

**Fall 2011 Curriculum  
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**CENTER FOR THE ADVANCEMENT OF PUBLIC ACTION**

*The Center’s curricular offerings address the challenges of effective citizenship in today’s world, inviting students to study the world’s most urgent problems as well as to confront what it means to attend to them.*

*Bennington’s longstanding commitment to educating students toward constructive social purposes is evident throughout the curriculum as a whole; courses offered through the Center focus attention on pressing and evolving issues such as education, the environment, health, the distribution of wealth, the uses of force, and governance. Featured content areas will include media, religion, and law. The Center will also provide regular opportunities to acquire or build upon the capacities and skills necessary to effect change, among them design, rhetoric, mediation, improvisation, and negotiation.*

*The following Fall 2011 course offerings include those taught by visiting faculty and CAPA Fellows, as well a selection of courses that aim to develop an understanding of the complex variables that inform critical public issues. For additional related courses, please consult individual areas of the curriculum.*

ADVANCEMENT OF PUBLIC ACTION

**APA2101.01                      Fundamentals of Advancing Public Action**

*Elizabeth Coleman*

The world is facing challenges of unprecedented scale and urgency. Health, environmental sustainability, poverty, war and the uses of force, education, governance - these are vital issues of universal human concern and yet, so often, we sit back and wait for others - politicians and other so-called experts - to set the course. But, as citizens, what are our responsibilities? What does it mean to be a citizen? What obligation and power do we have to inform ourselves and others and to create change? What knowledge and skills do we need to act effectively? By examining the critical variables that shape some of the most complex and pressing challenges facing the world today, students in Fundamentals of Advancing Public Action will explore the meaning, power, and obligation of citizenship, and begin to develop the capacities and skills necessary to create positive, effective, and sustainable change. This is a full-year course, open to all students.

**Prerequisites:**                None.  
**Credits:**                        4  
**Time:**                            MTh 2:10 - 4pm

**APA2112.01                      Rhetoric: The Art and Craft of Persuasion**

*Karen Gover*

The ability to speak and write persuasively is an essential skill for everyone. Whether you are writing a Plan essay, applying for a job, or running for public office, you need to be persuasive and compelling. This course is a practical workshop in rhetoric. Students will write, deliver, and critique short (two-minute) persuasive speeches in each class. We will learn classic rhetorical terms and techniques, and apply them in our analysis of famous political speeches. At the end of the course, students will compete by delivering a five-minute speech on a topic of their choice to a distinguished panel of judges.

**Prerequisites:**                None.  
**Credits:**                        2  
**Time:**                            MTh 4:10 - 6pm  
*(This course meets the first seven weeks of the term.)*

**APA2114.01 Music as an Instrument for Social Change**

*Bruce Williamson*

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

**Prerequisites:** None.  
**Corequisites:** Students will be required to attend weekly screenings of pertinent films: Thursdays, 7-9 pm.  
**Credits:** 4  
**Time:** W 2:10 - 6pm

**APA2133.01 The U.S. Constitution: Rough Drafts**

*Eileen Scully*

The United States Constitution began as a idea and a rough draft. Indeed, when first presented to delegates at the Philadelphia Convention, the draft was a proposed treaty among thirteen erstwhile British colonies. In this seven-week seminar, we delve into the pivotal events, people, and debates that produced the final draft, something far closer to a civil covenant than a pragmatic treaty. Weekly readings include primary documents, contemporary newspapers, and historical commentary. Written work is varied and weekly. Once convened, the class will work out arrangements for one or two day trips to Boston and other nearby historically significant locations.

**Prerequisites:** None.  
**Credits:** 2  
**Time:** TF 4:10 - 6pm  
*(This course meets the first seven weeks of the term.)*

**APA2134.01 The U.S. Constitution: Ratification**

*Eileen Scully*

Delegates at the Constitutional Convention in Philadelphia produced a creditable document, yet it was the year-long battle over ratification during 1787 and 1788 that transformed their final draft into an enduring, singular civil covenant. Ratification debates were quintessentially American, a mix and match of sacred and profane, treatises and trinkets, high-minded and underhanded. Weekly readings include primary documents, contemporary newspapers and historical commentary. Writing assignments are varied and weekly. When the class convenes, we will arrange one or two day trips to nearby historically significant locations.

**Prerequisites:** None.  
**Credits:** 2  
**Time:** TF 4:10 - 6pm  
*(This course meets the second seven weeks of the term.)*

**APA2203.01                    Media Technology and Social Change**

*Erika Mijlin*

From the print revolution to the birth of photography, from moving images to social networking, we find that new media technologies are continually adapting to us, as we simultaneously, and more subtly, adapt to them. Every wave of technological innovation leaves media and human existence more closely intertwined. A central question forms this course's premise : How has media technology changed the way we interact, the way we think, and the way we live, historically, and in the modern moment? Readings include Benjamin, McLuhan, Postman, Baudrillard, and Sontag. Screenings are from Metropolis and Modern Times, from classic film documentaries to web projects, YouTube, and video art.

**Prerequisites:**                None.  
**Corequisites:**                Screening, M 7 - 9pm.  
**Credits:**                        4  
**Time:**                            WF 10:10 - 12 noon

**APA2204.01                    Understanding Media in Everyday Life**

*Peter Haratonik, CAPA Fellow*

To say the media play an important role in peoples live is both a commonplace and an understatement. Just try to find someone who doesn't e-mail, surf, tweet, blog, text, chat, IM, download, burn, scan, stream, watch, listen, or read on a daily basis. As symbol making and symbol using animals this is what we do. Many cling to older media forms. Others are totally immersed in emerging digital worlds. But being "immune" from or existing "outside" of media is virtually impossible. What then should every citizen know about media and their relation to contemporary society? What approaches can best prepare us to function effectively as critics, activists, scholars, teachers, artists, managers, and producers in an increasingly global, digital, and technological complex landscape? Required readings will frame the discussion of these questions. Students will complete a project involving contemporary media and social and political concerns. Four course sessions that focus on the stakes of media in everyday life will be open to the entire community.

