, AIDS, and pornography. While much of the course content draws from the literature of gay and lesbian history, this seminar is designed to interrogate the broad spectrum of sexuality, from straight to queer and beyond. This course will also introduce the practice of oral history and students will be required to conduct an oral history for their final projects.

Prerequisites: None.

Credits: 4

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

HIS 2234.01

Women and Social Change in American History

Kelly Anderson

This course will explore the lives, struggles and accomplishments of women in the United States from the colonial period to the present, with an emphasis on 19th and 20th century social movements. Using a variety of materials from primary documents to secondary literature and film, we will review key women's movements and issues such as slavery and abolition, suffrage, work and economic independence, sexuality and health, and feminisms. This course will also investigate the theory and practice of oral history, with particular attention paid to the role gender and sexuality play in this type of history. Students will conduct an oral history interview for their final project. This course has three objectives: to understand the major periods and themes of U.S. history from the perspectives of a diverse range of women; to become familiar with feminist scholarship and methodologies; and to conduct primary research in the field of women's history.

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

HIS 2271.01

One Day in New York City

Eileen Scully

January 25, 1929 - this was not a day of any grand consequence in the scheme of time and history. What was this lived day like for an individual living in New York City? What difference to that day's demands and experiences arose from the fact of this individual's gender, race, age, heritage, location in the city? How were these individual experiences on this one day the same or at odds with experiences fifty, one hundred, two hundred years earlier? What changes came in daily routines over the next five decades? What was "democratic" in the thinking, doing, routines, expectations, and frustrations of this individual? Using an experimental "one day" methodology for exploring larger histories, the course engages readings from a variety of disciplines and time periods. Written work (exposition, analysis, first-person historically grounded fiction), independent term projects (individual or collaborative), presentations to the group, field trips.

Prerequisites: None.
Credits: 4
Time: W 4:00pm - 5:50pm, Sat 1:00pm - 2:50pm

Spring 2007 Curriculum

HIS 2339.01

One World, One People

Eileen Scully

Are you a cosmopolitan “citizen of the world”? Do you anticipate that a unitary world government will bring more freedom for more people, promote universal tolerance, ensure greater equity of resources and opportunities, facilitate rapid and effective global responses to natural disasters and man-made atrocities, while generally staying out of your way, leaving you to do and say what you please? Absent the territorial boundaries, sovereign governments, and national identities that together historically demarcated “them” from “us,” how might individuals be held to account, bound by law, conscripted to serve, dunned for taxes, moved to share, drawn forth from the self? This structured, open-ended, sustained inquiry is an opportunity to think through such questions, while developing and testing individual and collaborative projections about what might, could, and should come. Anticipated multidisciplinary readings offer breadth and depth, engaging works in history, international relations, law, politics, psychology, sociology, literature, drama, art, philosophy, and futurism. Assignments and opportunities are tailored to strengthen capacities in each student to understand, explicate, analyze, refine, refute, defend, and advance ideas, both one’s own and those of others.

Prerequisites: None.

Credits: 4

Time: M, Th 8:30pm -10:20pm

HIS 4796.01

Special Projects in History

Eileen Scully

An immersion in historical reasoning and research, this course is open to all students exploring or already pursuing independent projects that seem directly or indirectly to require such an experience. For some, this might mean incorporating history more fully into their work in other constituent disciplines under Social Sciences, or perhaps laying the foundation for advanced work in History itself. For others, it may provide an opportunity to develop ideas for historically grounded fiction and plays. Interested students are encouraged to inquire. Group discussions and critiques are combined with one-on-one guidance, with collaborative possibilities emerging in the mix of students from across the curriculum and periodic guest speakers.

Prerequisites: Permission of the instructor.

Credits: 4

Time: T 6:30pm - 10:10pm

PHILOSOPHY

PHI 2125.01

Philosophy and Our Attitudes Toward Animals

Ward Jones

Philosophers have been long concerned with the nature of animals, and our attitudes toward them. In this class, we will look at various questions: Do animals have minds? How should we understand what they do? Do animals have rights? What is the proper way to treat them? What do we share with animals, and why is that important? What is involved in seeing ourselves as animals? Texts will include J.M. Coetzee's *The Lives of Animals*, and Raimond Gaita's *The Philosopher's Dog*.

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

PHI 2147.01

Philosophy and Film

Ward Jones

In the past fifteen years, the philosophical study of film has begun to come into its own as an independent, sophisticated, and respected field of philosophy. In this course, we will work through some of the important and foundational texts in this new field, looking at the nature of film, our emotional engagement with film, and ethics and film. The latter part of the course will involve looking at several essays from a new collection of papers entitled *Ethics in Film*.

