

ART HISTORY

AH2110.01

Painting in Context

Andrew Spence

There are many reasons Painting continues to be relevant over the long course of its history. This history and its consequential styles are the focus for art making and discussion in this class. Students develop their own visual thinking in the context of specific periods in Painting.

Weekly projects and reading assignments, group critiques and other art related discussions are the format of this class.

Prerequisites: None.

Credits: 4

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

AH2286.01

Art in America Since WWII

Andrew Spence

After WWII, artists in United States 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: Th 10:10am - 12pm, Th 2 - 3:50pm

AH4113.01

The Artistic Legacy of Italy: Bane or Blessing?

Laurie Detenbeck

This course will examine the country as a work of art, with all the pleasures and problems that the cultural legacy affords. We will examine the rich artistic heritage of the Italian peninsula as well as the problems facing the Italian people as curators of that heritage: from high water in Venice to earthquakes in Assisi; restoring precious works of art like the Sistine Chapel or the frescoes of Santa Maria del Carmine in Florence or repatriating art and artifacts long held in collections abroad; maintaining and updating existing museums and galleries or restoring buildings and collections such as the Uffizi that have been damaged by fire, flood, or other natural disasters. Students will propose and develop their own areas of focus, and may approach the questions of artistic legacy from multiple viewpoints (e.g. historical, sociological, aesthetic, political). Through research, oral presentation, and written projects, students will further their appreciation of Italian art and architecture, and at the same time, continue to develop spoken and written Italian. Conducted in Italian.

Prerequisites: Three terms of Italian or permission of the instructor.

Credits: 4

Time: MTh 4 - 6pm

AH4316.01

Ingres and Delacroix

Dan Hofstadter

This course is devoted to the personal history, lifework, and mutual antagonism of Jean-Auguste-Dominique Ingres and Eugene Delacroix, the dominant figures in French painting in the early and mid-nineteenth century. We'll explore all the major influences on these two towering geniuses, including their literary friendships, and also their role in French politics. We'll also study their predecessors, contemporaries, and successors in the art world, such as Gericault, Corot, and Courbet. We'll read pertinent diaries, letters, novels and accounts of the studio practice of these two painters, as well as criticism written in our own time.

Note: This course is not open to those who have already taken "The Birth of Romanticism."

Prerequisites: Permission of the instructor.

Credits: 4

Time: MTh 9:15am - 12pm, W 4 - 6pm

CENTER FOR CREATIVE TEACHING

EDU2150.01

Conceptions and Misconceptions

Bryan Duff; Carol Meyer

Children are primed (by evolution and early experiences) to develop intuitive theories about the world--about the physical and biological objects that populate it, about the human minds that think about it, and about the numbers that can help to describe it. These early conceptions work well up to a point, but sometimes they hinder the kind of disciplined thinking that contributes not only to success in school, but also to the ability to reason effectively about complex public issues (in our role as citizens) and to manage the biological, financial, and other aspects of our lives (in our role as individuals and family members). Learning how to surface these misconceptions and then address them is one of the great challenges of teaching, whether that teaching takes place in a classroom or elsewhere. In this course we will study common misconceptions in a variety of subject areas, paying special attention to those that hinder learning and reasoning in mathematics and history. In the latter part of the course, students will select a subject area of interest, explore common misconceptions within and about it, and learn and develop strategies for replacing these misconceptions with more accurate and productive ones.

Prerequisites: None.
Credits: 4
Time: MTh 4 - 5:50pm

EDU2182.01

Adolescents and Their Literacies

Bryan Duff

This is an introductory education course that focuses on adolescents and their literacies. This course is designed to accomplish two primary goals. First, pre-service teachers will learn and practice literacy instruction strategies that middle school and high school teachers use to facilitate comprehension of curricular content. A second important goal is for future teachers to recognize a range of literacies, including digital, media, and zines, that adolescents regularly participate in, that are important to their lives, and that may be used to support the literacy demands for mathematics, science, social studies and English.

Prerequisites: None.
Credits: 4
Time: TF 2 - 3:50pm

DANCE

DAN2109.01

Movement Practice:Beginning/Intermediate Technique

Terry Creach

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

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

Prerequisites: None.
Credits: 2
Time: TF 2 - 3:50pm

DAN2212.01

Movement Practice:Moving Out -Beginning Dance Tech

Terry Creach

For those looking for a basic but intense movement class. We will begin with a slow warm-up focused on anatomical structures, muscular systems and basic alignment principles, but then progress to vigorous, rhythmic movement patterns. We will work to strengthen, stretch and articulate the body through longer movement phrases, focused on weight shifting, changes of direction, and dynamic changes of energy.

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

Prerequisites: None.
Credits: 2
Time: MTh 8:10 - 10am

DAN2225.01

Dance Back Stage

Michael Giannitti

Whenever work is presented in a dance concert, the audience's experience of that work is shaped both by the design choices made and by successful implementation of those choices. Through a series of demonstrations, assignments and projects, students will explore the artistic considerations involved in dance lighting and the technical challenges involved in presenting a dance concert. Course work will include practical and conceptual projects, as well as some background reading, and may include some design work for dance concerts being produced at the College.

This is a co-requisite course for students enrolled in Projects; Dance, and is open to all other interested students as well.

Prerequisites: None.
Credits: 2
Time: W 8:10 - 10am

DAN2277.01

Dance on Film

Susan Sgorbati

For students of all disciplines, this course will include weekly screenings of dance on film. We will be looking at a wide variety of dance, from early Modern Dance at Bennington to Postmodern Dance, nationally and internationally. We will also utilize the library collection of dance films from cultures around the world, to examine the diverse styles and sources of movement available to dancers. Students will be expected to write about what they are viewing, and place the content of the films within an historical context.

Prerequisites: None.
Credits: 2
Time: W 10:10am - 12pm

DAN4113.01

Movement Practice: Clear and Simple Ballet

Peggy Florin

The study of ballet offers unique opportunities and challenges for the modern dancer. It embodies at a deep level the logic of physics and mechanics. In this class we will focus on alignment and anatomical principles, to develop a safe practice that increases strength, ease and precision.

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

Prerequisites: Permission of the instructor.

Credits: 2

Time: TF 10:10am - 12pm

DAN4167.01

Critical Writing for the Arts

Dana Reitz

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

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

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

Credits: 4

Time: TF 10:10am - 12pm

DAN4212.01

Movement Practice: Dance Language of 3 Traditions

Christal Brown;Tania Isaac;Mina Nishimura;Kota Yamazaki

Offering the technical challenges of vigorous and distinctive techniques, four guest artists will teach in a series:

West African with Christal Brown (1st 4 weeks)

Caribbean with Tania Isaac (middle 6 weeks)

Contemporary Japanese with Kota Yamazaki and Mina Nishimura (final 4 weeks)

Prerequisites: Open to students with prior dance experience or physical practice with permission by Dance Faculty member Dana Reitz.

Credits: 2

Time: MTh 10:10am - 12pm

DAN4214.01

The Muscles: Anatomy for Movers

Peggy Florin

In this course designed for those familiar with the anatomy of the skeleton, we will study how the important muscle groups allow for articulation of the joints and support for our upright stance. With the aid of the Anatomy Coloring Book and other sources, we will investigate the nature of muscle tissue and the mechanics of its action, based on structure and placement. Touch, movement, muscle testing, drawing and observation will be used in this experimental study. Further inquiry into the neuro-muscular system, including memory, learning and the development of skills will broaden the range of our work, with the goal of bringing more efficient movement options to everyday life.

Prerequisites: Permission of the instructor.

Credits: 4

Time: TF 2 - 3:50pm

DAN4290.01

Dance Works: Cultures, Forms and Practices

Christal Brown;Tania Isaac;Mina Nishimura;Kota Yamazaki

Exploring more deeply the specific dance forms of West Africa, the Caribbean and Japan (Butoh), four guest artists will teach in a series:

West African with Christal Brown (1st 4 weeks)

Caribbean with Tania Isaac (middle 6 weeks)

Contemporary Japanese (Butoh) with Kota Yamazaki and Mina Nishimura (final 4 weeks)

Prerequisites: Open to students with prior dance experience or physical practice with permission by Dance Faculty member Dana Reitz

Credits: 2

Time: MTh 2 - 3:50pm

DAN4344.01

Movement Practice: Advanced Dance Technique

Gwen Welliver (MFA student supervised by Dana Reitz)

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

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

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

Prerequisites: Prior dance experience and permission of the instructor.

Credits: 2

Time: TF 8:10 - 10am

DAN4357.01

Improvisation Ensemble for Dancers & Musicians

Susan Sgorbati; Bruce Williamson

This course focuses on work in the performance of improvisation. For dancers, special attention is given to the development of individual movement vocabularies, the exploration of forms and emergent structures. For musicians, special attention is given to creating rhythms and sonorities which can then be manipulated and developed while interacting with dancers in the moment. Dancers are expected to have experience with improvisation in performance and are asked to provide a structure for the group. Musicians should have basic skills on their instrument and be able create and convey a sense of form to other musicians in an efficient way. At least two performances per term required (one at Dance Workshop and the other at Music Workshop).

Prerequisites: Prior experience and training in either dance or music.

Co-requisites: Dance Workshop (Thursday 4:30 - 6:00 pm), Dance or Drama Lab assignment.

Credits: 4

Time: MW 4 - 6pm

DAN4690.01

Teaching Dance Tutorial

Terry Creach

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

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

Prerequisites: Advanced-level experience in dance and permission of the instructor.

Credits: 2

Time: TF 2 - 3:50pm

DAN4794.01

Projects: Dance

Gwen Welliver (MFA student supervised by Dana Reitz)

For students with prior experience in dance composition involved in making work for performance. Attention will be given to all of the elements involved in composition and production, including collaborative aspects. Students are expected to show their work throughout stages of development, complete their projects and perform them to the public by the end of the term. There will be one meeting for the full group and then separate meetings for smaller groups TBS.

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

Prerequisites: Permission of the instructor.

Co-requisites: Students must also enroll in Dance Back Stage and must attend Dance Workshop.

Credits: 2

Time: T 4 - 5:50pm

DAN4795.01

Advanced Projects in Dance

Dana Reitz

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

Prerequisites: Advanced level experience in dance.

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

Credits: 4

Time: T 4 - 6pm and an additional class meeting TBA.

DEMOCRACY PROJECT

DEM2140.01

Fundamental Human Rights: From Paper to Practice

Mac Maharaj

The recognition in theory and practice of fundamental human rights is critical to defining a democratic society. Situations arise where different rights compete and conflict with each other. There is also a tendency for fundamental rights to be crafted in eloquent generalities that need to be translated into effective respect, protection and promotion for these rights. Such situations highlight the need to interpret and analyze human rights in order that these rights acquire existential meaning. In this course we shall consider the role of the courts in fulfilling this task. We shall draw from the experience of South Africa and, wherever possible, from that of the United States.

Prerequisites: None.

Credits: 2

Time: MW 10:10am - 12pm
(This class meets during the second seven weeks of the term.)

DEM2277.01

Truth and Reconciliation Commissions

Mac Maharaj

Students are invited to examine the conditions in divided societies in different countries in which Truth and Reconciliation Commissions (TRC) came into existence. We will ask ourselves these questions: What were the goals in setting up a TRC? How successful was the process? Did the TRC achieve what it set out to do in a given country? What are the lessons from these different experiences? What are the lessons for divided societies?

Prerequisites: None.

Credits: 2

Time: TTh 10:10 - 12pm
(This class meets during the second seven weeks of the term.)

DEM4221.01

The Sababa Project: Children in Crisis

Daniel Michaelson; Susan Sgorbati

There are parallels (similarities) in the many children all over the world who are in crisis, whether they are youth at-risk in the United States as a result of domestic violence, poverty, drug abuse, or for academic reasons, or if they are children in Iraq, Israel or the Palestinian territories as a result of horrific violence. We will also examine adolescent behavior and those at-risk factors particular to boys or girls. Alternatives to violence are essential, and we will train in mediation, negotiation, and collaboration. It is extremely important that we reach these children through education and mentoring, and help them to know that it is possible to survive in this world in a way that is positive.

This class will meet regularly with students from the Quantum Leap alternative classroom at Mount Anthony Union High School in Bennington. There will be guest speakers from the faculty and the community. Texts will include A Mind at a Time (Mel Levine), The Mediators Handbook (Friends Conflict Resolution Service), and fiction dealing with adolescents coming of age. Films include Promises, and Invisible Children.

Students will develop individual projects, as well as a group project, and will help develop the curriculum for a Design Lab in Fall 2008.

Prerequisites: The Art of Negotiation and Mediation or Collaboration and Conflict or equivalent.

Credits: 4

Time: MTh 10:10am - 12pm

DEM4282A.01

Community Dispute Resolution (Small Claims Court)

Daniel Michaelson

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

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

Prerequisites: Permission of the instructor. Training or introductory course in conflict resolution.

Credits: 2

Time: Th 1 - 3:50pm

DEM4282B.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. Students taking this as a 4-credit course create/investigate/implement a community dispute project of their own choosing. Past projects have included mediation skills in the local high school as well as setting up a literacy program for girls in Pakistan.

Prerequisites: Permission of the instructor. Training or introductory course in conflict resolution.

Credits: 4

Time: Th 1 - 3:50pm

DEM4285.01

Projects in Community Dispute Resolution

Daniel Michaelson

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

Prerequisites: Permission of the instructor.

Credits: 2

Time: To be arranged.

DEM4286.01

Advanced Projects in Community Dispute Resolution

Daniel Michaelson

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

Prerequisites: Permission of the instructor.

Credits: 4

Time: To be arranged.