**Prerequisites:**                None.  
**Credits:**                        2  
**Time:**                            W 4:10 - 6pm, W 6:30 - 8:20pm  
*(This course meets the first seven weeks of the term.)*

**APA4102.01                    Media Convergence and Culture**

*Erika Mijlin*

A seminar on the changing nature of the relationship between consumption and production of media, and how these newly intersect. With a historical perspective, in this course we will explore the multi-faceted transitions in the present media paradigm -- the changing aesthetics of digital media content and context, the personal and political uses of creativity and expression, the economic and political implications of access, ownership, and participation in media, and the civic debate around the 'screen' as a public space.

By investigating the intersections of cinema, television, internet, gaming, social media and more, we find that what we think of as 'convergence' is even more than a technological transition, and is in fact a cultural transformation.

**Prerequisites:**                Previous coursework in media studies or permission of the instructor.  
**Credits:**                        4  
**Time:**                            WF 2:10 - 4pm

**APA4103.01                    Media Action Lab**

*Peter Haratonik, CAPA Fellow*

What critical issues and questions should we grapple with? What are the resources required and available for social action? What are some of the best examples of how media are being used for public action? These are some of the questions that we address in this laboratory that seeks to develop media based projects that confront critical contemporary issues. Students design and collaborate on new media based initiatives and share projects already in progress.

**Prerequisites:**                Open to students who have completed a course in media studies or theory or by permission of the instructor.  
**Credits:**                        2  
**Time:**                            Conducted online with on-campus meetings to be scheduled.  
*(This course meets the second seven weeks of the term.)*

**APA4104.01                    Social Practices in Art**

*Robert Ransick*

Social practices in art incorporates many diverse strategies from interactive media, online networks, manifestos, street interventions, social sculpture, design, performance, activism, open systems, public discourse, and more. In this course we examine the history of social practice and focus in on how media and technology are impacting and shifting current practice. Students are encouraged to work collaboratively on projects that critically engage topics pertinent to this moment in history and are situated in the public sphere -- local or global, online or offline. There are lectures, reading assignments, studio projects, and critiques during the course.

**Prerequisites:**                Permission of the instructor.  
**Credits:**                        4  
**Time:**                            T 2:10 - 6pm

**APA4110.01 Seminar on Good Governance**

*Rotimi Suberu*

Good governance involves the diverse ways by which governments manage public affairs, institutions and resources for the well being of their citizens and constituents. Largely taken for granted in the advanced industrialized world, good governance is now regarded by the international development community as the single most important factor for addressing conflict, poverty and state fragility and failure in underdeveloped or developing regions. This 7-week seminar will focus on the challenge of promoting good governance. Readings, presentations, assignments, and discussions will explore the meanings of good governance, rules-based and outcome-based indicators of governance, major strategies for enhancing governmental quality and effectiveness (including decentralization, liberalization, democratization, anti-corruption reform, fiscal responsibility, and donor policy-level conditionality and selectivity), and illustrative country case studies of robust, mixed, and poor governance.

**Prerequisites:** At least one course in the social sciences.  
**Credits:** 2  
**Time:** MTh 10:10 - 12 noon  
*(This course meets the first seven weeks of the term.)*

**APA4125.01 AIDS Activism in Africa**

*Miroslava Prazak; Kiaran Honderich*

TO BE TAUGHT DURING FWT 2012

This course will introduce students to the work of non-governmental and grassroots health and social change organizations in Uganda. In addition to gaining an understanding of the breadth, purpose and genesis of social activism in Africa, students will learn of the mixed effects of Western commerce, tourism, and foreign aid on the country. NGOs, both those run by indigenous people and by foreigners, grapple with the legacy of colonial structures and the present-day reality of market capitalism in an impoverished country. Part of the work of our group will be to understand the challenges and practical impediments these NGOs face against a background of pervasive North-South power dynamics and inequality. We will engage with grassroots activists by training them in video skills, using digital video as a powerful medium for social change.

The winter study will begin with one week in Bennington, reading, training in video production and editing, and preparing background for the experience. After a day of traveling, we will arrive in Kampala, the capital of Uganda, where we will all be based together in the house of a Ugandan family for our first two weeks. Students will learn to navigate the city, have basic language classes and discussions of Uganda's fight against HIV and poverty, and visit NGOs and other sites. Then we will do our first round of video trainings, working with local activists and/or students. After our Kampala stay we will move out to a rural area, where we will work with local residents and AIDS activists to identify key issues, challenges, and resources in the community, then train them to make videos to use as tools in their work. We will leave groups with the capacity to continue making their own videos to strengthen their work. We will finish by returning to Kampala to process our experiences.

The FWT requirement will be waived for participating students.

**Prerequisites:** Previous work in anthropology, social science, and/or video; interest in Africa, AIDS, and activism helpful.  
**Credits:** 4

**APA4201.01                      Workshop on Advancing Public Action**

*Elizabeth Coleman*

This workshop is designed to enable students to pursue work focused on public action regardless of the particular issue/s they are addressing or how far along they are in pursuing it. Some portion of the workshop will be dedicated to common experience—in particular exploring those concepts and methods that are capable of transforming one’s relationship to public action independent of the particular issue being pursued. Students will also present their work to the workshop as it unfolds. Bennington faculty and staff, CAPA Fellows and guests will participate throughout the workshop.