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

Spring 2007 Curriculum

PHI 2253.01

Aesthetics

Karen Gover

What is beauty? How does it relate to truth? What, if anything, do artworks mean, and how do we know? This course takes up these and other questions relating to the philosophy of art and artworks. Our readings will be organized along two axes: the history of philosophy, and artistic genre. That is, this course will look at the philosophical tradition of aesthetics, including Plato, Aristotle, Kant, and Hegel, up to the present day. We will also study philosophical writing on particular artistic genres, such as painting, poetry, music, and film.

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

PHI 4127.01

Existentialism and Phenomenology

Karen Gover

Phenomenology is the philosophical study of the structures of human experience, whereas existentialism is the study of human existence. These two movements intersect and overlap in the history of philosophy. This course undertakes a survey of these movements and their central concepts as they are found in the writings of such thinkers as Kierkegaard, Nietzsche, Heidegger, Sartre, Camus, Marcel, Merleau-Ponty, and others. Concepts such as freedom, facticity, dread, nothingness, the absurd, being-for-itself, being-in-itself will be examined.

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

PHI 4244.01

Plato's *Republic*

Karen Gover

Is the history of philosophy nothing but a series of footnotes to Plato? We will put this question to the test by pairing a close reading of Plato's *Republic* with relevant readings from other primary texts in the history of philosophy. We will give detailed attention to Plato's arguments concerning the nature of justice, community, education, family, and art, among others.

Prerequisites: Prior work in philosophy or permission of the instructor.

Credits: 4

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

POLITICAL ECONOMY

PEC 2211.01

Governing Firms and Financial Markets

Geoffrey Pigman

When large North American and European firms like Enron, WorldCom, Global Crossing and Parmalat were engulfed in financial scandals in recent years, thousands of workers lost their jobs, retirees lost their pensions, and many investors lost substantial portions of their accumulated capital. Following on the "dot.com boom" and "go-go" business culture of the 1990's, the scandals led publics on both sides of the Atlantic to question how firms do business and how financial markets, that businesses rely upon to raise capital, operate. This course investigates how societies and polities create, structure and maintain a market economy. How do we make and enforce the rules that businesses and financial institutions must follow? What happens when things go wrong? What are the politics of market regulation? In considering these questions, we shall learn basic processes of investment research, sales and trading, key concepts from economics, money and banking, corporate finance. Indicative readings include Peter K. Cornelius and Bruce Kogut, eds., *Corporate Governance and Capital Flows in a Global Economy*, John Braithwaite and Peter Drahos, eds., *Global Business Regulation*, and J.D.A. Wiseman, *Pricing Money*.

Prerequisites: None.

Credits: 4

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

Spring 2007 Curriculum

PEC 2216.01

Politics of International Trade

Geoffrey Pigman

How do people and social groups in democratic polities decide what should be traded across borders and under what conditions? Why is “Free Trade” represented as a collective good, even as it remains fundamentally contested? The course investigates the political processes through which international trade policies are made and implemented. We will come to understand how the major national, regional and global institutions governing international trade function, with particular focus on the World Trade Organization. We will also explore how the interests of individuals and social groups with respect to trade are formed, and the political processes through which issues are (re)defined as “trade” issues and subjected to the politics of trade liberalization. Indicative readings include Brian Hocking and Steven McGuire, eds., *Trade Politics*, 2nd ed.

Prerequisites: None.

Credits: 4

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

PEC 4237.01

Contemporary Economic Diplomacy

Geoffrey Pigman

What is economic diplomacy? How does the study of economic diplomacy help us to understand international relations and analyze conflict? How has diplomacy been studied up until now, and how have the particular emphases of diplomatic studies shaped our views of the activity and purpose of diplomacy? What critical theoretical tools can we use to understand diplomacy and how it may have changed in contemporary times? Since the end of the Cold War actors other than nation-states - sub-national governments and regional entities, global firms, non-governmental organizations, international financial institutions, and the like increasingly engage in activities akin to the diplomatic activities of governments. Domestic business and political interests have become more directly involved in diplomacy. The evolution of transport and communications technologies has had a significant impact on the core functions of diplomacy. This has made possible a broader understanding of diplomacy that can be grounded in concepts of identity and difference, language and communication, discourse and power. This course will seek to develop this perspective, in part through the use of critical, non-western and gendered textual material.

Prerequisites: Prior work in Social Science.