DESIGN LAB

DL2221.01

Rethinking Education

Elizabeth Coleman; Ken Himmelman

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

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

First Term

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

Field Work Term

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

Spring Term

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

regularly to to share ideas and give feedback on projects, as well as to discuss shared readings suggested by all participants throughout the term.

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

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

Credits: 4

Time: MTh 2 - 3:50pm

DRAMA

DRA2151.01

American Theater Now

Jenny Rohn

This non-performance based course will focus on a detailed, coast-to-coast examination of the state of the American Theater in 2007-2008. Who are the playwrights, directors, designers, actors and producers that are shaping the landscape? Who is making theater? How and why are they making it? After a brief look back at the history of theater in America, specifically the regional theater movement of the 1950's, we will turn our focus to the not-for-profit resident theaters and the for-profit theaters currently in operation. We will have frequent guest speakers and visit several theaters in New York City and regionally. Students will write weekly journal entries and a mid-term and final paper.

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

DRA2170.01

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: TF 2 - 3:50pm

DRA2180.01
Contemporary Irish Drama

Michael Giannitti

This course will concentrate on the recent plays of three young Irish playwrights who have been receiving world-wide attention for their innovative work: Martin McDonagh, Conor McPherson, and Mark O'Rowe. Influential plays of several 19th and 20th century predecessors including Synge, O'Casey and Behan will also be covered. Students will read, discuss and write about the plays and their cultural/historical contexts, primarily considering them as texts for performance.

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

DRA2210.01

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: MTh 4 - 5:50pm

DRA2225.01

Dance Back Stage

Michael Giannitti

Whenever work is presented in a dance concert, the audience's experience of that work is shaped both by the design choices made and by successful implementation of those choices. Through a series of demonstrations, assignments and projects, students will explore the artistic considerations involved in dance lighting and the technical challenges involved in presenting a dance concert. Course work will include practical and conceptual projects, as well as some background reading, and may include some design work for dance concerts being produced at the College.

This is a co-requisite course for students enrolled in Projects: Dance, and is open to all other interested students as well.

Prerequisites: None.
Credits: 2
Time: W 8:10 - 10am

DRA4127.01

An Actor's Technique - Nuts and Bolts

Dina Janis

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: The Actor's Instrument.
Co-requisites: Dance or Drama Lab assignment.
Credits: 4
Time: TF 10:10am - 12pm

DRA4164.01

To Die For! Fighting Falling and Fisticuffs

Chris Edwards

Bringing Shakespeare's characters to life honestly can be a challenge to say the least. In this class we will work to bring honesty to his characters while they are dying. We will focus our exploration on Shakespeare's greatest scenes and the characters that live and die in these scenes through stage combat, martial arts, kinesthetic awareness, physical conditioning and medical and historical research. Through process driven in-class choreography, scene work, and performance projects we will investigate the boundaries of life and death in Shakespeare's plays. Students can expect 6-8 hours of out of class rehearsal/homework per week.

Prerequisites: Permission of the instructor.

Co-requisites: Dance or Drama Lab assignment.

Credits: 4

Time: M 6:30 - 10:10pm

DRA4167.01

Critical Writing for the Arts

Dana Reitz

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

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

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

Credits: 4

Time: TF 10:10am - 12pm

DRA4172.01

Scenes from Dramatic Literature: Pinter

Dina Janis

In this advanced scene study class students will immerse themselves in the life and plays of Harold Pinter. 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.

Prerequisites: Permission of the instructor.

Co-requisites: Dance or Drama lab assignment.

Credits: 4

Time: Th 2 - 5:50pm

DRA4205.01

Advanced Digital Animation

Sue Rees

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

Prerequisites: Puppets and Animation and permission of the instructor.

Credits: 4

Time: T 8am - 12pm

DRA4210.01

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

DRA4215F.01

Performance Production: The Figaro Project

Jean Randich

Playwright Pierre-Augustin de Beaumarchais (1732-1799), who created the plucky Figaro, lived a volatile life that is as much a testament to the individual's will to maintain his/her rights against despotic authority as any intrigue he devised for the stage. Caught between the contradictions of Louis XVI's banning of *The Marriage of Figaro* (1781), its spectacular run at the Comedie Francaise (1784), and his subsequent, brief detention in a prison for juvenile delinquents for carping about royal censorship, Beaumarchais constantly balanced the need for freedom of speech with the struggle to survive.

We will not only be studying Beaumarchais's play, The Marriage of Figaro, but also the Mozart opera that eclipsed the comedy's fame. We'll consider the cultural context of Beaumarchais's political agitation, including his incurring huge debt to provide the American colonists with weapons and supplies to defeat the British in 1777. The final presentation will be in the form of a staged reading/workshop production in which scenes from the play, arias and duets from the opera, excerpts from Beaumarchais's letters, and student-devised commedia scenarios will combine to address the themes of comedy, intrigue, class conflict, and revolution: The Figaro Project.

This project, though of particular interest to students of Drama, Music, and Dance, is open to anyone who wishes to audition.

Participation may be either for two or four credits.

Prerequisites: Auditions will be held in February 2008.

Credits: 4

Time: MTWTh 7 - 10pm

DRA4230A.01

Lighting Design Studio

Michael Giannitti

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

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

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

Prerequisites: At least one lighting design course.

Co-requisites: Lighting Lab assignment.

Credits: 2

Time: To be arranged.

DRA4230B.01

Lighting Design Studio

Michael Giannitti

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

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

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

Prerequisites: At least one lighting design course.

Co-requisites: Lighting Lab assignment.

Credits: 4

Time: To be arranged.

DRA4242A.01

DRA4242B.02

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: 4242A.01 2 credits
4242B.01 4 credits

Time: To be arranged.

DRA4253.01

From Process to Performance

Jenny Rohn

In this class we will rehearse a single play using improvisational structures from Viewpoints, Grotowski, Meisner and others. Our goal during the first phase of the work will be to train physically as an ensemble in order to freely and fully explore character life, actions within scenes and the world of the play. How do we then retain the life and freedom discovered in these improvisations as we move towards creating work that is fully scripted, repeatable and performed for an audience? The work will be performed. Students should expect 6-8 hours per week of additional rehearsal as their out of class work.

- Prerequisites:** Permission of the instructor.
- Co-requisite:** Dance or Drama Lab assignment.
- Credits:** 4
- Time:** MTh 10:10am - 12pm

DRA 4331.01

Masks

Janis Young

This advanced performance class addresses theatrical use of masks: expanded physical and psychological awareness and masks' inherent power of symbol and ritual. Beginning with Jacques Lecoq's neutral mask exercises involving economy of movement, the work extends into personal clown statements, experimental work and the use of Mexican masks. The final work of the term branches into two parts: development of a fantasy community that deals with issues of conflict and monologues extracted from a medieval play that focus on expressions such as Pride, Truth and Avarice. The work will be in conjunction with the DEM4221.01 *The Sababa Project: Children in Crisis*. There is required reading of *Behind the Mask*, a medieval play and selected material.

- Co-requisite:** Dance or Drama Lab assignment
- Prerequisites:** Prior work in performance and permission of the instructor.
- Credits:** 4
- Time:** W,F 10:10am – 12:00pm

DRA4332.01

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 consider 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: The successful completion of an introductory acting, drama, history or literature course or permission of the instructor.

Co-requisites: Dance or Drama Lab assignment.

Credits: 4

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

DRA4405.01

Advanced Projects in Performance

Jean Randich

"Theater exists all around us and it is the purpose of formal theater to remind us that this is so." John Cage's statement sparks our investigation into three aesthetic movements that continue to shape the contours of contemporary American theater: realism, expressionism, and the absurd. We will explore groundbreaking texts by playwrights such as Sophie Treadwell, Edward Albee, Sam Shepard, Maria Irene Fornes, and Karen Hartman, as well as some of the students' choice, paying special attention to how genre influences performance style. This master class will also serve as an introduction to theories of performance, play, ritual, and process. It is open to students of directing, acting, literature, and design who wish to learn more about how theater artists choose and hone their experience and production of performance. Directors mounting advanced projects will be encouraged to investigate their plays in light of issues raised in the course. The final project will culminate in a public presentation.

Prerequisites: Directing I or II or strong record in acting or solid grounding in literature or dramaturgy or permission of the instructor.

Credits: 4

Time: F 2 - 5:40pm

DRA4796.01

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 8am - 12pm

FOREIGN LANGUAGES

CHINESE

CHI2110.01

Traditions and Changes through Festivals

Shunzhu Wang

Chinese festivals provide a window through which we can learn about China's rich and diverse culture, its traditions and changes. This course explores traditional festivals celebrated by the majority Han Chinese and those by different minority ethnic Chinese as well. We will also explore the newly established festivals in the modern era so that we can learn to understand the social and cultural changes that gave rise to these new festivals. In preparation for each unit, students are required to do research, either individually or collaboratively, summarize the information they have got and then report (narrate) it to the class. The reports will then be discussed, organized and edited into the texts for further study and discussion. Through the study and discussion of the celebration activities of Chinese festivals and the legends about their origins, we will learn to understand the beliefs behind these cultural practices and why Chinese people have kept or changed the related ritualistic practices and in what ways such practices relate to their collective identity.

In terms of language skills, the goal of this course is to help students develop competence in summary and narrative skills (to make the transition from sentence writing to paragraph writing). Conducted in Chinese.

Prerequisites: None.

Credits: 4

Time: MTh 10:10 - 12noon, W 6:30 - 8:20pm

CHI4206.01

Great Cultural Revolution and Cultural Identity

Shunzhu Wang

The Great Cultural Revolution (1966-1976) in China was an unprecedented event that affected the entire country and the lives of every individual in a most profound way. It inflicted psychological as well as physical wounds upon millions and brought the country to the verge of total economic collapse. Through various materials, we will not only study what happened, but also try to understand why and how it happened. We will investigate how Mao made his people believe that the complete destruction of the old culture was urgent and necessary in order for the masses to establish their own, new cultural identity. We will try to get an insider's perspective by exploring how he was able to popularize his theory of "(the necessity of) continuing revolution under the proletarian dictatorship", and how he "contextualized" his political discourse, attaching cultural and historical "relevance" to The Great Cultural Revolution. Intermediate level.

Prerequisites: Five terms of Chinese or permission of the instructor.

Credits: 4

Time: To be arranged.

FOREIGN LANGUAGE EDUCATION

FLE2523.01

Talk, Conversation, and Language

Peter Jones

If talk is the primary locus of social life and thus the primary human reality, we should understand its forms, functions, affordances and constraints. We might ask: "How are we able to pursue our basic human purposes through talk? How is talk action and what are its consequences, intended and unintended? Within and through talk, and as part of these agendas, how might we be creating and making use of a repertoire of multiple identities: doing being ordinary; doing friend, teacher, student, artist, gun-owner or goth, and several simultaneously? Is it possible to see gender and power as produced in forms as elemental as ordinary turns at talk? Forms of talk are culturally shaped resources for the creation of personal, social, and political worlds, and talk can be seen as the central site of support, negotiation and challenge to these worlds. We will explore the intricacies of talk-in-interaction using tools drawn from several overlapping perspectives: interactional sociolinguistics, conversation analysis, and discourse analysis. Students will analyze talk drawn from a variety of contexts. Many types of talk can come into view depending on student interest, but time will be set aside to explore talk in classroom and other educational settings.

Prerequisites: Permission of the instructor.

Credits: 4

Time: M 2 - 5:40pm

FRENCH

FRE2102.01

Introduction to French and 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. From the first day of class, students will also speak and write the language, learning to express their feelings and ideas, and communicate effectively through short dialogues, spontaneous conversations and expository writing. Attention will be given equally to developing good pronunciation and enunciation and using proper language structures and register, while learning how to write, talk about, and present on a variety of topics in an effective and interesting way. Conducted in French.

Prerequisites: None.
Credits: 4
Time: M,T,Th,F 8:30 - 10:00am

FRE4109.01

Francophone Crossings: Literature at the Borders

Jean-Frederic Hennuy

In this course we will explore the concepts of "Francophonie" and Francophone literatures. In other words, literatures from multicultural authors who write in French and coming from most of the French-speaking world outside of France: sub-Saharan Africa, North Africa and the Middle East, the Indian Ocean, Southeast Asia, the South Pacific, the Caribbean, North America, and Europe. Through readings from these writers we will start a critical reflection on the use of French as a literary language in the postcolonial world, and try to analyze the different elements that map the francophone identities. In addition, students will keep developing their vocabulary and grammar. The course will also focus on conversation and presentation skills. Conducted in French.

Prerequisites: Three terms of French or permission of the instructor.
Credits: 4
Time: F 8:30 - 11:30am, T 10:10am – 12:00pm

FRE4215.01

For Love or Money?

Isabel Roche

The themes of love and money are omnipresent in nineteenth-century French fiction. In this course, we will trace their relationship in works of short-fiction by authors such as Balzac, Flaubert, Hugo, Sand, and Maupassant. Benefiting from the renewed critical attention that the short story has received in France during the past twenty years, we will seek to gain a more comprehensive understanding of this genre all while engaging in detailed analysis of individual works. The question of love or money will also help us to appreciate the changed position in the nineteenth century of the writer, who for the first time has to grapple with financial pressures of publication and the demands of the reading public on his or her art. With regular writing assignments and presentations, emphasis will be placed on oral and written skills such as developing ways to construct an argument, analyze texts, and support one's ideas. Conducted in French.

This course is offered in the second seven weeks of the Spring 2008 term.