**Prerequisites:**                      Submission of a written proposal outlining the work to be undertaken and an interview with the instructor.  
**Credits:**                                      4  
**Time:**    W 8:20 - 12 noon

**APA4696.01                      Group Tutorial: Community Health Transformation**

*Dr. Veronica Gunn, CAPA Fellow*

Today, our communities face some of the worst health outcomes in our nation’s history, with the lifespan of children born in the year 2000 projected to be shorter than that of their parents and grandparents. Studies show that the greatest influence on children’s health is *health behavior*. Health behaviors occur in a context of personal and family “norms,” genetics, and social and environmental influences, and these behaviors are modifiable. Some of the most at-risk communities in the US are within the city of Milwaukee, where child health outcomes rival those of developing nations.

In this tutorial, we will explore novel ways to approach community engagement in the transformation of the health of several “at-risk” communities in Milwaukee. Concepts covered will include: What is the “ecology of health” and how does one meaningfully influence those social determinants of health? How do we engage historically marginalized communities in their own self-assessment and transformation? How can we use policies to effect environmental change in these communities to enable healthy behaviors? Participants will actively contribute to the development of new approaches for health improvement in Milwaukee, and will acquire and practice skills which can be applied to community engagement and transformation within any community.

This course meets the second seven weeks of the term. Students must complete the required readings and actively participate in the group discussion. Participants will work in small groups on a community health transformation project and will complete brief interim progress papers and a final paper *as a group*. Some of the course readings will need to be completed prior to the beginning of the tutorial.

**Prerequisites:**                      None  
**Credits:**                                      2  
**Time:**    Dr. Gunn will be on campus from October 23-28<sup>th</sup>. Students in the tutorial will meet with her regularly during that time. Weekly videoconferences will be scheduled for the remainder of the term.  
*(This course meets the second seven weeks of the term.)*

**APA4696.02                    Group Tutorial: CAPAtalism: Public Action in the Global Economy**

*Gong Szeto, CAPA Fellow*

*CAPAtalism* is a tutorial designed to give students an intensive foundational overview of the complex and intertwined systems of the financial markets and global economy. We will cover the dynamic design of the world economy, the history of capitalist theory, the geopolitics of markets, as well as identify some critical problems of the markets that lead to poverty, wealth inequality, information asymmetries, negative externalities, natural resource over-extraction, and other negative social consequences. We will also examine examples of emerging innovations to address some of the persistent problems of capitalism.

The format of *CAPAtalism* will be a series of lectures, class discussion, assigned research, brainstorming exercises, all which will lead up to an intensive class brainstorming session to collaboratively produce “A Framework for Public Action for the 21<sup>st</sup> century Global Economy”.

**Prerequisites:**                None. Not open to students who have taken *MOD2131 Hedge Fund*.  
**Credits:**                        1  
**Time:**                            October 20, 4:10 - 6pm, 6:30 - 8:20pm, on campus  
    October 24, 4:10 - 6pm, via remote with Gong  
    October 27, 4:10 - 6pm, via remote with Gong  
    October 31, 4:10 - 6pm, via remote with Gong  
    November 3, 4:10 - 6pm, 6:30 - 8:20pm, on campus



DESIGN LABS

**DL2120.01                      Investigating Digital 3D Thinking**

*Jon Isherwood*

The challenges posed by pressing contemporary social and political problems are complex and multifaceted; they will require multi-dimensional responses. This design lab investigates the potential for extending the reach of digital 3D thinking to problem solving in general by first immersing ourselves in the new digital design and fabrication processes and then applying its multi-dimensional techniques, orientation, and approach to problem solving generally.

The first term explores the emerging world of digital production that can enable innovation that the analog world has failed to provide. The practice of object-making is undergoing an intense transition into digital production. Additive manufacturing has been posed as the next trillion-dollar business; in your lifetime you will be able to download objects--tables, chairs, clocks--and "manufacture" them in your own home. Designers, architects, and artists are finding digital design and fabrication processes to be common ground for communication and collaboration, in large part because many new projects necessitate multi-dimensional thinking about form and making.

Through a series of discrete exercises coupling digital fabrication and design techniques, students in this course will gain familiarity with digital space and creative systems thinking. Students will design solutions to extant problems using digital modeling software; these digital designs will then be translated into analog objects by way of hand, machine, and robotic tools. We will observe the multiple transitions from digital to analog, with a keen eye toward understanding the qualities of each state (if indeed they can be neatly separated).

A project lab course offered in the spring 2012 term will provide the opportunity to apply digital 3D thinking to real-world problem solving working with faculty and staff from the College and special guests.

**Prerequisites:**                      None.  
**Credits:**                                4  
**Time:**                                    M 2:10 - 6pm

**DL4101.01                      Solving the Impossible: Intractable Conflicts**

*Susan Sgorbati*

This course is about the challenge of solving conflicts that are firmly entrenched with little hope for change. Often these conflicts repeat a pattern of violence between groups that hold fixed positions and beliefs. We will look in depth at this type of conflict, analyzing the factors that contribute to intractability. We will then look at people like Gandhi, Martin Luther King Jr. and Nelson Mandela, who led movements that made a conscious effort to resolve conflict non-violently and broke through the fixed nature of the problems they found themselves in. Current political movements in Egypt and Tunisia have been influenced by these great leaders. They applied non-violent theories to practical action. These strategic non-violent encounters will also be explored through the lens of complex dynamic systems.