Credits: 4

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

PSYCHOLOGY

PSY 2207.01

Developmental Psychology After the Grand Theories

David Anderegg

Comprehensive theories in developmental psychology posited relatively abrupt structural changes in children's thinking in the course of childhood. These theories have been supplanted, in large part, by basic research (largely from brain imaging techniques), documenting gradual changes in children's development. In this course the grand theories (Piaget, Freud, and Vygotsky, as well as attachment theory and evolutionary psychology) will be reviewed along with current findings which challenge their scope and reach. Topics will include cognitive, emotional and social development from infancy through adolescence.

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

PSY 4108.01

Theories of Psychotherapy

David Anderegg

This course addresses the history of the "talking cure" with a systematic look at the links between psychological theory and therapeutic technique. The practice of psychoanalysis and analytic therapy is investigated through a reading of some of Freud's papers on technique. The historical development of psychotherapy, including later developments in analysis, behavior therapy, cognitive-behavior therapy and hypnosis, is also investigated. The course concludes with a look at other forms of behavior change, including 12-step programs and meditation, with an emphasis on the theories of behavior change invoked by practitioners of therapeutic arts and explanations invoked by practitioners of the social sciences. Students will complete a short mid-term paper and an oral presentation of a psychotherapy case from the published literature and an extensive final paper on course topics.

Prerequisites: One course in psychology, preferably PSY 2204 *Normality and Abnormality*.
Credits: 4
Time: M, W 10:10am - 12noon

Spring 2007 Curriculum

PSY 4276.01

Decision Making

Linnda Caporael

Considerable research suggests that how people do make decisions deviates from how people rationally should make decisions. Both topics are the focal concern of the course, which surveys the influence of mental heuristics and biases, social context, and affect on judgment and choice. The material for examining individual and group decisions is drawn from laboratory research as well as a number of real-world situations including military operations, legal settings, and risk assessment.

Prerequisites: Prior work in social science.

Credits: 4

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

PSY 4287.01

War and Youth

Linnda Caporael

The brunt of conflict and war falls disproportionately on the young, as soldiers, refugees, victims and sometimes even instigators. In this course, we search for the distinctive perspectives of young men and women as their lives intersect conflicts not of their own making. In addition to the consequences for young people and their futures, we focus on how stories of intergroup injury, conflict and valor are passed down through generations, and how they are reconstructed among youth within generations. Our materials include film and personal narratives, as well as more traditional scholarly resources.

Prerequisites: Prior work in social science.

Credits: 4

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

PSY 4378.01

Research Methodology and Design for the Social Sciences

David Anderegg

This course will examine the ideal forms of experimental research as inherited from the natural sciences. We will also examine the real forms of social science research as it is actually practiced, with an emphasis on quasi-experimental designs. The trade-offs between what we would like to know and what we can ethically and practically come to know in social science research will be a major theme of course work. Students will be asked to critique classical and contemporary research in social sciences; the final project will be to design a research study that is clean and doable. Please note: due to the necessity for acquiring complete and reliable familiarity with a body of terms and methods, valuation methods in this course may include quizzes and/or tests.

Prerequisites: One year of work in a social science discipline; previous or concurrent work in statistics (or waiver by permission of the instructor).

Credits: 4

Time: M, W 2:00pm - 3:50pm

PSY 4412.01

Seniors' Lives: A Seminar

Ronald Cohen

This research seminar will explore the experiences of Bennington College seniors graduating in June, 2007. Information will be collected from, and hopefully by, seniors using a variety of methods, including questionnaires and face-to-face interviews. Members of the seminar will develop these instruments, gather the information, and complete a written report of the findings.

This effort is intended to be the first of an ongoing effort that has three main purposes: (1) to involve students in a systematic and critical examination of their college experience, an examination intended to be useful to them as and after they graduate; (2) to identify some of the important ways the College has affected seniors' educational experiences; and (3) to begin to develop a research archive useful to students, faculty, and the College as a whole.

Preference will be given to seniors, and to those who have had previous research experience.

Prerequisites: Permission of the instructor.

Credits: 2

Time: One 2 – 3 hour class meeting to be scheduled.

Spring 2007 Curriculum

RELATED COURSES

AH 2259.01

The Birth of Romanticism: 1760 - 1820

Dan Hofstadter

AH 2286.01

Art in America Since WWII

Andrew Spence

BIO 4307.01

Animal Social Behavior

Elizabeth Sherman

CHE 2247.01

Our Energy Future

John Bullock

DEM 2115.01

Art of Negotiation and Mediation

Susan Sgorbati

DRW 4418.01/PAI 4418.01

Mining Personal and Collective Histories

Cadence Giersbach

FRE 4210.01

Revolt and Resistance

Isabel Roche

FV 4313.01

Documentary Production: Personal and Political

Kate Purdie

ITA 4210.01

The Mafia and "Amoral Familism" in Italian Life

Roberto de Lucca

ITA 4704.01

The Writing of Italian Visual Artists

Roberto de Lucca

JPN 4108.01

What Do the Facts Tell You About Japan?