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

Credits: 2

Time: MW 2 - 3:50pm

FRE4253.01

Rebellion and Justice in the Works of Albert Camus

Nicole Desrosiers

In *Lettres un Ami allemand* (1944), Camus wrote, “*I would like to love my country while loving Justice. I do not wish it to enjoy any kind of greatness, even that of blood and lies. I want it to live while justice is alive*”. The objective of this course is to discover what Camus's idea of justice was, how he communicated it, and with what goal in mind. Along with that sense of justice, all at once personal, social and philosophical, we will examine Camus's sense of injustice and his rebellion against it. What is the significance of the word rebellion for Camus? How is it integrated with his sense of justice? We will read and analyze *L'Etranger* (a novel), *Lettres un Ami allemand* (an essay) and *Les Justes* and *Le Malentendu* (plays). As we read these works, students will be expected to sharpen their speaking and writing skills through active participation. In addition, they will make class presentations and write two essays. Conducted in French.

This course is offered during the first seven weeks of the term.

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

Credits: 2

Time: MW 2 - 3:50pm

FRE4705.01

French Thought and Democracy

Jean-Frederic Hennuy

French intellectuals have always been deeply engaged in discussing the concept of democracy, especially liberal democracy. Although this is a familiar theme, the French approach, deeply rooted in history and continental philosophy, is quite different from the customary American approach. In this class, students will analyze the nature, the evolution, the problems and the legitimacy of liberal democracy, in order to understand the current chasm separating French and American political perspectives. Students will be responsible for about 100 pages of reading per week. There will be regular oral and written assignments. In addition to vocabulary and grammar implementation, the course will also focus on expository skills in French, and the formulation of a critical and analytical argument. Students will undertake a research project related to the course. Conducted in French.

Prerequisites: Seven terms of French or permission of the instructor.

Credits: 4

Time: MTh 10:10am - 12pm

ITALIAN

ITA4113.01

The Artistic Legacy of Italy: Bane or Blessing?

Laurie Detenbeck

This course will examine the country as a work of art, with all the pleasures and problems that the cultural legacy affords. We will examine the rich artistic heritage of the Italian peninsula as well as the problems facing the Italian people as curators of that heritage: from high water in Venice to earthquakes in Assisi; restoring precious works of art like the Sistine Chapel or the frescoes of Santa Maria del Carmine in Florence or repatriating art and artifacts long held in collections abroad; maintaining and updating existing museums and galleries or restoring buildings and collections such as the Uffizi that have been damaged by fire, flood, or other natural disasters. Students will propose and develop their own areas of focus, and may approach the questions of artistic legacy from multiple viewpoints (e.g. historical, sociological, aesthetic, political). Through research, oral presentation, and written projects, students will further their appreciation of Italian art and architecture, and at the same time, continue to develop spoken and written Italian. Conducted in Italian

Prerequisites: Three terms of Italian or permission of the instructor.

Credits: 4

Time: MTh 4 - 6pm

JAPANESE

JPN2106.01

Communicating in Japanese II

Ikuko Yoshida

In the second half of this introductory course, students will examine the life of college students in Japan and analyze the roles of college students in the society. Throughout the course, students will be immersed into various situations that Japanese college students will experience. Throughout their experiences, students will 1) examine Japanese college students life, 2) compare Japanese college students lives with their own here in the United States and 3) hypothesize the roles of college students in the Japanese society. Then, students will conduct a survey about the roles of college students in Japan based on their hypotheses and present the findings in the end of the term. Students will continue to work on developing their communication skills. Note-taking and presentation skills are also taught in this course.

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

Credits: 4

Time: TThF 8:30 - 10am

JPN4115.01

The Roles of Fathers and Economy

Ikuko Yoshida

In Japan, the role of father has changed significantly in the last half century. In order to understand this change, one must look to the influence of the Japanese economy. By examining the data on Japanese economy for the last five decades, students will generate hypotheses as to the influences of economic changes on the society and the roles of fathers in Japan. Students will then watch films from each era in order to 1) analyze how fathers are depicted and their role in the larger society, and 2) investigate the connection between economic changes and the changing roles of fathers. As the final project of this course, students are required to write a short story that reflects their understanding of the relationship between the economy and the roles of fathers. Conducted in Japanese.

Prerequisites: Three terms of Japanese or permission of the instructor.

Credits: 4

Time: MWTh 2 - 3:50pm

JPN4210.01

Underlying Cultural Expectations in Films

Ikuko Yoshida

There are more opportunities and easier access to watch foreign films than ever, but do you think that viewers fully understand and interpret underlying cultural aspects in the foreign films? In this course, in order for students to become able to understand and interpret Japanese culture appropriately, student will analyze cultural elements by watching and comparing Japanese films and the American remakes of Japanese films. Students will also examine misconceptions and stereotypes about Japan by watching American films about Japan and by reading the critiques of the American films in Japan. By reading and writing film critiques, students continue to develop their skills in Japanese and individual writing projects are required.

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

Credits: 4

Time: MTh 2 - 3:50pm

JPN4702.01

Japanese News Online

Ikuko Yoshida

Mass media is the reflection of a society and a window into a culture. Therefore, reading Japanese newspapers helps students to deepen their understanding of the current Japanese culture reflected in those newspapers. Through analyzing Japanese online newspapers and examining articles from various genres, students will be asked to delve into specific aspects of Japanese culture while developing more advanced linguistic abilities. Students will also practice various reading strategies in order to help them become more independent learners. Students are required to conduct research in their fields of interest, such as politics, economics, and films. Conducted in Japanese

Prerequisites: Seven terms of Japanese or permission of the instructor.

Credits: 4

Time: TF 10:10am - 12pm

SPANISH

SPA2108.01

The Art of Spanish II: Language Through Film

Sonia Perez

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 permission of the instructor.

Credits: 4

Time: MWTh 4 - 5:50pm

SPA4110.01

After Utopia

Jonathan Pitcher

This is a course on the philosophical projects of Latin America, though that may be a misnomer. Even the most cursory glance at studies on Latin America's appropriation of the Western philosophical tradition would show that the appropriation is so distinctive that apparently it is still possible to question its existence as philosophy. The course will include some historiography of thought, analysis of failed ontological theories and politico-economic models, some hare-brained, some practical, but will emphasize current trends in cultural studies.

Students will debate their own perspectives, both in conversation and in writing, thus developing analytical and linguistic skills, and will undertake a short research project. The usual array of media will be included. Conducted in Spanish.

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

Credits: 4

Time: MTh 4 - 5:50pm

SPA4209.01

Transgression in the First-Person Singular

Sonia Perez

Catalina de Erauso was a seventeenth-century Spanish nun who escaped from the convent, dressed as a man, and went to the Americas where she lived as a soldier, gambler and killer before she wrote her autobiography. Her story provides the basis for a study of transgression. Was her cross-dressing a lie because she was concealing her identity as a woman, or was she exposing the lie of a society that imposed social, religious and moral rules on women? What was risky and what was safe for the Lieutenant Nun? This course is an exploration of autobiography and a journey into the complexity of truths and lies. Students will localize, understand and interpret the theme of transgression in first person narratives of early-modern Spain. The development of research skills will be an integral part of the course, culminating in a final project.

Prerequisites: Five terms of Spanish, or permission of the instructor.

Credits: 4

Time: MTh 2 - 3:50pm

SPA4711.01

Honor, Adultery, and Revenge

Sonia Perez

Honour is an important concept in Spanish literature, Spanish culture, and Spanish life. Indeed, the concept of honour has been defined as the highest attribute that a man can desire. During the sixteenth and seventeenth centuries, it became a significant literary device for the Comedias, the avant-garde genre for the Spanish drama, where unfaithful wives were killed by their husbands to restore their honor. However, did these wives really commit adultery? As a popular Spanish phrase says "it is better to be cuckolded when nobody knows about it, rather than not being when everybody thinks you are". And even if the adultery was committed, did the husband have the right to kill the "dishonorable" party, that is, his wife? This course will explore themes of honor, adultery and revenge through the works of Lope de Vega, Ana Caro and Calderón de la Barca among other Spanish playwrights.

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

Credits: 4

Time: MTh 10:10am - 12pm

LITERATURE

LIT2101.01

English as a Second Language

Wayne Hoffmann-Ogier

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

Prerequisites: Permission of the instructor.

Credits: 2

Time: To be arranged.

LIT2102.01

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: MW 2 - 3:50pm

LIT2104.01

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 - 6pm

LIT2129.01

The Long Story, The Novella

Marguerite Feitlowitz

These are most difficult forms, and yet literary history is full of treasures. We will read Kleist, Poe, Melville, Mann, James, Wilde, Tanizaki, Sarraute, Camus, Roth, Duras, Ozick, Penelope Fitzgerald, Munro, and Claire Messud, among others. Students will have creative, as well as critical, writing assignments.

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

LIT2149.01

Rhetoric, Politics and Liberty

Steven Bach

Rhetoric -- simply put -- is the art of writing or speaking effectively. But, in a world of media empires and 24/7 spin politics, what role does truth play (if any), and how do we recognize it (or its opposite) over the din of sloganeering, haranguing, and propagandizing -- from the left or the right that pass as political discourse today? Is the very liberty that permits unfettered political discourse endangered by trends and concentration of venues in the modern era?

These are a few of the questions that will guide our reading (and writing). We will not confine ourselves to contemporary political writing alone, but will delve into the past to see how present-day rhetoric compares with that of key moments in the growth and evolution of our democracy. Students can expect to read (among others) James Madison, Thomas Jefferson, Abraham Lincoln, Henry Adams, Mark Twain, H. L. Mencken, Walter Lippman, Henry Luce, and even Stephen Colbert, Ann Coulter, Frank Rich, Maureen Dowd, and other voices striving to define and/or manipulate our political future.

This course is especially recommended for students interested in non-fiction or essay writing. WARNING: The course is meant to be non-partisan and respectful of truthful political dialogue.

Prerequisites: None.
Credits: 4
Time: TTh 10:10am - 12pm

LIT2177.01

Post-War English Literature

Annabel Davis-Goff

The end of WWII to 1960. We will read English novels which reflect the literature and culture of the fifteen years following the Second World War. Reading will include Barbara Pym, Graham Greene, Evelyn Waugh, Kingsley Amis, and Muriel Spark.

Prerequisites: None.
Credits: 4
Time: WF 4 - 5:50pm

LIT2180.01

Contemporary Irish Drama

Michael Giannitti

This course will concentrate on the recent plays of three young Irish playwrights who have been receiving world-wide attention for their innovative work: Martin McDonagh, Conor McPherson, and Mark O'Rowe. Influential plays of several 19th and 20th century predecessors including Synge, O'Casey and Behan will also be covered. Students will read, discuss and write about the plays and their cultural/historical contexts, primarily considering them as texts for performance.

Prerequisites: None.

Co-requisites: Dance or Drama Lab assignment.

Credits: 2

Time: F 10:10am - 12pm

LIT2215.01

Shakespeare: Comedies and Romances

April Bernard; Mark Wunderlich

In his comedies (*Much Ado About Nothing, As You Like It, A Midsummer Night's Dream, Twelfth Night*, etc.) and in his late so-called "romances" (*Cymbeline, A Winter's Tale, Pericles, and The Tempest*), Shakespeare presents us with a vision of the stage as a place of transformation and delight, of cognition and recognition. In forests, islands, glades, and gardens, the characters lose and find their lives and loves--and the magic of play-acting, of stage-craft itself, is the medium of discovery. Students will read, discuss, and write three short critical papers about these plays--along the way pondering such questions as: What is Comedy? What is Farce? Why prose, and why poetry?

Prerequisites: None.

Credits: 4

Time: MW 10:10am - 12pm

LIT2221.01

The Literature of Dreams

Christopher Miller

Have writers always recorded their dreams in the same basic way, or is the written dream account a literary genre whose conventions have changed over the centuries? Is it possible to harness the dreaming imagination in a way that isn't boring to readers? This course looks at the many ways that writers have represented dreams and dreaming through the ages. We also look at some recent theories and experiments involving dreams.

Likely readings will include *The Dream of the Rood*, *Parliament of Fowls*, *A Midsummer Nights Dream*, *Confessions of an English Opium Eater*, *Alice in Wonderland*, *Little Nemo in Slumberland*, *The Oxford Book of Dreams*, and poems by Spenser, Donne, Milton, Herrick, Swift, Blake, Coleridge, Beddoes, Christina Rossetti, W.S. Gilbert, Hardy, Dickinson, Yeats, Auden, Bishop, Berryman, Merrill and Wilbur.

Prerequisites: None.
Credits: 4
Time: TTh 8:30 - 10:20pm

LIT2231.01

Readings in Twain

Rebecca Godwin

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

Prerequisites: None.
Credits: 4
Time: TF 2 - 3:50pm

LIT2237.01

Welty, Woolf, O'Connor: Inside the Writing Life

Rebecca Godwin

What compels writers to lives of invention? What influences them in their personal and reading experiences? How do bits of life translate themselves into fiction? To consider such questions, we read Virginia Woolf's *A Writer's Diary*, Eudora Welty's *One Writer's Beginnings*, and Flannery O'Connor's *A Habit of Being*, along with novels and short fiction by these three prolific writers, including *To the Lighthouse*, *The Optimist's Daughter*, *The Complete Stories of O'Connor*, and others. In addition to critical papers, students keep their own writing journals and may make brief forays into fiction.

Prerequisites: None.
Credits: 4
Time: TF 8:10 - 10am

LIT2377.01

Kafka and His Legacy

Christopher Miller

Kafka and his Legacy. Arguably the most influential writer of the 20th century, Kafka is the key to understanding many of the best writers of our time. Our survey of the Kafkaesque will begin in the mid-19th century and end in the 21st. Readings will include most or all of the following:

Kafka-Stories, The Trial, The Castle, Letter to His Father, Letters to Felice
Pavel-The Nightmare of Reason
Beckett-Molloy, Endgame
Abe-The Woman in the Dunes
Coetzee-Life and Times of Michael K.
Ishiguro-The Unconsoled

Assignments will include written responses (both critical and creative), a presentation, and a term paper.