**Prerequisites:**                      Permission of the instructor.  
**Credits:**                                4  
**Time:**                                    MTh 10:10 - 12 noon

**DL4102.01 Theater and the Arts for Peace and Reconciliation**

*Daniel Michaelson*

How can theater and the other arts help youth in at-risk situations, or build international peace, or rehabilitate prisoners, or help victims of genocide? Students in this class will investigate various efforts both local and international that involve theater and other arts as well as help to develop a resource list. Guest artists will discuss their particular projects. Students will work to develop their own individual or collaborative ideas for additional projects.

**Prerequisites:** Permission of the instructor. Previous experience in the arts or work in the social sector preferred.  
**Credits:** 4  
**Time:** MTh 2:10 - 4pm

ENVIRONMENTAL STUDIES

**ENV2101.01 Environmental Studies Colloquium**

*Valerie Imbruce*

The Environmental Studies Colloquium is the lecture series of the Environmental Studies program. It is designed to address an environmental topic of immediate concern from a multidisciplinary perspective. For Fall 2011 we will be joining the Visual Arts Lecture Series to focus on the role of the visual arts in shaping our understanding of the natural world. Some of the questions that we will address are: How does art represent the way that humans interact with nature? How does art represent nature itself? Can art be political? How do artists engage in environmental politics? Outside speakers will be invited to campus to lecture and work with student participants. While the colloquium will be open to the public, students registered for the course will receive one credit with the expectation that they will attend the events, complete assigned readings, write responses, and participate in discussion after the lectures.

**Prerequisites:** None.  
**Credits:** 1  
**Time:** T 7:30 - 9pm

**ENV2109.01**                    **Forests: An Introduction to Ecology and Evolution**  
**ENV2109L.01**                **Forests Lab**  
*Kerry Woods*

New England is one of the most heavily forested regions in the United States. 14,000 years ago it was covered by ice. When humans arrived about 11,000 years ago, they found forests already established -- and began reshaping the landscape through hunting and fire and, beginning about 2000 years ago, farming. European colonists caused further ecological change by expanding agriculture and bringing livestock, and by 1850 most of the region was cleared for agriculture. Most of that farmland has now become forested again. How do we understand and predict the workings of such a dynamic landscape? This course in ecology and evolution addresses adaptations of organisms in habitat and the function and history of ecological systems. We will use the forest ecosystems that dominate the current landscape to explore general concepts of ecology and evolution, and to develop research tools that will be applicable in the study of any ecosystem. This course is for anyone interested in how ecosystems work and why they are as they are; it will also prepare students for more advanced work in ecology and evolution. There will be extensive field-work in potentially unpleasant weather; there will also be quantitative analyses. There will likely be at least one weekend field-trip.

- Prerequisites:**                None, but students should be comfortable with algebra and with quantitative thinking in general.
- Corequisites:**                Students must also register for the lab, *ENV2109L*.
- Credits:**                        4
- Time:**                            MTh 10:10 - 12 noon
- Time:**                            Th 2:10 - 6pm (lab)
- Note: Students must register for both sections.*

**ENV2112.01**                    **Nature and Artifice - A History of Architecture**  
*Donald Shereffkin*

Because architecture seeks to establish a degree of permanence in the world, it is by definition, not natural, a work of human artifice. But our structures are very much of the earth, and the history of architecture is a record of the manifold ways in which cultures have understood, and responded to, their relationship to nature.

This course will explore the ways in which the natural world has been interpreted and modeled through slides and lectures.

We will also read brief essays each week touching on various aspects of this relationship.

Students will be expected to participate in class discussion. Weekly responses to the readings are required, in addition to a comprehensive final presentation.

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

**ENV2115.01 Global Problems, Local Solutions**

*Valerie Imbruce*

In this course we will consider how global environmental problems take on societal importance and what steps have been taken to affect positive change. We will address how we come to identify "problems." Does science or ideology define our environmental problems, and are decisions about actions to take based on ideology or science? Why does that matter? We will focus on solutions at local levels and will take particular interest in how people work together to create change. Students in this course will be asked to confront their own ideologies about the environment and reconcile them with the knowledge gained in the course. While the course focuses on environmental issues, it is designed to provide an approach to disentangling ideology and evidence based truths and modeling ways to scale up personal power to affect change.

**Prerequisites:** None.  
**Credits:** 4  
**Time:** MTh 10:10 - 12 noon

**ENV2201.01 Energy and the Environment: What Lies Ahead?**

*Tim Schroeder*

Many problems facing the U.S. and the world today are the direct or indirect result of our need for energy to power industrial society. Our most urgent environmental issues, many foreign wars and conflicts, and an array of economic problems would cease to exist if we suddenly discovered an endless supply of cheap clean energy. Unfortunately, such a simple solution is not likely to emerge soon enough to save us from the tough choices and possible sacrifices that will be required to preserve a world in which humanity can thrive. This course will examine both the scientific principles and societal implications of energy exploration, production, and consumption. We will analyze the history of energy use and industrial development that built modern American society, assess the current state of energy supply and production impacts, and evaluate the array of energy options before us to continue development into the future. Students will be expected to perform independent research in addition to completing readings on technical and non-technical topics.