Ikuko Yoshida

JPN 4210.01
Underlying Cultural Expectations in Films
Ikuko Yoshida

LIT 2124.01
Readings in Chaucer
Rebecca Godwin

LIT 2167.01
The Anglo-Irish Novel
Annabel Davis-Goff

LIT 2214.01
Shakespeare: The History Plays
Annabel Davis-Goff

LIT 2245.01
History of the English Language
Christopher Miller

LIT 4247.01
Weimar: Germany Between World War One and Hitler
Steven Bach

MAT 2113.01
Modeling Reality: A Survey of Applied Mathematics
Adam Boucher

MHI 2176.01
Mozart
Allen Shawn

MHI 2319.01
Music History for Music-lovers
Kitty Brazelton

SCU 4241.01
Multiples
Jon Isherwood

SPA 4107.01
Shaping the Spanish Self
Sonia Perez

Spring 2007 Curriculum

SPA 4210.01

The Generation of '98

Jonathan Pitcher

SPA 4710.01

Transition in Spain and Latin America

Sonia Perez, Jonathan Pitcher

VISUAL ARTS

ARCHITECTURE

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 - 12noon

ARC 4101.01

Architecture I - Transformations

Donald Sherefkin

The act of drawing has the capacity to engender new worlds. The process of constructing a network of lines can, in itself, become the 'program' which defines the limits and possibilities of architectectonic invention. A range of methods are explored, including various projection techniques, collage and superposition - using pencil, ink, and photography. Studio projects will use a variety of strategies and source materials as points of departure, including texts, maps and found objects.

Weekly assignments will become the foundation for a final project to design a new space for projection on the site of a former movie house on Main Street, Bennington.

Prerequisites: ARC 2101 *Architecture I -Elements* or permission of the instructor.
Co-requisites: ARC 2104 *Architectural Graphics*.
Credits: 4
Time: T 10:10am - 12noon, T 2:00pm - 3:50pm

Spring 2007 Curriculum

ARC 4149.01

Prefab

Donald Sherefkin

The average American home continues to increase in size, even as family size contracts and concerns over energy use grow. In response to these trends, there is a small but growing interest in prefabricated houses. There are many precedents for this type of building, from the Sears Catalog houses to Buckminster Fuller's visionary Dymaxion Deployment Units, one of which was installed on the Bennington College campus. We will review this history, explore the potentials, and make new proposals.

Each project will be developed in detail, from structural systems to materials and furnishings. We will work extensively in drawing and large-scale modeling.

Prerequisites: ARC 2101 *Architecture I - Elements* or ARC 4101 *Architecture I - Transformations*, or permission of the instructor.

Credits: 4

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

CERAMICS

CER 2102.01

CER 2102L.01

Hand-Building Ceramics

Barry Bartlett

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: M 2:00pm - 5:40pm

Time: M 6:30pm - 8:00pm *Lab*

(Note: Students must register for both sections.)

CER 2107.01

Beginning Potters Wheel

Aysha Peltz

This class will be an introduction to using the potter's wheel as a tool for clay form making. While focusing on the development of throwing skills students will explore different building techniques and will experiment with both functional and non-functional formats. Students will be introduced to the whole ceramic process from wet working, to glazing and finally firing. Slide lectures and discussions will contribute to the projects.

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

CER 4241.01

Appropriation, Repetition, Replication

Barry Bartlett

This class will investigate the nature of appropriating and making objects and transferring them into ceramic sculptures and vessels. Using common, every day objects, we will explore culturally held meanings, values, imagery and how ideas of repetition and replication impact our understanding. We will study historical and contemporary artists who have used this concept including Duchamp, Cornell, Magritte, Man Ray, Warhol, Koons, Rauschenberg, Johns, Lucero and others.

Students will be expected to find resources at a diverse array of sources such as antique and hobby stores, outdoor sculpture and garden centers, souvenir shops, etc. In addition, students should expect to purchase drawing materials including paper, glue, charcoal, pencils, and paint in this class. We will be working with both drawing and collage to help realize ideas.

This class will run in conjunction with SCU 4241 *Multiplies*, taught by Jon Isherwood course. These two classes will share collective presentations and critiques.