Prerequisites: None.
Credits: 4
Time: MW 8:30 - 10:20pm

LIT2417.01

Tales from the Interstices: The Literature of Dislocation

Marguerite Feitlowitz

Our readings delve into myriad forms of dislocation: the upheaval caused by exile and forced displacement, the dis-ease on the part of the metropolitain milieu when confronted with the other; dislodged history, language, and religion in emigrants from the Old World to the New. We also contemplate dislocation in relation to the sublime, and alientation as the ground for creative renewal. Readings include Spence, Rike, Goldemberg, Ellison, Winterson, Duras, Sebald, Danticat.

Prerequisites: Permission of the instructor.

Credits: 4

Time: MTh 10:10am - 12pm

LIT4145.01

Origins of the English Novel

Annabel Davis-Goff

The first English novel appeared more than a hundred years after the publication (and translation into English) of *Don Quixote*. Where did the English novel come from? And how did it develop?

We will read Defoe, Richardson, Fielding among others. Students will write two essays.

Prerequisites: Permission of the instructor.

Credits: 4

Time: TTh 4 - 5:50pm

LIT4211.01

Reading and Writing Short Stories

Rebecca Godwin

We'll read a lot of stories in this class—mostly contemporary, though we may throw in a few glorious others—and look for what makes them, well, stories. That's part one. Part two is writing: first bits and pieces, scenes and dialogue and narrative explorations, and then a couple of polished stories to discuss in workshop and revise. Intensive involvement in reading, writing, and talking is an absolute requirement. Likely texts: *The Scribner Anthology of Contemporary Short Fiction*, *The Best American Short Stories of the Century*, and *The Art of the Story: An International Anthology of Contemporary Short Stories*.

Prerequisites: Creative writing sample of 3 to 10 pages due in Barn 247 by the first day of pre-registration, and pre-registration interview.

Credits: 4

Time: W 8:20am - 12pm

LIT4250.01

Student Literary Magazine

Christopher Miller

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

Prerequisites: Permission of the instructor.

Credits: 2

Time: M 6:30 - 8:20pm

LIT4311.01

Reading and Writing Film Criticism

Steven Bach

What is film criticism, exactly? How does it differ from celebrity journalism or daily reviewing? Or from thumbs up or thumbs down judgments or blogging hits of the aint-it-kewl.com variety? What role does film criticism have in audience acceptance of films or what gets made and does not? What place does film theory have in film criticism? What illuminations might be found in criticism of the near or even distant past? Are aesthetic ideals or moral values part of film criticism? Should they be?

We will try to examine these questions with films released during the term and in other eras and possibly other cultures. Reading assignments will be substantial and screenings will be mandatory. Writing film criticism of new films and of old will be an integral part of the course on a weekly basis.

Prerequisites: Film history, screenwriting, playwriting or filmmaking course or experience, plus a conversation with the instructor and a non-fiction writing sample.

Credits: 4

Time: T 2 - 6pm

LIT4318.01

The Devotional Poets

April Bernard

One of the genres that overlaps with poetry, in all cultures, is that of prayer. We will read from the great English tradition of prayerful poetry, focussing on Donne, Herbert, Milton, Hopkins, and Eliot - supporting our understanding with readings from the *King James Bible* and the *Book of Common Prayer*. Students will experiment with their own poems (not of course limited to any denominational affiliation) and will also write three critical papers.

Prerequisites: Permission of the instructor.

Credits: 4

Time: TF 10:10am - 12pm

LIT4319.01

The Art of Literary Translation

Marguerite Feitlowitz

It may be that the closest, most interpretative and creative reading of a text involves translating from one language to another. Questions of place, culture, epoch, voice, gender, and rhythm take on new urgency, helping us deepen our skills and sensibilities in new ways. The seminar has a triple focus: comparing and contrasting existing translations of a single work; reading translators on the the art and theory of translation; and the creation of your own translations. We will also consider translation as an act of bearing witness to cultural and political crisis, and as a means of encoding messages that would otherwise be censored.

You will have two options for a final project: a manuscript of original translations, accompanied by an introduction; or an extended literary essay on the issues at play in this course. You may work in any genre, from French, Spanish, Italian or Portuguese.

Prerequisites: Romance Language proficiency. Pre-Registration conversation with the instructor.

Credits: 4

Time: W 2 - 5:40pm

LIT4374.01

Honors Seminar: Contemporary Poetry

Mark Wunderlich

In this honors seminar, we will examine, discuss and write about a series of recent books by American poets whose work has been selected from a broad aesthetic field. Students will write critical prose and engage in in-depth discussion of the work.

Prerequisites: Conversation with the instructor.

Credits: 4

Time: Th 2 - 5:40pm

LIT4475.01

Advanced Screenwriting

Steven Bach

Writing for the big screen, with emphasis on feature-length narrative film. Dealing with basic principles and form. Students will prepare a full-length screenplay of approximately 120 pages, with problem-solving and development to be explored in class in a seminar/workshop setting, with weekly preparation, rewriting and revision expected. Class sessions will focus on dramatic techniques and principles, character and thematic development, structuring story, outlining, "carding," and other aspects of writing practice as they apply to the specific project and student. In addition to weekly writing and reading assignments, there will be required viewing assignments in a weekly evening screening.

Prerequisites: LIT 2307 Script to Screen. A playwriting equivalent may suffice, but only after conversation with the instructor.

Credits: 4

Time: MW 4 - 6pm

MUSIC

MUSIC

MUS2001.01

Music Workshop

Music Faculty

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

Prerequisites: Enrollment in a music course.

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

Credits: 0

Time: T 6:30 - 8pm

MUS4010.01

Brass Ensemble

Ronald Anderson

This is an exploration of brass ensemble literature for trio, quartet and quintet. Students will be required to perform at least once during the term.

Prerequisites: Audition. Contact Suzanne Jones x4510 for details.

Corequisites: Students must attend and participate in Music Workshop in order to receive two credits.

Credits: 2

Time: To be arranged.

MUS4167.01

Critical Writing for the Arts

Dana Reitz

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

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

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

Credits: 4

Time: TF 10:10am - 12pm

MUS4215F.01

Performance Production: The Figaro Project

Jean Randich

Playwright Pierre-Augustin de Beaumarchais (1732-1799), who created the plucky Figaro, lived a volatile life that is as much a testament to the individual's will to maintain his/her rights against despotic authority as any intrigue he devised for the stage. Caught between the contradictions of Louis XVI's banning of *The Marriage of Figaro* (1781), its spectacular run at the Comedie Francaise (1784), and his subsequent, brief detention in a prison for juvenile delinquents for carping about royal censorship, Beaumarchais constantly balanced the need for freedom of speech with the struggle to survive.

We will not only be studying Beaumarchais's play, *The Marriage of Figaro*, but also the Mozart opera that eclipsed the comedy's fame. We'll consider the cultural context of Beaumarchais's political agitation, including his incurring huge debt to provide the American colonists with weapons and supplies to defeat the British in 1777. The final presentation will be in the form of a staged reading/workshop production in which scenes from the play, arias and duets from the opera, excerpts from Beaumarchais's letters, and student-devised commedia scenarios will combine to address the themes of comedy, intrigue, class conflict, and revolution: The Figaro Project.

This project, though of particular interest to students of Drama, Music, and Dance, is open to anyone who wishes to audition.

Participation may be either for two or four credits.

Prerequisites: Auditions will be held in February 2008.

Credits: 4

Time: MTWTh 7 - 10pm

FUNDAMENTALS

MFN2129.01

Aural Skills

Robert Singley

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 - 5:50pm

MFN2129.02

Aural Skills

Robert Singley

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: T 4 - 5:50pm

MFN4105.01

Music Groundwork: Reading / Writing

Nicholas Brooke;Robert Singley

A primer on notation and learning to read music. 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. Students will perform, compose, and transcribe their way through the ABCs of notation, developing their aural skills in the process. We will look at common-practice notation throughout history and through the eyes of diverse cultures, and explore the question of why and when societies have decided to write music down.

Prerequisites: Permission of the instructor.

Credits: 4

Time: MW 2 - 3:50pm

MUSIC COMPOSITION

MCO2104.01

Computer Programming for Musical Applications

Travis Garrison

This course serves as an introduction to creating computer music environments within the Max/MSP programming language. Emphasis will be placed on elegant coding strategies, including modularity and reusability. Relevant aspects of music and digital audio technologies will be addressed as they relate to the class assignments. Students are expected to complete short exercises and show work regularly in class, culminating in a self-designed final project. Skills learned in this course are applicable towards future work in algorithmic composition, interactive environments, and digital signal processing.

Prerequisites: None.

Credits: 2

Time: W 4 - 5:50pm

MCO2109.01
MCO2109L.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 software and hardware based system for audio and MIDI recording is desirable.

Credits: 4

Time: M 10:10am - 12pm

Time: M 2 - 3:50pm

(Note: Students must register for both sections.)

MCO2115.01

Writing for Voice

Mary Jane Leach

A composition course that will explore how composers have written for the voice from past to present, starting with chant and progressing through choral works and pieces for solo voice, to pieces with extended vocal techniques. Included will be global musics such as Bulgarian's women singing, Tuvan and Inuit singers. We will discuss how the voice works, the physics of vocal sound, and how to use the voice in different situations (e.g. acoustic vs. amplified). Students will be expected to compose new works for voice.

Prerequisites: None.

Credits: 4

Time: WF 10:10am - 12pm

MCO4801.02 *Nicholas Brooke*
MCO4801.03 *Allen Shawn*

Music Composition Intensive

Students who wish to study composing intensively may be eligible for a small group tutorial or where appropriate, individual lessons. 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.

Prerequisites: Permission of the instructor.

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

Credits: 4

Time: To be arranged.

MCO4802.01

Music Composition Project

Randall Neal; Allen Shawn

In this course students will compose a substantial work for one solo instrument with electroacoustic accompaniment or live sound processing. Class will meet twice a week; on Monday, Randall Neal will review the history of compositions involving acoustic instruments with electronics and provide technical instruction in the electronic music studio (using ProTools, for recording, editing, slicing and arranging sounds, and GRM Tools for the digital transformation and re-synthesis of sounds). On Thursdays, Allen Shawn will provide further listening and discussion of the compositions, focusing on the live instrumental component. Compositions will be performed at a culminating concert.

Prerequisites: Good notational skills and previous composition classes.

Credits: 4

Time: MTh 4 - 5:50pm

HEALING

MHE2101.01

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 - 12pm

MHE4228.01

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 electro-cardiography and EMG setups.

Prerequisites: MHE 2101 Music Healing I.
Credits: 2
Time: T 4 - 5:30pm

HISTORY

MHI2040.01

Musical Culture through Film

Jake Meginsky (MFA student supervised by Nicholas Brooke)

This course will explore musical cultures internationally, using film and video as our primary resource. Through a wide variety of screenings including documentaries, ethnomusicological video, feature films, and the ever growing video resource of the internet, we will examine how the act of music-making both informs and is informed by the cultural environment in which it is performed. Weekly reading and listening assignments will be given. Students will be responsible for one oral presentation and one research project on a living musical culture.

Prerequisites: None.
Credits: 2
Time: W 7 - 10pm

MHI2117.01

Music Outside the Box

Mary Jane Leach

A survey of classical music from the last half century, often (but not always) played outside the concert hall – music that is experimental in nature, but not naïve, that pushes the boundaries of what is, and isn't, classical music. Starting with the first American concert of electronic music at MOMA (which was accompanied by exploding sculptures), the course will explore different approaches to creating music as well as listening to it. We will explore electronic, spatial, conceptual, graphic, microtonal, minimal, and post-minimal styles, as well as composers who have built their own instruments. Students will be expected to write papers and responses – either verbal or notated – to the works covered.

Prerequisites: None.
Credits: 4
Time: WF 2 - 3:50pm

MHI2240.01

Musical Forms

Allen Shawn

This class focuses on musical architecture, by examining important and beautiful works from the 18th, 19th and 20th centuries, and discussing the traditional forms they exemplify. We will listen to works by Bach, Mozart, Beethoven, Schumann, Brahms, Mahler, Stravinsky, Prokofiev, Berg, and Rzewski (among others), analyzing their structures in detail. Forms to be studied will include concerto grosso, chorale prelude, sonata form, theme and variations, passacaglia, and fugue.

Traditional or not, each piece of music is unique. We will discuss the tension between structure and imagination, predetermined form and the individual creative impulse, and we will ponder such questions as what we mean by musical coherence or by the notion that we are "following" a piece of music, and where we would draw the line between structure and chaos or whether such a distinction is simply a matter of opinion.

Non-musicians will be expected to learn some musical fundamentals and to develop some skill at score reading, and to immerse themselves in the materials and issues of the course through listening and outside readings. Course work will include listenings, readings, a journal, two mid-size papers, and responses to four music workshops.

The ability to read music and knowledge of the rudiments of harmony are recommended, but not required.

Prerequisites: None.

Credits: 4

Time: MTh 10:10am - 12pm

MHI2251.01

Song for Ireland and Celtic Connections

John Kirk

Celtic music from Ireland, Scotland, Bretagne, Galacia , 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 Alalas 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.

Prerequisites: None.

Credits: 2

Time: T 10:10am - 12pm

INSTRUMENTAL STUDY

MIN2215.01

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 two credits.

Credits: 2

Time: T 2 - 3pm

MIN2226.01

Classical and Acoustic 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 (Tues. 6:30 - 8:00 pm) as the term progresses.