**Prerequisites:** None.  
**Credits:** 4  
**Time:** MTh 2:10 - 4pm

**ENV2339.01 Diversity of Coral Reef Animals**

*Elizabeth Sherman*

Coral reefs are among the most diverse, unique and beautiful of ecosystems on the planet. Alas, they are also quite vulnerable to various environmental assaults and most of the reefs on earth are in real jeopardy. Students will learn the taxonomy, identification, and characteristics of the animals that live in coral reefs. We will discuss the major biological innovations that have permitted the evolution of these extraordinary ecosystems. This course can serve as a prerequisite for the one-week January 2012 field course in Coral Reef Biology in Grand Cayman.

**Prerequisites:** None.  
**Credits:** 4  
**Time:** TF 10:10 - 12 noon

**ENV4110.01                    Modeling Landscapes: An Intro to Applied GIS**

*Tim Schroeder; Kerry Woods*

A project-driven course introducing conceptual and applied approaches to describing, analyzing, and modeling patterns and dynamics at the landscape scale. Landscape properties are the result of spatial and temporal interactions among physical, biological, and cultural processes, playing out over scales of many m or km, and over periods of years and decades. Geographic Information Systems (GIS) software offers increasingly accessible tools for quantitative and predictive modeling of landscape patterns and processes. Increasing availability of long-term landscape-scale digital data (satellite imagery, maps of terrain properties, aerial photography, etc.) enhances the potential of GIS. In this class, we will bring these data-sets and tools to bear in projects addressing practical and theoretical questions about our local landscape. Projects might include, for example, development of a landscape model of carbon budgets for the 500-acre campus landscape, or plans for trail-system development on campus. Class projects could have practical consequence in campus planning -- for example, in developing land-use plans to approach carbon neutrality.

- Prerequisites:**                    Students should have prior coursework in natural sciences (preferably in ecology or earth sciences), have good skills with basic computer applications, and be comfortable with algebra and geometry.
- Credits:**                                2
- Time:**                                    T 10:10 - 12 noon

**ENV4214.01                    Bennington Biodiversity Project**

*Kerry Woods*

The notion of an "all-taxon biological inventory" -- a complete list of species of all groups occurring in a particular area -- is comparatively recent but compelling. The value of such inventories is recognized widely, and many have been initiated, but none has ever approached completion. Ours will be no exception; it is a permanently on-going project. Each offering of this advanced class will focus on a selected taxonomic or ecological group (moths, mosses, millipedes, mites, microplankton....) for intensive study. The objective is documentation (quantitative, qualitative, photographic, etc.) of selected groups on campus (and immediate environs), with results compiled towards an ongoing, cumulative "Bennington Biota" website and wiki. The experience of becoming intimately familiar with a particular group of organisms, and the approaches and tools for study and identification are generally readily transferable to other groups. Candidate groups for fall 2011 include fungi, lichens, and selected plant families. Students may take the class for credit more than once.

- Prerequisites:**                    Open to students with appropriate background in biology (college-level course work) and the permission of the instructor. Students must be willing and able to work independently.
- Credits:**                                2
- Time:**                                    TBA  
*(This course meets the first seven weeks of the term.)*

**ENV4230.01 Law, Citizenship, and Environmental Project Review**

*Elisabeth Goodman*

This course examines the practical application of environmental regulations to real issues on the federal, state and local levels. Environmental law, regulations and policies, and the ways in which citizen input can affect the ways that they are applied, are examined through an in-depth analysis of three projects. The class will undertake a joint investigation of the complex interplay between commercial purposes, citizen participation and governmental regulation of our environment by analysis of a federal case, a project subject to state law, and a project governed on the municipal level. Students can focus their research on areas of their own interest within the structure of each project, and within the overarching course focus on how environmental law and policies are actually applied.

**Prerequisites:** Permission of the instructor.

**Credits:** 4

**Time:** MTh 4:10 - 6pm

**ENV4239.01 Field Course in Coral Reef Biology**

*Elizabeth Sherman*

This course will take place on the island of Grand Cayman, British West Indies (Latitude 19 23' N, Longitude 81 24'W) for one week in January 2012. Students will have an opportunity to become certified scuba divers and gain first hand experience with the taxonomy, identification and characteristics of the animals which live in coral reefs as they dive and snorkel in the extraordinary fringing reefs of Grand Cayman.

Students may register for this course during Fall 2011.

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

**Credits:** 2

**ENV4250.01 Environmental Aesthetics**

*Karen Gover*

Environmental Aesthetics is a relatively new sub-field in philosophical aesthetics, though it has roots in the 18th and 19th centuries. In this course we will take a broad look at the different topics that fall under the heading of Environmental Aesthetics: the aesthetics of everyday life, the picturesque, earth art, and the relation of aesthetics to environmentalism.

**Prerequisites:** Prior work in Social Sciences, Visual or Performing Arts, or Environmental Studies.

**Credits:** 4

**Time:** TF 8:10 - 10am

MEDIATION

**MED4101.01                    Small Claims Court Mediation**

*Susan Sgorbati; Amy Kuzmicki*

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:**                    Mediation training or Mediation and Negotiation module AND permission of the instructor.  
**Credits:**                            1  
**Time:**                                Th 1 - 3pm

**MED4102.01                    Theater and the Arts for Peace and Reconciliation**

*Daniel Michaelson*

How can theater and the other arts help youth in at-risk situations, or build international peace, or rehabilitate prisoners, or help victims of genocide? Students in this class will investigate various efforts both local and international that involve theater and other arts as well as help to develop a resource list. Guest artists will discuss their particular projects. Students will work to develop their own individual or collaborative ideas for additional projects.