Prerequisites: CER 2104 *Introduction to Ceramics* and permission of the instructor.
Credits: 4
Time: W 8:00am - 12noon

Spring 2007 Curriculum

CER 4271.01

Investigation into Throwing

Aysha Peltz

This course is designed for the committed throwing student who is interested in exploring more complicated pottery forms. Using the potter's wheel and some handbuilding techniques, we will work on sets and parts in the forms of jars, teapots, trays and more. Students will begin to explore more personal ways of expression through glaze and firing and they will be expected to do a glaze-testing project. Slide lectures, library visits and critiques will provide historic references and peer perspective on the projects.

Prerequisites: CER 4221 *Intermediate Throwing* or permission of the instructor.

Credits: 4

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

CER 4385.01

Advanced Ceramic Projects

Aysha Peltz

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: Th 2:00pm - 5:40pm

DIGITAL ART

DA 2101.01

Introduction to Digital Arts

Robert Ransick

This course is an introduction to creative practices within digital technologies. A broad survey of the history of digital arts is examined in tandem with a survey of software including Macromedia Dreamweaver, Adobe Photoshop, and Macromedia Flash. Emphasis is placed on making 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 - 12noon

DA 2364.01

Artist's Digital Portfolio Development

Bang-Guel Han

This course prepares students with the knowledge and skills necessary to prepare, develop, and maintain computer-based solutions for professional artist portfolios. The focus is the development of interactive websites and portfolios using Macromedia's Dreamweaver and Adobe's Portable Document Format (PDF.) Students learn strategies for creating website architecture in tandem with issues surrounding the digitizing and preparation of original source material for onscreen and online viewing. In addition, the course covers effective documentation, scanning, and digital compression techniques. The course utilizes software applications such as Dreamweaver, Photoshop, InDesign, and ImageReady, while making use of Final Cut, Compressor and QuickTime Pro. An understanding of basic computer use is assumed.

Prerequisites: None.
Credits: 2
Time: M, W 6:30pm – 8:20pm
(This course meets the first seven weeks of the term.)

Spring 2007 Curriculum

DA 4795.01

Advanced Projects in Digital Art

Robert Ransick

In this course students are encouraged to conceptualize and realize individually designed creative projects using digital technologies. The course is structured as a research studio and students are expected to do extensive independent work documenting their progress from conceptualization to prototype to the larger artistic context of their projects. Readings and the viewing of current artistic practices in the digital arts complement critiques. Students are required to maintain websites for their project in this course and should possess the skills necessary to do this.

Prerequisites: Permission of the instructor.
Credits: 4
Time: W 10:10am - 12noon, W 2:00pm - 3:50pm

DRAWING

DRW 2149.01

Markmaking and Representation

Mary Lum

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

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

DRW 4259.01

Life Stories: The Figure in Context

Mary Lum

Drawings of the human figure have the power to reveal as much about the artist as about the subject at hand. What or who is drawn works in concert with the skill and decision-making process of the drawer to expose a fascinating third thing, the “real” subject. This advanced drawing course will satisfy the student who is curious about drawing the presence and absence of the human figure, in context. Each class period will be spent working to create images from observed life (including models, objects, and settings) that speak to a particular aspect of the human condition. In-class drawings will be supplemented by discussions, critiques, readings, and out-of-class assigned work. An independent project will be part of the course structure, and a high degree of self-motivation is expected.

Prerequisites: Two visual arts courses including one in drawing or painting, and permission of the instructor.

Credits: 4

Time: M 2:00pm - 6:00pm

DRW 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: T 2:00pm - 6:00pm

Spring 2007 Curriculum

FILM AND VIDEO

FV 2101.01

Introduction to Video

Kate Purdie

This course offers an introduction to video production with an emphasis on experimentation and video art. While employing various techniques such as in-camera editing, found footage, and non-linear editing, students will be asked to create a series of short videos. Screenings of contemporary and historical video artists combined with reading assignments will inform student's approaches to class projects. Concepts in video making and its origins in performance art will be explored while students learn the basic techniques of the video medium.

Prerequisites: None.

Credits: 4

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

FV 4313.01

FV 4313L.01

Documentary Production: Personal and Political

Kate Purdie

This course explores documentary possibilities through screenings and video projects. Screenings and readings will focus on films that have had a social or political impact using styles from portraiture to polemicism. With group projects and individual work, we will take a hands-on approach to documentary production: interview techniques and verité shooting to story development and collage editing.

Prerequisites: FV 2101 *Introduction to Video* or equivalent, and one Social Science course.

Credits: 4

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

Time: Th 6:30pm - 8:20pm *Lab*

(Note: Students must register for both sections.)

FV 4796.01

Special Projects in Video

Kate Purdie

This group tutorial is designed for experienced students capable of independent work on video projects. The class will be designed to foster the development of these projects.