Prerequisites: By audition and permission of the instructor.

Credits: 2

Time: To be arranged.

MIN2229.01

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 two credits.

Credits: 2

Time: T 1 - 2pm

MIN2232.01
MIN2232.02
MIN2232.03

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: Aural Skills or Music Groundwork: Reading / Writing.

Credits: 2

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

Time: Th 10:10am – 12:00pm (section 2)

Time: F 10:10am – 12:00 pm (section 3)

MIN2236.01

Piano Lab II

Kanako Seki (MFA student supervised by Allen Shawn)

Basic keyboard skills for those with some prior piano experience.

Prerequisites: Piano Lab I or equivalent.

Credits: 2

Time: F 10:10am - 12pm

MIN2241.01

Beginning Violin and Viola

Kaori Washiyama

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

Prerequisites: None.

Co-requisites: Students must arrange for instrument use per term. Students must attend and participate in Music Workshop in order to receive two credits.

Credits: 2

Time: To be arranged.

MIN2247.01

Beginning Guitar

Frederic Hand

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

Prerequisites: Audition. Contact Suzanne Jones x 4510 for details.

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

Credits: 2

Time: F 10:10am - 12pm

MIN2354.01

Beginning Cello

Nathaniel Parke

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: Students must arrange for instrument use per term. Students must attend and participate in Music Workshop in order to receive two credits.

Credits: 2

Time: To be arranged.

MIN4217.01

Bass and Electric Bass

Michael DelPrete

Beginning to advanced lessons in bass technique and appropriate theory.

Prerequisites: Audition. Please contact Suzanne Jones x 4510 for details.

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

Credits: 2

Time: To be arranged.

MIN4221.01

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.

Prerequisites: Audition. Contact Suzanne Jones x4510 for details.

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

Credits: 2

Time: To be arranged.

MIN4223.01

Clarinet

Bruce Williamson

Study of clarinet technique and repertoire with an emphasis on tone production, dexterity, reading skills and improvisation.

Prerequisites: Audition. Contact Suzanne Jones x 4510 for details.

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

Credits: 2

Time: To be arranged.

MIN4237.01

Saxophone

Bruce Williamson

Study of saxophone technique and standard repertoire (jazz or classical), with an emphasis on tone production, dexterity, reading skills and improvisation.

Prerequisites: Audition. Contact Suzanne Jones x4510 for details.

Credits: 2

Time: To be arranged.

MIN4327.01

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: Two or more years of violin instruction.

Co-requisites: Students must arrange for instrument use per term. Students must attend and participate in Music Workshop in order to receive two credits.

Credits: 2

Time: T 3 - 4pm

MIN4333.01	<i>Elizabeth Wright</i>
MIN4333.02	<i>Polly van der Linde</i>
MIN4333.03	<i>Yoshiko Sato</i>
MIN4333.04	<i>Kanako Seki (MFA student supervised by Allen Shawn)</i>

Piano

One-on-one lessons, scheduled individually, available to students with previous study.

Prerequisites:	Permission of the instructor or audition. Contact Suzanne Jones x4510 for details.
Co-requisites:	Students must attend and participate in Music Workshop in order to receive two credits.
Credits:	2
Time:	To be arranged.

MIN4345.01

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 two years of prior instruction and experience on violin or viola.
Co-requisites:	Students must attend and participate in Music Workshop in order to receive two credits.
Credits:	2
Time:	To be arranged.

MIN4355.01

Cello

Nathaniel Parke

Studio instruction in cello. There will be an emphasis on creating and working towards an end of term project for each student.

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

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

Credits: 2

Time: To be arranged.

PERFORMANCE

MPF4100.01

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.

Prerequisites: Audition. Contact Suzanne Jones x4510 for details.

Credits: 1

Time: Su 5:45 - 9pm

MPF4221.01

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.

Prerequisites: Three to five years of instrument playing experience.

Co-requisites: Students must arrange for instrument use per term. Students must attend and participate in Music Workshop in order to receive two credits.

Credits: 2

Time: T 9 - 10am

MPF4230.01

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.

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

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

Credits: 2

Time: To be arranged.

MPF4231.01

Advanced Chamber Music: Strings and Piano

Elizabeth Wright

Coaching of various chamber groupings of strings and piano (piano trio, quartet, etc.). Ensemble playing and interpretive skills will be emphasized. Each group will perform their selected repertoire at the end of term

Prerequisites: Permission of the instructor.

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

Credits: 4

Time: To be arranged.

MPF4233.01

Improvisation Ensemble for Musicians & Dancers

Susan Sgorbati; Bruce Williamson

This course focuses on work in the performance of improvisation. For dancers, special attention is given to the development of individual movement vocabularies, the exploration of forms and emergent structures. For musicians, special attention is given to creating rhythms and sonorities which can then be manipulated and developed while interacting with dancers in the moment. Dancers are expected to have experience with improvisation in performance and are asked to provide a structure for the group. Musicians should have basic skills on their instrument and be able create and convey a sense of form to other musicians in an efficient way.

Prerequisites: Prior experience and training in either dance or music.

Credits: 4

Time: TW 4 - 6pm

MPF4250.01

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.

Prerequisites: Ability to read music and improvise. Audition. Contact Suzanne Jones x4510 for details.

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

Credits: 4

Time: W 7 - 10pm

SOUND DESIGN AND RECORDING

MSR2152.01

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.

Prerequisites: None.

Credits: 4

Time: Th 2 - 6pm

MSR4152.01

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.

Prerequisites: Permission of the instructor.

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

Credits: 4

Time: Th 6:30 - 10:10pm

MSR4260.01

Sound Design for Performance

Scott Lehrer

In this class we will examine the various conceptual and technical tools used in designing sound for plays, dance and other live performance. We will read a classic theatre text and each student will develop their own sound plot for that play.

Students are encouraged to do sound for campus productions to apply these skills in a real world production environment.

Prerequisites: Sound Design or Beginning Recording or permission of the instructor.

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

Credits: 2

Time: F 8:20am - 12pm
(Meets every other week.)

MSR4364.01

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.

Prerequisites: Recording Workshop or permission of the instructor.

Credits: 2

Time: F 8:20am - 12pm
(Meets every other week.)

THEORY

MTH2282.01

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.

Prerequisites: None.

Co-requisites: Students must perform in Music Workshop.

Credits: 2

Time: T 2 - 3:50pm

MTH4118.01

Counterpoint

Nicholas Brooke

Composers throughout the ages have cut their teeth on the study of counterpoint - the intricate practice of writing melodies for several voices sounding at once. In this course, we'll look mainly at 16th -century composers of counterpoint, and sing through pieces from Palestrina to Weelkes, while learning to compose in a variety of practices such as canons, the motet, and familiar style. We'll gradually work our way from two-voice to four-voice counterpoint, and set texts in a variety of harmonic styles. Emphasis will be placed on creative work, and student pieces will be performed in class throughout the term.

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

Credits: 4

Time: MW 4 - 5:50pm

MTH4282.01

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 percussion segment of this ensemble will 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: Beginning Percussion Theory & Improvisation or permission of the instructor.

Co-requisites: Students must perform in Music Workshop.

Credits: 4

Time: T 7:30 - 11:10pm

MTH4419.01

The Key to Songs

Nicholas Brooke

A seminar on advanced harmony, based on in-class analyses of a broad range of classical, pop, and jazz songs. Students will learn about chromaticism, pivot chords, modulation, and extended triadic harmonies, while composing songs in a variety of styles. Songwriters studied will include Mozart, Schubert, Mahler, Strauss, Weill, The Beatles, Dylan, Gershwin, Monk, and other songwriters related to students' interests. Students must have a good knowledge of notation and harmony, be willing to tackle in-depth harmonic analyses and aural transcriptions, and be eager to compose and perform new songs.

Prerequisites: Ability to read music. Previous harmony course.

Credits: 4

Time: TTh 10:10am - 12pm

VOICE

MVO4273.01

Jazz Vocal Workshop

Thomas Bogdan; Bruce Williamson

This is a performance workshop where vocalists have the opportunity to work with a jazz vocal accompanist (Williamson), with bass and drums occasionally added. Students bring in tunes, which are then interpreted into a number of different jazz styles (swing, Latin, ballad, blues, etc.). Emphasis is on phrasing, microphone technique, transposing songs to fit one's vocal range, and learning the definitions of commonly used intros and endings. There are also improvisation exercises and ensemble singing.

Prerequisites: Singing experience, ability to match pitch.

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

Credits: 4

Time: W 8:20am - 12pm

MVO4301.01 *Thomas Bogdan*
MVO4301.02 *Thomas Bogdan*
MVO4301.03 *Rachel Rosales*

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.

Prerequisites: Previous voice experience and/or study, some music literacy.
Audition. Contact Suzanne Jones x4510 for details.

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

Credits: 2

Time: T 10:10am - 12pm (*section 1*)
Time: Th 10:10am – 12:00pm (*section 2*)
Time: T 10:10am - 12pm (*section 3*)
Time: W 2 - 3:50pm, M 2 - 6pm (*section 4*)

MVO4401.01 *Thomas Bogdan*
MVO4401.02 *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 repertoire 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 repertoire.

Prerequisites: Previous voice experience and/or study, some music literacy. Audition. Contact Suzanne Jones x4510 for details.

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

Credits: 2

Time: To be arranged.

MVO4402.01

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.

Co-requisites: Advanced Voice.

Credits: 2

Time: To be arranged.

SCIENCE AND MATHEMATICS

ATMOSPHERIC SCIENCE

ASM2201.01

Extreme Weather: Past, Present and Future

Joseph Kravitz

Extreme weather events, from blizzards and ice storms to hurricanes and tornadoes to heat waves and drought, have a profound effect upon human society in the regions affected. Recent studies and subsequent discussions about global warming have raised alarm that there could be an increase in the number and severity of these events.

This course will examine extreme weather from a variety of perspectives. Historical cases (e.g. Hurricane Katrina, Oklahoma City F5 tornado, Quebec ice storm, ongoing North African drought) will be examined with emphasis on the atmospheric processes involved in the formation and evolution of these events as well as the destruction caused by them and human impact. Real-time events will also be studied as they occur. The possible effect of global warming on the number and severity of extreme weather events will be studied. In particular, evidence will be examined to help determine if there has already been a change over the past century and whether further change is likely in the future. Possible impacts on human society will also be examined.

No prerequisites, but Introduction to Atmospheric Science may prove useful. There will be some coverage of fundamental atmospheric science concepts and physical processes associated with particular types of severe events.

Prerequisites: None.

Credits: 4

Time: WF 8:10 – 10am

BIOLOGY

BIO2102.01
BIO2102L.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: TF 8:30 - 10am

Time: W 8:30am - 12pm

(Note: Students must register for both sections.)

BIO2216.01

Environment, Human History & the Nature of Nature

Kerry Woods

How have human cultures been shaped by and given shape to their physical and biological environment? New research suggests human cultures have been managing environment, intentionally and unintentionally, regionally and globally, for millennia, and that environment has shaped the history of human societies. This feedback loop forces a reconsideration of concepts of what is natural as distinct from cultural, and calls for careful thought about norms and priorities as applied to environmental change. Can we refer meaningfully to a 'natural state'? Beginning with consideration of human nature as an evolutionary product of deep environmental history, we will continue through study of causes and consequences of the development of agriculture and various case studies in environmental history (emergence of crowd diseases, environmental causes and results of cultural expansions, rise and decline of regional civilizations). Finally, we will consider implications of this historical perspective for how we think of current predicaments. Readings will be drawn from primary and secondary sources in social and natural sciences.

No prerequisites, but expect substantial amount of reading, some from technical sources, and regular, extensive writing.

Prerequisites: None.
Credits: 4
Time: MTh 2 - 3:50pm

BIO4104.01

Evolution

Kerry Woods

Evolutionary theory provides conceptual unity for biology; Darwin's concept and its derivatives inform every area of life science, from paleontology to molecular biology to physiology, to plant and animal behavior, to human nature. This course will establish deep grounding in basic selective theory (including some exploration of population genetics) and explore selected current questions through readings in the primary literature. Particular topics may include: evolution of reproductive systems and behaviors, evolutionarily stable strategies and game theory; competing models of sexual selection; inclusive fitness and the evolution of sociality and altruistic behavior; coevolution in mutualistic and predator-prey (parasite-host) systems; and the (multiple) origin and loss of sex. There will be extensive reading in primary literature as well as both critical and synthetic writing.

Prerequisites: Prior collegework in biology or permission of instructor; basic familiarity with concepts of genetics, cell function, physiology will be assumed.

Credits: 4

Time: MTh 8:10 - 10am

BIO4207.01

BIO4207L.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. Topics discussed in this class will include, but are not limited to, the molecular structure of DNA and RNA, Mendelian inheritance, molecular properties of genes, and the regulation of gene expression. The laboratory portion of this course will provide hands-on experience in the study of functional genomics and proteomics highlighting the increasing importance of bioinformatics in the post-genome sequence era.

Prerequisites: Previous coursework in biology.

Credits: 4

Time: TF 8:10 - 10am

Time: W 2 - 6pm

(Note: Students must register for both sections.)

BIO4212.01

Research in Cell Biology

Amie McClellan

Students will conduct directed research projects in cell biology and biochemistry, with a focus on molecular chaperone-mediated cellular processes such as protein folding and degradation. Various methods and approaches will be introduced, including molecular cloning, genetic transformation, protein expression analysis, protein purification, enzymatic assays, and bioinformatic analysis. Students will be expected to work in the lab and read papers pertinent to their projects for a minimum of 8 hours per week, to participate in weekly lab meetings, and to prepare a final paper and poster describing their work during the term.

Prerequisites: Introductory work in cell biology or genetics.