**Prerequisites:**                    Permission of the instructor. Previous experience in the arts or work in the social sector preferred.  
**Credits:**                            4  
**Time:**                                MTh 2:10 - 4pm

**MED4103.01                    Solving the Impossible: Intractable Conflicts**

*Susan Sgorbati*

This course is about the challenge of solving conflicts that are firmly entrenched with little hope for change. Often these conflicts repeat a pattern of violence between groups that hold fixed positions and beliefs. We will look in depth at this type of conflict, analyzing the factors that contribute to intractability. We will then look at people like Gandhi, Martin Luther King Jr. and Nelson Mandela, who led movements that made a conscious effort to resolve conflict non-violently and broke through the fixed nature of the problems they found themselves in. Current political movements in Egypt and Tunisia have been influenced by these great leaders. They applied non-violent theories to practical action. These strategic non-violent encounters will also be explored through the lens of complex dynamic systems.

**Prerequisites:**                    Permission of the instructor.  
**Credits:**                            4  
**Time:**                                MTh 10:10 - 12 noon

**MED4285.01**                      **Projects in Community Dispute Resolution**  
*Susan Sgorbati*

Students create/investigate/implement a community dispute project of their own choosing. Past projects have included introducing 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:**                                      2  
**Time:**    TBA

MODULES: TRANSFERABLE APPROACHES

*Transferable Approaches* is a series of three-week course modules. The intention of this project is to offer concise investigation of particular content, and to use this specific subject matter as a vehicle to focus on approaches to learning that may be applied in a broad variety of contexts. There are no pre-requisites. All modules are designed for students who may be unfamiliar with the content or method of inquiry.

This series is designed with first-year students in mind, but is open to all Bennington students, as available. Each course is given for one credit. In addition, each module requires attendance (for a seventh class) at one relevant lecture/performance/event at the college outside of regularly scheduled class time, to be determined by the faculty.

Section 1	Section 2	Section 3	Section 4
September 1-19	September 22-October 10	October 20-November 7	November 14-December 5
Social/Cultural Codes through Ikebana	The Art of Critique	Speak Out	Noticing, Choosing, and Writing to Describe
Seeing the Light	Frame and Focus	Understanding Dewey	Mediation and Negotiation
Speak Out	Mediation and Negotiation	Wicked Problems	
The Radicals: Stravinsky & Dance			



**MOD2103.01 Social/Cultural Codes & Symbols through Ikebana**

*Ikuko Yoshida*

The capacity to sense, let alone experience, another's point of view, seems critical in understanding today's world. Ways of viewing and organizing information can be tied to culture. It is often difficult to consider art/architecture/events from a cultural perspective not our own.

Students will use Ikebana, one of the prominent art forms of Japan, as a vehicle or an entry point to notice and reflect on codes/symbols that are entirely foreign and unfamiliar. This leads into a rich discussion of cultural perceptions.

Using flowers as its material, each element in Ikebana has a symbolic meaning and each symbol represents cultural perspectives and aesthetics. There is deep consideration of principals found in nature and of relationships between humans and nature.

In this three-week course, students will study the history and the philosophical principals of Ikebana and analyze the Japanese sense of beauty by contemplating various styles from various schools. They will also practice some Ikebana, applying their understanding, challenging their own assumptions about culture and symbols, proportion, line, the inter-relationship between elements, and ultimately, meaning.

Students are also expected to attend one lecture outside of regularly scheduled class time.

**Prerequisites:** None.  
**Credits:** 1  
**Time:** **Section 1**  
MTh 4:10 - 6pm, Thursday, September 1 - Monday, September 19  
plus attendance at one lecture/performance/event at the college.

**MOD2105.02 The Art of Critique**

*Robert Ransick;Dana Reitz*

How do we see an artwork and clearly articulate what we experience into verbal or written language? Focusing on different expressions of art and culture over three weeks, we will examine a process of critique that includes observation/investigation, description, analysis/interpretation, evaluation and suggestion.

We explore how these methods of artistic critique can be broadly applied when critically examining texts from a variety of sources including popular culture (movies, music, television, advertising etc.), media messages (news/journalism, blogs, etc.), literature and more.

Students are expected to fully participate in exercises and discussions, read a series of articles each week and attend one lecture outside of regularly scheduled class time.

**Prerequisites:** None.  
**Credits:** 1  
**Time:** **Section 2**  
MTh 4:10 - 6pm, Thursday, September 22 - Monday, October 10,  
plus attendance at one lecture/performance/event at the college.

**MOD2106.01            Seeing the Light**

*Michael Giannitti*

Through the directed observation of the light we all encounter in our everyday lives and some examples of light depicted in various art forms, we will seek to enhance each participant's visual vocabulary and ability to assess and articulate perceptions. We will also learn about the characteristics of various light sources, the technologies involved in producing light, and energy consumption issues associated with lighting. We will observe how light functions in various architectural settings around the campus, and also view some examples of artists' depiction of light. We will then move on to explore how the composition and focus of an otherwise darkened space can be manipulated with light, and discuss how principles of composition and focus might be applicable to work in other disciplines.

Students are expected to fully engage in class observations and discussions, complete several short written assignments, and attend one lecture outside of regularly scheduled class time.

**Prerequisites:**            None.  
**Credits:**                    1  
**Time:**                      **Section 1**  
MTh 4:10 - 6pm, Thursday, September 1 - Monday, September 19  
plus attendance at one lecture/performance/event at the college.

**MOD2107.04            Noticing, Choosing and Writing to Describe**

*Dana Reitz*

When looking at an object, watching something moving, experiencing the sound of an occurrence, witnessing an interaction between people, or noticing the surrounding circumstance of any object or event - how do we choose what we see? What are we not choosing? And how do we attempt to speak or write about it?