Prerequisites: Permission of the instructor and submission of a proposal for a project.

Credits: 4

Time: W 10:10am - 12noon, W 2:00pm - 3:50pm

MEDIA ARTS

MA 4205.01

Advanced Digital Animation

Sue Rees

The class will be concerned with learning the software program Maya, and then creating a short animation which will include working with other software programs and based on a short narrative.

Prerequisites: MA 4025 *Puppets and Animation*.

Credits: 4

Time: T 8:00am - 12noon (11/13/2006)

MA 4796.01

Advanced Projects in Theater Design and Animation

Sue Rees

The class is designed for students who have specific projects in mind, which can include animations, collaborations, theater and dance set design projects.

Prerequisites: Submission of a description of the project, prior to registration. Permission of the instructor.

Credits: 4

Time: M 8:00am - 12noon (11/13/2006)

Spring 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: T 8:00am - 12noon

PAI 4213.01

Modes of Expression: Ways of Painting

Cadence Giersbach

Using contemporary painting as a model, students will explore various approaches to making work and investigate the relationship between form and image. Projects include inventing painting systems, constructing narrative, developing iconography, mixing painting languages and combining paint with other media. Weekly meetings will consist of group critiques, presentations and discussion.

Prerequisites: One painting class at Bennington College.
Credits: 4
Time: W 8:00am - 12noon

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 8:20am - 12noon

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: T 2:00pm - 6:00pm

Spring 2007 Curriculum

PHOTOGRAPHY

PHO 2302.01

Photography Foundation

Liz Deschenes

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

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

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

PHO 2367.01

Constructing Realities: Photographic Truth in the Digital Age

Oliver Wasow

This class will explore the increasingly complex relationship between photography and the representation of visual truth. Particular emphasis will be placed on understanding the profound effect that the shift from analog to digital technology has had on the veracity of the photographic image. In addition to assigned readings, we will look at and discuss a wide range of artists, including those committed to capturing the photographic “decisive moment” and others more interested in exploring the fictional qualities of the medium. While the focus of the class will be on photographic practice, we will also look at the increasingly blurred boundaries between traditional photography, time-based media, design software and Internet technologies. Students will be expected to apply material discussed in class to their conceptual and aesthetic interests and to bring work to class for group critiques.

Prerequisites: None.
Credits: 4
Time: W 8:20am – 12noon (11/13/2006)

PHO 4207.01

The Digital Darkroom

Dan O'Connor

(Jonathan Kline, Faculty Supervisor)

What is digital photography? Aside from the gimmicks and visual tricks of Adobe Photoshop, what type of images can we create using a digital camera or a scanner? This class is for students who want to explore the possibilities of digital photography as a powerful imaging medium. We will work hands-on with digital cameras, scanners and printers to create sophisticated photographic images. Attention will be given to creative image-making, as well as technical skill-building.

Prerequisites: PHO 2302 *Photography Foundations* or prior digital camera experience.

Credits: 2

Time: T 10:10am – 12 noon (1/2/2007)

PHO 4261.01

Paper as Material: Use and Process

Ellen Brooks

A basic feature of the photograph is that it resides on a substrate, usually paper. Photography is an activity of mark-making, “marks” produced by chemistry and light. Working from these perspectives allows the student to think beyond the pre-ordained paper sizes and the types of surfaces that are manufactured, they will test ideas by cutting, shaping and other surface interventions. The class will engage the photograph in conceptual ways. Modularity will be explored, the wall as a site for work, possibilities of other sites, scale and sizes, uses of digital imagery, crafts, installations and sculpture. How and where the work is displayed/presented will also be addressed.

Students working in other visual art mediums and collaborative performance forms are encouraged to apply.

Prerequisites: Prior work in photography and permission of the instructor.

Credits: 4

Time: M 2:00 - 6:00pm (11/8/2006)

Spring 2007 Curriculum

PHO 4265.01

Photography/Beyond Representation

Jonathan Kline

Through a series of assignments and hands-on experiments with chemicals, optics, and light sensitive materials, this course will explore the issues of 20th century abstraction and its relationship to photography. We will be investigating the early influences of both European and American modernism, including the works of Moholy-Nagy, Gyorgy Kepes, Aaron Siskind as well as a range of international contemporary practitioners who continue to extend the definition of the photograph beyond its role as the “faithful mirror of reality”. Weekly discussions surrounding readings and slide presentations will be accompanied by lab demonstrations. Students are expected to work 8 hours per week outside of class on their projects.

Students are invited to work in color, black and white, or with digital materials and complete a final portfolio that encompasses cameraless imagery, collage, the photogram, the chemogram, and exquisite corpse.