Credits: 4

Time: To be arranged.

BIO4215.01

Environmental Physiology of Animals

Elizabeth Sherman

In this course, students will have an opportunity to investigate the diversity of physiological responses exhibited by animals to various environmental challenges. These responses have been forged over evolutionary time and yet also reveal varying degrees of plasticity during the lives of individual animals. We will read the primary literature focusing in particular, on animal responses to extreme environments. Students will also derive and conduct their own research

Prerequisites: Comparative Animal Physiology

Credits: 4

Time: TF 10:10am - 12pm

BIO4217.01

Graphs and Maps

Kerry Woods

An advanced, workshop-style class, exploring effective and efficient display of quantitative and spatial information. We will read some background material on conceptual underpinnings (E. Tufte's works and others), but the class will revolve primarily around analysis of published graphics, development of visualizations of actual data-sets, and work with some of the applied tools and techniques of visualization (including scientific graphics software and basic applications of Geographic Information System (GIS) software). Students will be expected to do a substantial amount of independent work outside of class meetings; regular meetings will be dedicated primarily to analysis of readings and published graphics and to review and discussion of independent work.

Prerequisites: Intermediate work in the natural sciences or permission of the instructor. Students should be comfortable with quantitative thinking and relationships, and have experience with primary research literature.

Credits: 2

Time: W 8am - 12pm

CHEMISTRY

CHE4212.01
CHE4212L.01

Chemistry 2: Organic Structure and Bonding

Janet Foley

Students will explore stoichiometric relationships in solution and gas systems which are the basis of quantifying results of chemical reactions. Understanding chemical reactivity leads directly into discussion of equilibrium and thermodynamics, two of the most important ideas in chemistry. Equilibrium, especially acid/base applications, explores the extent of reactions while thermodynamics helps us understand if a reaction will happen. Students will be introduced to new lab techniques and ways to measure progress of reactions. They will also devise their own questions and experiments. Kinetics (rates of reaction) provides information about how reactions work and, along with thermodynamics, provides the basis for evaluating the viability of a reaction. This concept will be explored particularly with respect to substitution reactions. Research articles will relate these ideas to current topics in the literature such as solar-enhanced fuels, rates of atmospheric reactions, and using chemistry for remediation. Taking Chemistry 1 and Chemistry 2 provides a good background for students interested in environmental applications.

Prerequisites: Chemistry 1

Credits: 4

Time: W 10:10 - 12noon, F 2 - 4pm

Time: T 2 - 6pm (lab)

(Note: Students must register for both sections.)

CHE4215.01
CHE4215L.01

Chemistry 4 - The Nature of Materials

John Bullock

This course represents the culmination of the two-year integrated general/organic chemistry sequence. Students will apply the principles of Chemistry 1-3 to substantive research projects that they will design, execute, and present. Lecture material will focus on the principles behind modern materials such as polymers, semi-conductors, and novel nanostructures. Additional topics will also be covered, and could include electrochemistry and electron-transfer reactions, applications of molecular orbital theory, and the chemistry of biological systems.

Prerequisites: Chemistry 3

Credits: 4

Time: MTh 8:10 - 10am

Time: Th 2 - 6pm

(Note: Students must register for both sections.)

CHE4301.01

Biochemistry

Janet Foley

Biochemistry is an intermediate chemistry course in which students apply principles from general and organic chemistry, as well as general biology, to understand the molecular processes that characterize life. Biochemistry is a broad discipline that is growing rapidly in its scope - new developments and discoveries are being made daily. The goal of this class will be to give students a solid background with which they can appreciate the latest developments and research reports. We will begin with fundamental principles, but quickly move into a detailed look at metabolism - the specific means by which organisms use chemical energy to drive cell functions and how they convert simple molecules to complex biological molecules. This approach will provide a context to illustrate many of the core ideas we will cover. Students will also have the opportunity for independent work which will allow them to apply these ideas to topics of their own specific interests. Students will have weekly review assignments and at least two independent projects, including an oral presentation of a final project.

Prerequisites: Chemistry 1 and 2 and Cell Biology

Credits: 4

Time: TF 10:10 - 12noon

COMPUTER SCIENCE

CS2104.01

Computer Programming for Musical Applications

Travis Garrison

This course serves as an introduction to creating computer music environments within the Max/MSP programming language. Emphasis will be placed on elegant coding strategies, including modularity and reusability. Relevant aspects of music and digital audio technologies will be addressed as they relate to the class assignments. Students are expected to complete short exercises and show work regularly in class, culminating in a self-designed final project. Skills learned in this course are applicable towards future work in algorithmic composition, interactive environments, and digital signal processing.

Prerequisites: None.
Credits: 2
Time: W 4 - 5:50pm

CS2220.01

Transforming Thoughts into Code

Joe Holt

This course is about learning the programming language Ruby. In the first part of the course we will review algorithmic thinking and the process of defining and structuring data. We will follow that with an introduction to Ruby, focusing on how Ruby is a concise and elegant language for translating algorithmic thinking into machine code. We will study several classic programming problems and solve them in Ruby. Finally and to give the course real teeth we will build a dynamic and highly interactive web application using Ruby and JavaScript.

No prerequisites, but some understanding of computers and programming is expected. It is highly recommended that you also enroll in Code Critique (CS 4347.01)

Prerequisites: None.
Credits: 4
Time: MTh 4 - 6pm

CS4347.01
Code Critique

Joe Holt

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

Prerequisites: Intermediate programming experience required, most programming languages are acceptable.

Credits: 2

Time: W 4 - 5:50pm

CS4377.01

The Augmented Library: Part II

Joe Holt;Robert Ransick

The Crossett Library is the site for this year-long creative exploration into how technology can enhance, augment, or change the dynamics of interacting with the architecture, information and occupants of the space. Building on the conceptual work and research conducted during the fall term we now work to realize the project. You do not need to be an artist, computer programmer or technologist to meaningfully participate in this course. Students who possess skills and knowledge from the following discipline areas are especially encouraged to participate: Digital Arts, Computing, Psychology, Architecture, Anthropology.

This Mellon Foundation funded course is a collaboration between faculty, staff and students. Research and work will lead towards the creation of new and innovative library experiences. Students interested in being a part of the technology team should consider registering for Joe Holt's Code Critique. The course includes participation from several faculty and staff including, but not limited to, Oceana Wilson and Preston Noon.

Prerequisites: Permission of the instructor.

Credits: 4

Time: T 2 - 6pm

MATHEMATICS

MAT2118.01

Randomness and Reason

Jason Zimba

In this course we will learn, discuss, and invent useful techniques for describing, summarizing, visualizing, and talking about data; we will learn how to reliably draw valid inferences from and find patterns in real-world data; and we will learn how to use statistical evidence to make a powerful case. We will learn how to be logical and rational about propositions whose truth or falsehood is actually unknown to us - and we will question why or when it is worthwhile to do so.

This course is recommended for anybody who expects to grapple with measurement, data, and uncertainty during the course of their life.

Although there are no Prerequisites, fluency with algebra is helpful. For some students, may be useful taken alongside Graphs and Maps: Visualizing Quantitative Information

Prerequisites: None.
Credits: 4
Time: MTh 8:10 - 10am

MAT2301.01

Symmetry

Andrew McIntyre

Symmetry has always been a powerful idea in art, architecture, and the study of nature. A mathematical abstraction of the concept of symmetry allows one to identify hidden symmetries, in music, dance, genetic codes, physical theories and equations. It also allows a classification of some types of symmetries - for example, there are 17 fundamental types of tilings, and crystals fall into 230 distinct classes - and the identification of apparently different symmetries, such as those of the icosahedron and of a certain fifth order polynomial equation. A symmetry may also be approximate or "broken", and such broken symmetries appear in art, in Kepler's laws of planetary motion, in the periodic table, in recently discovered "quasicrystals", and in the "Eightfold Way" which classifies the fundamental particles that make up our world. There are no Prerequisites for this course. The class will be organized to accommodate both beginning and advanced students. (The class will cover much of the material of a traditional "abstract algebra" course.)

Prerequisites: None.
Credits: 4
Time: TF 10:10am - 12pm

MAT4285.01

Mathematics II

Andrew McIntyre

This will be a non-traditional second calculus course. Much of the emphasis will be on differential equations and dynamical systems, which underlie most modelling in the sciences; for example, we will look at predator-prey models in ecology, thresholds in epidemiology, competitive exclusion in evolutionary biology, and mathematical theories of war. We'll also touch on chaos in dynamical systems, and on Fourier series, which form the basis for sound synthesis and spectroscopic analysis. In addition, we'll continue the study of integration and series which was begun in Calculus I.

Prerequisites: Calculus I

Credits: 4

Time: MTh 10:10am – 12:00pm

PHYSICS

PHY4325.01
PHY4325L.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: Physics I or equivalent.

Credits: 4

Time: MTh 10:10am - 12pm

Time: M 2 - 6pm

(Note: Students must register for both sections.)

SOCIAL SCIENCES

ANTHROPOLOGY

ANT2139.01

Cultural Anthropology

Janice Stockard

This course offers an introduction to the field and practice of cultural anthropology, exploring the causes of diversity and similarity in cultures around the world. In this entry-level course, students are introduced to the theory and practice that define cultural anthropology as a field and shape its distinctive perspective on society. Several cultures provide the focus for an in-depth analysis of the links between kinship and gender, marriage and economics, family and polity, technology and power. Special emphasis is given to the subsistence adaptation within each society, the division of labor within the family, and the access to particular technologies by different genders.

Prerequisites: None.

Credits: 4

Time: TF 10:10am - 12pm

ANT4203.01

Fieldwork in Familiar and Unfamiliar Places

Janice Stockard

How do the ethnographic methods employed by anthropologists shape their interpretations of culture? In this seminar, students critically examine anthropological fieldwork practice and the theories that underwrite it. Through the analysis of ethnographic texts and films, students consider the ways in which methods influence the interpretation and representation of cultures in the works produced by anthropologists. This class provides local fieldwork experience for students, who will design ethnographic projects focused on an original life history interview.

Prerequisites: Previous work in anthropology.

Credits: 4

Time: Th 2 - 5:40pm

ANT4206.01

Gender & Marriage Across Cultures and Histories

Janice Stockard

This course explores the diverse meanings of gender and marriage cross-culturally. Several cultures provide the focus for reading and analysis, including Bedouin, Sambian (New Guinea), Tibetan, Chinese, Zuni Pueblo, and the Bugis and Minangkaba (Indonesia). The approach to cultural analysis is holistic, and the relationships of gender and marriage to family, kinship, economy and religion are explored in each cultural case. Questions posed for analysis include: In what ways is kinship fundamental to the cultural construction of gender? What is the role of marriage in social reproduction? The cross-cultural format of this class includes, for comparative purposes, an analysis of gender and marriage in the U.S.A.

Prerequisites: Previous work in anthropology.

Credits: 4

Time: TF 2 - 3:50pm

HISTORY

HIS2216.01

Environment, Human History & The Nature of Nature

Kerry Woods

How have human cultures been shaped by and given shape to their physical and biological environment? New research suggests human cultures have been managing environment, intentionally and unintentionally, regionally and globally, for millennia, and that environment has shaped the history of human societies. This feedback loop forces a reconsideration of concepts of what is natural as distinct from cultural, and calls for careful thought about norms and priorities as applied to environmental change. Can we refer meaningfully to a “natural state”? Beginning with consideration of human nature as an evolutionary product of deep environmental history, we will continue through study of causes and consequences of the development of agriculture and various case studies in environmental history (emergence of crowd diseases, environmental causes and results of cultural expansions, rise and decline of regional civilizations). Finally, we will consider implications of this historical perspective for how we think of current predicaments. Readings will be drawn from primary and secondary sources in social and natural sciences.

No prerequisites, but expect substantial amount of reading, some from technical sources, and regular, extensive writing.

Prerequisites: None.
Credits: 4
Time: MTh 2 - 3:50pm

HIS2235.01

The Seventies: A History

Gregory Stroud

This course examines the much unloved decade between the Sixties and the Eighties. Our focus is on Europe and the West within a larger global context. Readings will draw from a fluid mixture of social, cultural and political history. Topics include Detente, Brezhnev and the Decline of Soviet Russia, Labor, the Welfare State, Student Radicalism, Baader Meinhof, Vietnam, Cocaine, Decolonization, Allende, Vysotskii, The Shah, Foucault, Kissinger, and the Rise of Conservatism, Reagan and Thatcher. You will supplement course readings with individual research topics drawing from the American press.

Prerequisites: None.
Credits: 4
Time: MTh 2 - 3:50pm

HIS2252.01

Europe 1914 - 1945: The Extraordinary & Everyday

Gregory Stroud

The Great War. The Great Depression. 1917 Revolution. Collectivization. Mass Politics. Mass Production. Stalin. Vichy. Weimar. Fascism. The Left Bank. The Lost Generation. Lenin. Bolshevism. Socialism. Nationalism. National Socialism. Ideology. Totalitarianism. Hitler. Versailles. Holocaust. Hiroshima. Dresden. Stalingrad.

In this course we will examine the peculiar place of ordinary citizens amidst the welter of the great events, great leaders and great ideas of the modern Twentieth Century. Readings will draw on a balance of social, intellectual and cultural history and include classic writings by Sheila Fitzpatrick, George Mosse, Christopher Browning, Richard Stites, Hannah Arendt, George Orwell, Maurice Hindus among others

Prerequisites: None.
Credits: 4
Time: MTh 10:10am - 12pm

HIS2405.01

Night of the Johnstown Flood

Eileen Scully

On the afternoon of May 31, 1889 the town of Johnstown PA heard "a roar like thunder," as the South Fork Dam broke, unleashing 20 million tons of water in walls up to 60 feet high and speeds of 40 miles per hour. Initial casualties were 2200 people, making it one of the worst national disasters in 19th-century America. Though the flood itself lasted less than 30 mins, it took Johnstown at least 5 yrs to recover. Controversies about the causes of the flood and the town's defenselessness against it became a nation-wide debate about industrialization, capitalism, social inequality, immigration, and the role of government. Our term-long exploration of this singular event, through primary sources, novels, films, songs, and art, introduces students to the theory and methods of history.