Focusing on any events or objects, not intentionally art, we will practice noticing myriad aspects of them, discussing them, and writing about them. The first week will be dedicated to describing objects, motion and sound; the second to interactions between objects, living beings, etc; the third to surrounding circumstances of events.

Students are expected to write and rewrite a series of descriptions, fully participate in exercises and discussions. Students are also expected to attend one lecture, performance, or event outside of regularly scheduled class time.

**Prerequisites:**            None.  
**Credits:**                    1  
**Time:**                      **Section 4**  
MTh 4:10 - 6pm, Monday, November 14 - Monday, December 5  
plus attendance at one lecture/performance/event at the college.

**MOD2109.02**                    **Frame and Focus**

*Michael Giannitti*

Most people usually think of a frame as something surrounding a two-dimensional object such as a painting, an architectural aperture such as a door or window, or as the smallest stopped unit of a film. A frame may function to strengthen focus on whatever is located within its border. In this module, we will explore the concepts of frame and focus and their relationship to scale as applied to three-dimensional space. To explore frame and focus on a small scale, we will view and discuss images of the small, diorama-like boxes created by artist Joseph Cornell and the window displays of Gene Moore. On a large scale, we will look at some historical examples of theater forms, such as Greek, Roman, Renaissance, Elizabethan and contemporary, to identify how these architectural types differently frame and focus the performances housed within. In between, we will look at how various windows around campus frame our views/focus on the campus landscapes.

Students are also expected to attend one lecture, performance, or event outside of regularly scheduled class time.

**Prerequisites:**                None.  
**Credits:**                        1  
**Time:**                            **Section 2**  
MTh 4:10 - 6pm, Thursday, September 22 - Monday, October 10,  
plus attendance at one lecture/performance/event at the college.

**MOD2110**                    **Mediation and Negotiation**

*Daniel Michaelson; Susan Sgorbati*

This module includes a twelve-hour training in Mediation and Negotiation skills. Mediation is a facilitated process where a third neutral party helps disputants with conflicting interests negotiate an agreement. Capacities such as active listening, defining interests, identifying issues, and developing options will be practiced. The difference between adversarial and principled negotiation will be explored. Effective negotiation strategies will be a part of this training. An official certificate is given to a student who successfully completes this training. This basic certification added to the Advanced Mediation Module may lead to interning with professional mediators in Superior Court in Bennington upon approval of the Bennington College faculty.

Students are also expected to attend one lecture, performance, or event outside of regularly scheduled class time.

**Prerequisites:**                None.  
**Credits:**                        1  
**Time:**                            **Section 2**  
MTh 4:10 - 6pm, Thursday, September 22 - Monday, October 10,  
plus attendance at one lecture/performance/event at the college.

**Section 4**  
MTh 4:10 - 6pm, Monday, November 14 - Monday, December 5  
plus attendance at one lecture/performance/event at the college.

**MOD2117**                      **Speak Out**

*Thomas Bogdan*

We all have things that are important for us to say and we want to be heard. This module will help us to explore using our voices in a healthy way that will allow us to be heard more clearly. We will use simple exercises to develop breath support and vocal projection while learning about basic vocal production. We want to be reminded of what all babies know -- and what most grownups have forgotten. Our work will lead to being heard more clearly while using our voices in authentic, meaningful ways.

Students are also expected to attend one lecture, performance, or event outside of regularly scheduled class time.

**Prerequisites:**                      None.

**Credits:**                                      1

**Time:**                                      **Section 1**  
MTh 4:10 - 6pm, Thursday, September 1 - Monday, September 19  
plus attendance at one lecture/performance/event at the college.

**Section 3**  
MTh 4:10 - 6pm, Thursday, October 20 - Monday, November 7  
plus attendance at one lecture/performance/event at the college.

**MOD2123.03**                      **Understanding Dewey's Reflective Practice**

*Carol Meyer*

For John Dewey reflection was a disciplined practice central to learning. He puts forth a four-stage cycle in which a learner identifies and describes an experience of disequilibrium, analyzes it, and, based on the analysis, experiments. In this module students will read works by and about John Dewey and apply his four-stage model of reflection to their own learning. They will be asked to identify a moment in which they experience disequilibrium to be used as the basis for their work in the class.

**Prerequisites:**                      None.

**Credits:**                                      1

**Time:**                                      **Section 3**  
MTh 4:10 - 6pm, Thursday, October 20 - Monday, November 7  
plus attendance at one lecture/performance/event at the college.

**MOD2126.03                    Wicked Problems**

*Eileen Scully*

"Wicked problems" demand answers and resist remedies. They loom large, yet cannot be located or pinned down. Examples include global warming, terrorism, poverty, and human trafficking. After orienting ourselves in the topology and terminology of "wicked problems," we will do a brief survey of innovative approaches. Using downloadable share-ware specifically designed to tackle this species of "wickedness," we will undertake hands-on application of two particularly accessible and intriguing approaches: dialogue mapping, and argumentative design. There is no assumption that students will already be familiar with computer-assisted visualization or dialogue mapping, though curiosity about wickedness is essential.

**Prerequisites:**                None.  
**Credits:**                        1  
**Time:**                            **Section 3**  
MTh 4:10 - 6pm, Thursday, October 20 - Monday, November 7  
plus attendance at one lecture/performance/event at the college.