Prerequisites: PHO 2165 *Fundamentals of Photography* and permission of the instructor.

Credits: 4

Time: Th 2:00 - 6:00pm

PHO 4794.01

Photography: Projects

Jonathan Kline

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

Prerequisites: Permission of the instructor.

Credits: 4

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

PRINTMAKING

PRI 2109.01

Introduction to Intaglio

Thorsten Dennerline

This course is an introduction to Intaglio printing. This will include drypoint, various etching techniques, and basic color intaglio. Students will learn about Intaglio through demonstrations of techniques, hands-on experience, and critiques. Further study will occur through a series of projects outside of class. Students should find the parameters of these assignments broad enough to allow for customization to their own artistic interests. At the end of the semester, students will have the skills and a visual vocabulary necessary to create unique and editioned prints that combine technique and content coherently.

Prerequisites: None.

Credits: 4

Time: W 10:10am - 12noon, W 2:00pm - 3:50pm

PRI 4214.01

Projects in Lithography

Thorsten Dennerline

For those with prior printmaking experience. We will print from stones and plates, working through various assignments and projects.

Prerequisites: Prior study in printmaking.

Credits: 4

Time: Th 2:00pm - 6:00pm

Spring 2007 Curriculum

SCULPTURE

SCU 2204.01

Kinetic Sculpture: Autopsybotics

John Umphlett

When building sculpture one deals with problems of gravity, balance and mechanical workings. This class will enhance skills and understanding of everyday applied mechanical compilations such as four-bar system, cams, gears, toggles, chain and belt mechanisms. The student is also introduced to numerous toy autopsies, building structures and factory mechanisms. Knowledge of what is already conceived is an excellent starting point.

Prerequisites: One introductory level Visual Arts class.

Credits: 2

Time: Th 8:00am - 12noon
(*Note: This course meets the second seven weeks of the term.*)

SCU 2698.01

Plaster Practicum

John Umphlett

Screening, FGR95, glass laminating, polymer mix, spraying gypsum, forton forming, blowing, pulp and hydrocal laying, hemp building, flat plane fabricating, gypsum coloring, FGRC layup, continuous strand roving, mud sponging (milk, whipping cream, butter, peanut butter and soap), do we really know how to work with plaster? What can it do?

Prerequisites: None.

Credits: 2

Time: Th 8:00am - 12noon
(*Note: This course meets the first seven weeks of the term.*)

SCU 4241.01

Multiples

Jon Isherwood

A multiple is an artwork produced in quantity. This practice is part of a long tradition that since the renaissance had developed extensively in many different ways. We will examine some of these traditional examples and extend our research through to the contemporary art arena. We will ask why and what it means to work in duplicate. What does repetition propose as an esthetic experience and does the manufacturing of an art object change its meaning or value.

The emphasis will be on experimentation through a variety of editioning methods and material applications. Regular slide presentations will complement individual and group critiques.

This class will run in conjunction with CER 4241 *Appropriation, Repetition, Replication*, taught by Barry Bartlett. These two classes will share collective presentations and critiques.

Prerequisites: SCU 4201 *Sculpture Workshop I* and a sculpture techniques class, or permission of the instructor.

Credits: 4

Time: W 8:20am - 12noon

SCU 4797.01

Projects in Sculpture: Making It Personal

Jon Isherwood

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

Prerequisites: Two sculpture courses and a sculpture technique course.

Credits: 4

Time: M 10:10am - 12noon, M 2:00pm - 3:50pm

Spring 2007 Curriculum

VISUAL ARTS

VA 2999

Visual Arts Lecture Series

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

Credits: 1

Time: T 7:30pm - 9pm

VA 2999.01	<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>Jon Isherwood</i>
VA 2999.06	<i>Jonathan Kline</i>
VA 2999.07	<i>Mary Lum</i>
VA 2999.08	<i>Aysha Peltz</i>
VA 2999.09	<i>Kate Purdie</i>
VA 2999.10	<i>Robert Ransick</i>
VA 2999.11	<i>Sue Rees</i>
VA 2999.12	<i>Donald Sherefkin</i>
VA 2999.13	<i>Andrew Spence</i>

RELATED COURSES

ANT 4204.01
(Re)Presenting Culture
Miroslava Prazak

ANT 4212.01
Anthropology of Art
Miroslava Prazak

FRE 4110.01
Reading the Sea
Jean-Frederic Hennuy

ITA 2104.01
Song and Film from Italy
Roberto de Lucca

ITA 4105.01
Italian Opera
Roberto de Lucca

ITA 4704.01
The Writing of Italian Visual Artists
Roberto de Lucca

LIT 2291.01
Nature, Technology, and the Literary Imagination
Mark Wunderlich

LIT 4127.01
Calvino's "Rules of Survival": Six Memos for the Next Millennium
Marguerite Feitlowitz