Prerequisites: None.
Credits: 4
Time: MTh 6:30 - 8:20pm

HIS4319.01

Reading Like a State: What Governments See in Literature

Eileen Scully

"Do you suppose you could ask Edgar's boys to stop stepping on my heels? They think I'm an enemy alien. It's getting tire-some." So wrote John Steinbeck to the Federal Bureau of Investigation. When working their way through Steinbeck's *Grapes of Wrath*, what did FBI agents underline and highlight? The recent declassification and digitalization of once top-secret documents makes it possible for us to "read like a state", seeing literary works through the eyes of those charged with keeping an eye on dangerous ideas that might bring down governments.

Prerequisites: Demonstrated proficiency in logical reasoning and expository writing.

Credits: 4

Time: MTh 8:30 - 10:20pm

HIS4796.01

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: A written statement of purpose and conversation with the instructor.

Credits: 4

Time: T 6:30 - 10:10pm

PHILOSOPHY

PHI2123.01

Philosophy of Love and Friendship

Paul Voice

Arthur C. Danto remarks, "How incorrigibly stiff philosophy is when it undertakes to lay its icy fingers on the frilled and beating wings of the butterfly of love." There is something both true and false in this remark. The philosopher cannot, as the poet can, convey the particularities of a love lived, suffered and enjoyed, but romantic love and friendship are an aspect of our practical moral lives and in this respect a proper object of philosophical concern. This course brings together some of the most lively and passionate writings by philosophers on the topic of romantic love and friendship. Students will consider various definitions and descriptions of love and friendship from Plato to Freud. Students will examine the connection between morality and love and between love and the political, reading the writings of philosophers such as Kierkegaard, Nietzsche, Kant, Marcuse and De Beauvoir.

Prerequisites: None.
Credits: 4
Time: MTh 10:10am - 12pm

PHI2128.01

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, Merleau-Ponty, and others. Concepts such as freedom, facticity, dread, nothingness, the absurd, being-for-itself, being-in-itself will be examined.

Prerequisites: None.
Credits: 4
Time: TF 2 - 3:50pm

PHI4110.01

After Utopia

Jonathan Pitcher

This is a course on the philosophical projects of Latin America, though that may be a misnomer. Even the most cursory glance at studies on Latin America's appropriation of the Western philosophical tradition would show that the appropriation is so distinctive that apparently it is still possible to question its existence as philosophy. The course will include some historiography of thought, analysis of failed ontological theories and politico-economic models, some hare-brained, some practical, but will emphasize current trends in cultural studies.

Students will debate their own perspectives, both in conversation and in writing, thus developing analytical and linguistic skills, and will undertake a short research project. The usual array of media will be included. Conducted in Spanish.

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

Credits: 4

Time: MTh 4 - 5:50pm

PHI4114.01

Theoretical Ethics: The Nature of Moral Judgments

Paul Voice

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

Prerequisites: Permission of the instructor.

Credits: 4

Time: MTh 4 - 5:50pm

PHI4270.01

Text Seminar: Being and Time

Karen Gover

What is Being? What or who are we as human beings? Why should we care? These are the central questions of one of the most important philosophical texts of the twentieth century, *Being and Time*. Through a close reading of this difficult text, along with related, supplementary texts, we will gain an introduction to the thought of Martin Heidegger. At the same time we will be working to develop more advanced skills in philosophical thinking, reading, and writing.

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

Credits: 4

Time: TF 10:10am - 12pm

POLITICAL ECONOMY

PEC2211.01

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 1990s, 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.

Prerequisites: None.
Credits: 4
Time: Th 8:20am - 12pm

PEC2381.01

Europeans, Integration and the World

Geoffrey Pigman

In the summer of 2005 voters in France and the Netherlands firmly rejected a proposed Constitutional Treaty for the European Union. Why does European integration seem so natural to some and so threatening to others? Why does the European Union seem so inevitable and yet so difficult? Who is European and who is not? What sort of polity is the EU, and what is its role in the world? The next global hegemonic power? Specialist in peacemaking and peacekeeping? This course investigates the controversial project of European integration, beginning with identity theory and theories of integration.

Prerequisites: None.
Credits: 4
Time: MW 2 - 3:50pm

PEC4237.01

Contemporary Economic Diplomacy

Geoffrey Pigman

What is contemporary diplomacy? How does the study of diplomacy help us to understand international relations and analyse 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? This course seeks to explore these broad questions through readings, lectures, discussion and research.

Prerequisites: Another course in political economy or politics/international relations or permission of the instructor.

Credits: 4

Time: T 2 - 5:40pm

POLITICS / INTERNATIONAL RELATIONS

POL2252.01

Introduction to Contemporary Africa

Rotimi Suberu

Sub-Saharan Africa continues to attract international media attention as a region mired in poverty, disease, corruption, conflict and chaos. Yet, there is far more to the region than its tragedies and failures. Rather, as underscored by the "second liberation" or political liberalization of the region since 1990, sub-Saharan Africa remains a region of tremendous possibilities and resilience. This course introduces students to sub-Saharan Africa's current problems and prospects. Thematic topics to be covered include basic analytical approaches to African studies; pre-colonial and colonial legacies; political transitions; socio-economic development challenges; ethnic and religious conflicts; educational policies; Africa and globalization; and the region's near-term prospects. These thematic areas will be illustrated with appropriate country case-studies, which will be the basis for course assignments.

Prerequisites: None.

Credits: 4

Time: MTh 4 - 5:50pm

POL4253.01

The Global Spread of Federalism

Rotimi Suberu

A striking feature of contemporary politics is the revival or rediscovery of federal government as a design for holding deeply divided societies together. Originally developed in the United States (1789) as a political structure for the construction and consolidation of a liberal democratic nation-state, the federal solution has recently been more commonly reinvented and applied to prevent the dissolution of multi-national states in countries as diverse as Belgium, Bosnia-Herzegovina, Ethiopia, Iraq and Sudan. This course will explore the main ideas, challenges and prospects associated with the spread of federation in various parts of the world. The course will balance thematic and analytic concerns with country case lessons drawn from old (US, Canada), younger (India, Nigeria, Ethiopia), and emergent (Iraq, Sudan) federations. Course topics and assignments will include: the conceptual distinctions among federalism, federative political systems and federations; different approaches to the study of federalism; comparing constitutional arrangements in national and multi-national federations; the federalism role of constitutional or supreme courts; revenue distribution conflicts, including debates over oil revenue sharing in Iraq, Nigeria and Sudan; success and failure in federations; and recent political developments and challenges in individual federations.

Prerequisites: At least one class in the social sciences or democracy project.

Credits: 4

Time: W 8:20am - 12pm

POL4255.01

Problems of Political Development

Rotimi Suberu

Unlike the more stable democracies of Western Europe and North America, many countries of the so-called developing world lack durable, legitimate and effective political institutions or governmental systems. Rather, several developing countries are in the throes of wrenching political transitions and crises that compound weak political institutions with economic malaise, social polarization and/or cultural-territorial fragmentation. This course focuses on some of the basic issues and challenges associated with politics, and the struggles to establish viable political institutions, in the developing world, with particular emphasis on Africa. Topics to be explored include: the concept of political development; the role or influence of non-democratic or pseudo-democratic regimes; democratization; political corruption; decentralization; and the role of civil society.

Prerequisites: At least one class in the social sciences or democracy project.

Credits: 4

Time: TF 10:10am - 12pm

PSYCHOLOGY

PSY2207.01

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: MW 8:10 - 10am

PSY4108.01

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: MW 10:10am - 12pm

PSY4223.01

Capital Punishment

Ronald Cohen

Capital punishment is the state-sanctioned killing of a person convicted of committing a crime. Its existence as public policy requires the approval or acquiescence of individual citizens and social groups, and its implementation requires the approval, acquiescence, and participation of a wide range of individuals and institutions. Attitudes toward capital punishment - as public policy and as applied to a particular situation - are often strongly held and deeply felt. Debates on the morality and the effects of capital punishment - again, as public policy and as applied to a particular case - are often contentious and divisive. This course will address two related questions: (1) How do people's beliefs and attitudes about capital punishment develop as they do? (2) How do those who involve themselves, or become involved in, the implementation of capital punishment--particularly jurors, attorneys, judges, and prison officials--understand their participation?

Prerequisites: At least one year of work in any social science discipline.

Credits: 4

Time: MTh 2 - 3:50pm

PSY4310.01

Freud's Case Histories

David Andereg

Freud's case histories were famous for many things: the elegant demonstrations of psychological theories; the literary style, which included precise characterization and riveting, suspenseful plots; the evocations of life in fin-de-siecle Vienna; and the gossip-laden stories-behind-the-stories known to all in Freud's small circle of patients and professional colleagues. In this course, we will read three of the most famous case histories- the Dora case, the Rat-Man case and the Wolf-Man case. We will also read metapsychological papers associated with the cases, contemporary commentaries, and later commentaries, both theoretical and historical. Students will do several short papers and a long research paper on one of these cases or another of the student's choosing.

Prerequisites: Two courses in psychology, preferably Theories of Psychotherapy and at least one other.

Credits: 4

Time: MW 2 - 3:50pm

PSY4376.01

Methods in Social Research: Experiments and Survey

Ronald Cohen

This course will examine the research process as it is practiced in several of the social sciences (and some of the biological sciences). We will focus on the logic of experimental, quasi-experimental, and correlational methods as they are currently practiced in various areas of psychology and sociology, though these methods are also employed frequently in politics, economics, sociology, and anthropology. Methodological, statistical, and ethical issues will be examined through the lens provided by both classical and contemporary pieces of research.

This is not a statistics course. However, the methods we will be examining, and the research we will be reading and doing, will require some familiarity with several of the statistical techniques employed in research of the kinds we will study.

Prerequisites: One year of work beyond the introductory level in psychology, anthropology, history, philosophy, international relations, or biology. A course in statistics, familiarity with statistical analysis, or permission of the instructor.

Credits: 4

Time: MTh 10:10am - 12pm

VISUAL ARTS

ARCHITECTURE

ARC4118.01

100 Drawings

Donald Sherefkin

Using a fixed format of 9" x 9" paper, we will do a drawing each day of the term in a process which will parallel *Georges Perec's Life: A User's Manual*. Each drawing will have a set of constraints from which the student must extrapolate an image. A narrative will gradually be built through the accumulation of evidence. A variety of media, techniques and strategies will be explored, as well as strategies of invention, and methodologies of ordering.

Prerequisites: Submission of an image and a text to explain your interest.

Credits: 4

Time: F 10:10am - 12pm, TF 2 - 3:50pm

ARC4147.01

1:01

Donald Sherefkin

Working at full scale, we will design and build three small structures.

The first structure will support an object.
The second structure will support the body.
The third structure will house the first two.

The process will demand extensive sketching and modeling.

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

Credits: 4

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

ARC4697.01

Advanced Architecture Tutorial

Donald Sherefkin

Independent projects in architecture.

Prerequisites: Three prior courses in Architecture. Portfolio and a written proposal.

Credits: 4

Time: To be arranged.

CERAMICS

CER2108.01

A Reintroduction to Mud

Aysha Peltz

Playing in the mud is a rite of passage shared by many children. Like mud, clay is receptive to touch and to the imagination. The process of making ceramic art is both scholarly and playful. This class will be an introduction to methods of working in the ceramic medium and a reintroduction to the remembered, childhood fascination with this mud-like material.

Through a combination of hands-on experience and scholarly study of historical ceramics, participants will learn a variety of ceramics techniques. Students will explore different building methods including wheel-throwing and hand-building 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 8:20am - 12pm

CER2110.01

Mythology and Material: Narrative from the Ground Up

Jesse Potts

Immersion into the under-investigated will promote artistic diversification by unearthing paths to invention. This class is designed for anyone interested in exploring the potential of raw materials related to ceramic processes. Its intentions are to expose and broaden the students' visual vocabulary, and application of materials. This class is aimed to create robust work by relieving overwhelming complexities of ceramic science through lecture and hands on experimentation. Participants will collectively develop clays/surfaces/alternative effects, to generate techniques, processes, and new possibilities to both direct and bolster their studio efforts. Students are expected to document and articulate this new vocabulary through the completion of a final project, designed to best fit the individuals' studio interests.

Prerequisites: None.

Credits: 2

Time: M 10:10 - 12:00pm

CER2226.01

Varied Vessels, Diverse Dishes

Aysha Peltz

This class will focus on challenging our preconceptions of pots and vessels. Readings, discussions and research will support students individual search for personal expression through the making of vessel forms. Questions to be raised will be: What is the shape and nature of a space defined by clay walls? How do you enter that space (formally and conceptually)? Does it have a use?

Discussions will address formal and conceptual issues in the work including scale, audience and use. Students will be encouraged to identify and to pursue personal directions within their work, which may include the use of specific materials and varied firing techniques.