MSR 4237.01
Audio Post-Production for Visual Media
Scott Lehrer

PHI 2147.01
Philosophy and Film
Ward Jones

PHI 2253.01
Aesthetics
Karen Gover

PHI 4244.01
Plato's *Republic*
Karen Gover

PHY 2211.01
Spacetime: Relativity and Light
Norman Derby

GRADUATE PROGRAMS

CENTER FOR CREATIVE TEACHING

EDU 5315.01

Implementing History Standards in the Classroom

Eileen Scully

Students in this will learn and discuss the national and state (VT) standards for social studies teaching in grades K-12. Students will work collaboratively to implement those standards in lesson plans, including lectures, classroom activities, and student assessment rubrics. Readings will also familiarize students with the 'state of the field' among historians on various core questions, including slavery, colonialism, immigration, industrialization, urbanization, and globalization. In addition, the group will take up ongoing debates about social studies teaching, its purpose and its politics. The class provides an opportunity for students to prepare for the qualifying Praxis test. Guest speakers already arranged include a specialist on "Individual Education Plans" (IEPs), two recent MAT graduates teaching in nearby schools, and several experts in early childhood education.

Prerequisites: Permission of the instructor.

Credits: 4

Time: W 6:30pm - 10:10pm

EDU 5425.01

Reflective Practice II: 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 collegueship. 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 in the Center for Creative Teaching (CCT) program.

Credits: 4

Time: T 6:00pm - 9:40pm

EDU 5495.01

Classroom Teaching: Theory into Practice

CCT Faculty

In this seminar students explore what it means to be a teacher, to work in classrooms, and to become members of school communities. Readings and discussions focus on the experiences of novice and expert teachers, how different theoretical frames organize teaching and teaching-learning interactions differently, and the multiple complexities of teacher work. To ground our understandings of these issues within real-life contexts, students observe and reflect upon the practices of local classroom teachers, and they design and implement conceptually-based lessons and activities. The capstone assignment of the course is the creation of a Qualifying Portfolio required for passage into the student teaching year.

Prerequisites: Only open to MAT students and BA/MAT students in their senior year.

Credits: 4

Time: T 6:30pm - 10:10pm

Spring 2007 Curriculum

MFA IN DANCE

DAN 5301.01

Graduate Assistantship in Dance

Susan Sgorbati

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

Susan Sgorbati

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

MFA IN MUSIC

MUS 5301.01

Graduate Assistantship in Music

*Allen Shawn
Music Faculty*

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

Prerequisites: Enrollment in the Music MFA program.

Credits: 4

Time: To be arranged

MUS 5994.01

Graduate Seminar in Music

Allen Shawn

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

Prerequisites: Enrollment in Music MFA program.

Credits: 4

Time: To be arranged

Spring 2007 Curriculum

MATSL (MASTER OF ARTS IN TEACHING A SECOND LANGUAGE)

SPA 5003.01 **Spanish Language and Culture Online 1**
SPA 5005.01 **Spanish Language and Culture Online 2**

This course allows students to explore cultural issues in the target language through authentic texts. It also facilitates student analysis of their experiences in order to apply what they learn as students to their teaching. 2006-2007 content: Transition in Spain and Latin America

Prerequisites: Target language level of intermediate-high or above.
Acceptance into the MATSL program or by special arrangement with the MATSL program.

Credits: 3

FRE 5003.01 **French Language and Culture Online 1**
FRE 5005.01 **French Language and Culture Online 2**

This course allows students to explore cultural issues in the target language through authentic texts. It also facilitates student analysis of their experiences in order to apply what they learn as students to their teaching. 2006-2007 content: Francophone Literatures and the Deterritorialization of Language.

Prerequisites: Target language level of intermediate-high or above.
Acceptance into the MATSL program or by special arrangement with the MATSL program.

Credits: 3

EDU 5601.01 **Developing Leaders through Teacher Research 1**
EDU 5603.01 **Developing Leaders through Teacher Research 2**

Because action research can be complex and dynamic, students are assigned a mentor who will support them through the research process each Non-Residency Term. Students are required to correspond with their mentor at least once a month, developing and refining their projects as they unfold. Students also enter into online discussions with the other students in their mentor's care so they can strengthen both their cohort ties and their research skills by helping each other.

Prerequisites: Acceptance into the MATSL program or by special arrangement with the MATSL program.

Credits: 4

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.