Prerequisites: None.
Credits: 4
Time: Th 8:20am - 12pm

CER4385.01

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: F 8:20am - 12pm

DIGITAL ART

DA2101.01

Introduction to Digital Arts

Robert Ransick

This course is an introduction to creative practices within digital technologies specifically focused on Internet based projects. A broad survey of digital arts is examined in tandem with an overview of software including BBEdit, Adobe Dreamweaver, Photoshop and others. Students apply knowledge and skills to web-based 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: M 2 - 6pm

DA4377.01

The Augmented Library: Part II

Joe Holt;Robert Ransick

The Crossett Library is the site for this year-long creative exploration into how technology can enhance, augment, or change the dynamics of interacting with the architecture, information and occupants of the space. Building on the conceptual work and research conducted during the fall term we now work to realize the project. You do not need to be an artist, computer programmer or technologist to meaningfully participate in this course. Students who possess skills and knowledge from the following discipline areas are especially encouraged to participate: Digital Arts, Computing, Psychology, Architecture, Anthropology.

This Mellon Foundation funded course is a collaboration between faculty, staff and students. Research and work will lead towards the creation of new and innovative library experiences. Students interested in being a part of the technology team should consider registering for Joe Holt's Code Critique. The course includes participation from several faculty and staff including, but not limited to, Oceana Wilson and Preston Noon.

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

DRAWING

DRW4239.01

Drawing Everywhere

Mary Lum

Interior and exterior, observed and imagined, expansive and intimate, this course revolves around drawings of all sorts of spaces. In class we examine various historical, narrative, architectural, and natural spaces through work that pushes the definition of drawing in many different directions, including drawing installation. Students complete work weekly building a body of drawings that begin with assigned problems and allow for a breadth of interpretation and media. Research about the representation of space/place in history and in contemporary visual culture is undertaken and presented by all. The goal of this course is for students to discover and pursue individual, idiosyncratic languages for representing the world in which we live by making drawings of, about, and in space. This is an intermediate/advanced level drawing course, and a high degree of motivation and production is expected.

Prerequisites: At least two previous visual arts courses at Bennington including one in Drawing and permission of the instructor.

Credits: 4

Time: W 2 - 6pm

DRW4308.01

Drawing Class on the Bay of Naples

THIS COURSE WILL BE OFFERED DURING FIELD WORK TERM 2008

Dan Hofstadter, Donald Sherefkin

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

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

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

Prerequisites: Permission of the instructors.

Credits: 4

FILM AND VIDEO

FV2101.01

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: F 10:10am - 12pm, F 2 - 3:50pm

FV4311.01

Reading and Writing Film Criticism

Steven Bach

What is film criticism, exactly? How does it differ from celebrity journalism or daily reviewing? Or from thumbs up or thumbs down judgments or blogging hits of the aint-it-kewl.com variety? What role does film criticism have in audience acceptance of films or what gets made and does not? What place does film theory have in film criticism? What illuminations might be found in criticism of the near or even distant past? Are aesthetic ideals or moral values part of film criticism? Should they be?

We will try to examine these questions with films released during the term and in other eras and possibly other cultures. Reading assignments will be substantial and screenings will be mandatory. Writing film criticism of new films and of old will be an integral part of the course on a weekly basis.

Prerequisites: Film history, screenwriting, playwriting or filmmaking courses or experience, plus a conversation with the instructor and a non-fiction writing sample.

Credits: 4

Time: T 2 - 6pm

FV4312.01

Video: Experiments in Documentary

Kate Purdie

This course explores the full range of non-fiction possibilities including ethnographic films, personal cinema, cinema verite and even mockumentaries through screenings and video projects. Beginning with a group project and advancing to individual work, we will take a hands-on approach to documentary production: from interview techniques and verite shooting to character development and collage editing.

Prerequisites: Introduction to Video or equivalent and permission of the instructor.

Credits: 4

Time: W 10:10am - 12pm, W 2 - 3:50pm, Screening Th 7 - 9pm

FV4796.01

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: T 10:10am - 12pm, T 2 - 3:50pm

MEDIA ARTS

MA4205.01

Advanced Digital Animation

Sue Rees

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

Prerequisites: Puppets and Animation and permission of the instructor.

Credits: 4

Time: T 8am - 12pm

MA4796.01

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 8am - 12pm

PAINTING

PAI2110.01

Painting in Context

Andrew Spence

There are many reasons Painting continues to be relevant over the long course of its history. This history and its consequential styles are the focus for art making and discussion in this class. Students develop their own visual thinking in the context of specific periods in Painting.

Weekly projects and reading assignments, group critiques and other art related discussions are the format of this class.

Prerequisites: None.

Credits: 4

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

PAI4210.01

Intermediate Painting

Ann Pibal

This course will provide the student a broad platform from which to continue investigations in painting. Emphasis will be placed on cultivating individual research and conceptual concerns as well as the continued development of an understanding of color, form, and space. The daily experience of looking, along with the history of art will provide a base from which investigations will be made. Formal, poetic and social implications within artwork, both from class and from art history will be examined and discussed. Students will complete work weekly, there will be regular group critiques, individual reviews, reading assignments and lectures by visiting artists. A high degree of motivation is expected.

Prerequisites: Fundamentals of Painting

Credits: 4

Time: T 8:20am - 12pm

PAI4215.01

Chromophilia: Explorations in Color

Ann Pibal

Chromophilia, a term coined by contemporary aesthetic philosopher David Batchelor, refers to intense passion and love for color. What is it about color that has the power to induce reverie, and conversely to manipulate, or disgust? How do we understand and respond to color from philosophical, phenomenological and cultural vantage points? How as artists can we become the master of our passionately-loved and yet ever-shifting chroma?

In this class, we look carefully at and discuss the work of many artists and the implications of color in their images. Readings from Goethe, Wittgenstein, Baudelaire, Albers, Batchelor and others serve as a base for discussion and artistic response.

Visual work using a variety of materials including cut paper, water-based paint and mixed-media will be the primary focus of the class. In addition, reading assignments as well as written responses will be assigned weekly. Class time is primarily used for discussion and critique, presentations and demonstration of materials. Although assignments are given, it is the objective of this class to provide the skills necessary for the student to confidently pursue self-designed projects. A high degree of motivation is expected.

Prerequisites: Two previous courses in visual art and permission of the instructor.

Credits: 4

Time: W 8:20am - 12pm

PAI4302.01

Advanced Workshop for Painting and Drawing

Ann Pibal

This course is for experienced student artists with firm commitment to serious work in painting or drawing. Students work primarily on self-directed projects in an effort to refine individual concerns and subject matter. Students present work regularly for critique in class as well as for individual studio meetings with the instructor. Development of a strong work ethic and the ability to think clearly and speak articulately about one's own work and the work of others is emphasized. Structured investigation of painting and painting processes from the 20th Century and contemporary art provides basis for supplemental student research and presentations. Focus will be placed on the development of an understanding of the aesthetic and philosophical context in which artists work today.

Prerequisites: At least two courses in painting or two courses in drawing and permission of the instructor.

Credits: 4

Time: M 2 - 5:40pm

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 35mm camera that can operate in manual mode and to supply film and paper.

Prerequisites: None.

Credits: 4

Time: T 2 - 6pm

PHO4205.01

Photographic Techniques

Liz Deschenes

This class will concentrate on advanced techniques in photographic printing; color and black and white, both analogue and digital. Students will experiment with different methods of working, and we will learn to see what materials work best their ideas.

There will also be a reading and writing component to the class. We will read work from the the vantage point of the practioner, and potentially apply some of these varied methods to our own work.

Prerequisites: Permission of the instructor.

Credits: 4

Time: W 8am - 12pm

PHO4212.01

Tracing Our Roots: Photographing, Reading History

Jonathan Kline

This course studies the writings of influential critics of contemporary culture and photography such as Roland Barthes, Walter Benjamin, Susan Sontag, Abigail Solomon-Godeau and others. We will also be looking at a range of films that provide deeper insight into photographic practice.

In addition to weekly written responses to assigned readings for class discussion, students can choose to create a portfolion of work for the mid-term and the final (10 prints each) or to write two 7-page papers on related topics that interest them.

Prerequisites: PHO 2302 Photography Foundation.

Credits: 4

Time: F 2 - 5:40pm

PHO4238.01

Light and Lighting: Vocabulary and Tools

Jonathan Kline

The course will investigate the way in which light conveys emotional, narrative, and psychological meaning. The goal is to increase students' experience in recognizing and shaping these effects. Slide lectures will draw from the history of photography, as well as cinema and contemporary art. Workshops will involve small collaborative teams in a variety of studio situations using the sun, tungsten and strobe lights. Polaroid film will allow immediate feedback. Group critiques will address form assignments within the student's chosen subject matter.

Prerequisites: One Bennington College photography course.

Credits: 4

Time: Th 2 - 6pm

PHO4315.01

Photo Now

Jonathan Kline

This upper level photography course offers students the opportunity to view major exhibits and collections in Boston, New Haven, and New York. We meet on Thursday mornings to review historical readings and relevant material in advance of our six one-day field trips scheduled for Saturdays throughout the term.

For free admission to all major museums, students are encouraged to apply for student membership in the American Association of Museums, 802-298-1818.

Prerequisites: Two intermediate level courses in photography.

Credits: 4

Time: Th 8:20 - 12noon, plus six consecutive Saturday field trips – four to NYC, one to Boston, one to Yale.
(This course meets during the first seven weeks of the term.)

PRINTMAKING

PRI2109.01

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: T 2 - 5:40pm

PRI2112.01

PRI2112.02

Silkscreen / Serigraphy Workshop

Sarah Pike

In this course students will explore the basic technical processes of screen printing. Through demonstrations and hands on experience students will complete a series of projects using the following methods: stop out, photo emulsion, and monoprinting. Particular emphasis will be placed on color interaction, mixing, and layering. Students will participate in a print exchange at the end of the term. We will also explore printing on textiles and other surfaces.

This class is separated into two sections. Section 1 meet during the first seven weeks of the term. Section 2 meet during the second seven weeks of the term.

Prerequisites: None.
Credits: 2
Time: Th 8:20am - 12pm

PRI4203.01

Projects in Lithography

Thorsten Dennerline

This course is an introduction to lithographic processes. Students will start by processing and printing images from limestone and end the semester by exploring the possibilities of making positive films to expose modern lithographic plates. This studio class is structured around a number of projects each one ending with a group critique. Students should find the parameters of these assignments broad enough to allow for customization to their own artistic interests and are expected to bring additional content to their work from outside the classroom. At the end of the term, students will have the skills and visual vocabulary to continue making lithographs.

Prerequisites: Intro to Printmaking

Credits: 4

Time: W 2 - 5:40pm

SCULPTURE

SCU2104.01

Sculpture Intensive I: Directly from the Body

Jon Isherwood

What does it mean to work figuratively? How do we make a sculpture that evokes an expression of the human body? How do we translate its outward appearance? Modeling in clay from the life model we will investigate at 1 to 1 scale sculptural responses to this problem. This class is a seven week intensive, meeting twice weekly; students will be expected to complete a significant amount of work. Drawing from life will also be an intrinsic part of this focused exploration.

Regular slide presentations will compliment individual and group critiques.

Prerequisites: None.

Credits: 4

Time: MW 8:20am - 12pm
(This course meets during the first seven weeks of the term.)

SCU 2698.01

Plaster Practicum

John Umphlett

Do we really know how to work with plaster? What can it do? This course examines screeting, 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, and mud sponging (milk, whipping cream, butter, peanut butter, and soap).

Prerequisites: None.

Credits: 2

Time: Th 8am - 12pm
(This course meets during the first seven weeks of the term.)

SCU4105.01

Sculpture Intensive II: Body But Nobody

John Isherwood

How do we make a sculpture that evokes an expression of the human body but doesn't necessarily recreate its outward appearance? What are the physical and psychological conditions that have to be considered? We will investigate through a series of projects sculptural responses to this problem. The emphasis will be on experimentation through traditional materials such as wood, steel, plaster and non-traditional methods and materials including functional objects, temporal work in the environment, installation and performance.

This class is a seven week intensive, meeting twice weekly; students will be expected to complete a significant amount of work. Drawing through traditional and non-traditional processes will also be an intrinsic part of this focused exploration.

Regular slide presentations will compliment individual and group critiques.

Prerequisites: One intro course or Sculpture Intensive I or permission of instructor.

Credits: 4

Time: MW 8:20am - 12pm
(This course meets during the second seven weeks of the term.)

SCU 4216.01

Idiosyncratic Tools

John Umphlett

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

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

Prerequisites: One visual arts studio course.

Credits: 2

Time: Th 8am - 12pm
(This course meets during the second seven weeks of the term.)

SCU4797.01

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: One intro class and one projects class and permission of the instructor.

Credits: 4

Time: T 2 - 6pm

VISUAL ARTS

VA2999

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 7:30 - 9pm

VA2999.01	<i>Thorsten Dennerline</i>
VA2999.02	<i>Liz Deschenes</i>
VA2999.03	<i>Jon Isherwood</i>
VA2999.04	<i>Jonathan Kline</i>
VA2999.05	<i>Aysha Peltz</i>
VA2999.06	<i>Ann Pibal</i>
VA2999.07	<i>Kate Purdie</i>
VA2999.08	<i>Robert Ransick</i>
VA2999.09	<i>Sue Rees</i>
VA2999.10	<i>Donald Sherefkin</i>
VA2999.11	<i>Andrew Spence</i>

VA4167.01

Critical Writing for the Arts

Dana Reitz

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

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

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

Credits: 4

Time: TF 10:10am - 12pm

GRADUATE PROGRAMS

CENTER FOR CREATIVE TEACHING

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 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, contract, 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: W 6:30 – 10:10pm

EDU5495.01

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 6:30 - 10:10pm

MFA IN MUSIC

MUS5301.01

Graduate Assistantship in Music

Music Faculty

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

Prerequisites: Enrollment in the Music MFA program.

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

Credits: 4

Time: To be arranged.