**MOD2132.01                    The Radicals: Stravinsky and Dance**

*Susan Sgorbati; Allen Shawn*

This three-week module will focus on three extraordinary dance works created by choreographers Vaslav Nijinsky, Bronislava Nijinska, and George Balanchine to music by Igor Stravinsky. In examining both the music and dance of "Le Sacre du Printemps" (1913), "Les Noces", (1923) and "Agon" (1954), we will look for the ways in which the artists in each medium radically rethought their vocabularies, creating works whose emotional power and dynamism arose both from exploring the potential of hitherto neglected aspects of their art, and from drastically suppressing other features which had been the very mainstay of what had previously been considered "expressive" and "beautiful". The resulting works have a severity, an energy, and a freshness that still shocks and moves us.

It is possible to change perception through creative acts. This Module will help students visualize, hear, and translate radical, innovative work and understand its implications for profound cultural change. Students will be challenged to reflect on these complex works, to observe and consider details in the languages of dance and music that may be new to them. They will be expected to discuss the work and write response papers that distill and analyze what they have learned.

**Prerequisites:**                None.  
**Credits:**                        1  
**Time:**                            **Section 1**  
MTh 4:10 - 6pm, Thursday, September 1 - Monday, September 19  
plus attendance at one lecture/performance/event at the college.

## CENTER FOR CREATIVE TEACHING

**EDU2110.01                    Music and Education***Barry Saunders*

Music is part of our everyday lives and yet we learn music and about music in different ways both in schools and outside of them. This course will be an overview of the most common methods and practices in schools as well as more non-traditional approaches. We will look at research studies that show powerful evidence of the effect of creative music education on brain development in addition to some different philosophies of music education. Students will get the opportunity to learn and practice some methods of instrumental instruction and conducting as well as learn some new instruments themselves--all with a focus on creative decision making.

**Prerequisites:**                None.  
**Credits:**                        2  
**Time:**                            T 4:10 - 6pm

**EDU2177.01                    Ways with Words: Literacy in Practice***Christine Dawson*

Historically, literacy has often referred to one's ability to read and write. But that definition is expanding, shaped by discussions of new literacy studies, digital media, and common learning standards. This course explores questions related to literacy learning in our modern context: How do children learn to read, write, and engage with other literacy practices? How can the learner's age, the content area, and the learning context shape students' literacy learning and development? In K-12 settings, how can a complex understanding of literacy shape a teacher's instructional decisions, from setting objectives to creating and interpreting assessments to designing instructional opportunities? What obstacles might learners experience in literacy learning, and how might they be supported to overcome these challenges? Are there "best practices" for literacy instruction?

This course will be an inquiry into these and related questions, as we seek to place complex understandings of literacy in conversation with teaching and learning practices. Students in this class will engage in literacy tutoring in several different area schools as part of the course requirements.

**Prerequisites:**                None.  
**Credits:**                        4  
**Time:**                            M 4:10 - 6pm, M 6:30 - 8:20pm

**EDU2307.01                    The Philosophical Roots of American Education**

*Carol Meyer*

Schools are supposed to prepare students to participate in a democratic society, bring out the best in each student, and teach knowledge for its own sake. These ideas emerge from different philosophical traditions and have spawned various educational theories. Through reading a wide variety of works by educational theorists, we will develop a historical perspective on movements and approaches to education (including progressivism, behaviorism, and constructivism) while learning to unpack assumptions and analyze arguments. Ultimately, through analytical reading and writing, students will articulate their own beliefs about the goals of and practices in schools.

This course has evolved from *EDU2207 Teaching and Learning* and therefore there will be overlap between the courses.

**Prerequisites:**                None.  
**Credits:**                        4  
**Time:**                            MTh 2:10 - 4pm

**EDU2521.01                    Second Language and Culture Acquisition**

*Peter Jones*

Language and cultural learning are potentially transformative, yet can seem evanescent, elusive, and difficult to name and deliberately provide for. What conditions contribute to second language learning of the transformative kind? How does schooling both cooperate with, and block, opportunities for learning? We explore models of language, culture, and language learning that can help us make sense of the conditions, processes and outcomes, from both sociocultural and psycholinguistic perspectives. Course participants will engage in second language tutoring in the local school district with English as a Second Language students. The course is particularly recommended for preparation for a semester abroad and can also serve as an opportunity to reflect and theorize upon return.

**Prerequisites:**                None.  
**Credits:**                        4  
**Time:**                            T 4:10 - 6pm, T 6:30 - 8:20pm

<b>DANCE</b>
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<b>DAN2107.01</b>	<b>First-Year Dance Intensive</b>	<i>Terry Creach</i>
<b>DAN2107.02</b>	<b>First-Year Dance Intensive</b>	<i>Susan Sgorbati</i>

Primarily for first-years, but for any student who has a serious interest in dance, whether or not they have previous dance experience. We will consider many aspects of dance making, including an investigation of the principles involved in warming-up and preparing to move; the development of one's own physical awareness and movement skills; principles found in structuring creative work; and tools needed for presenting and performing this work. Both collaborative and solo projects will be developed for showing in Dance Workshop and/or in the Informal Concert.

Students will be required to participate in Dance Workshop feedback sessions and showings Thursdays 7 - 8:30 pm.

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

<b>Prerequisites:</b>	None.
<b>Corequisites:</b>	Dance Workshop, Thursdays 7 - 8:30 pm. Dance or Drama lab assignment.
<b>Credits:</b>	4
<b>Time:</b>	TF 10:10 - 12 noon (section 1)
<b>Time:</b>	TF 10:10 - 12noon (section 2)

<b>DAN2112.01</b>	<b>The Body Acoustic: Toward a Sense of Place</b>
<i>Dana Reitz</i>	

How do we physically understand the spaces we are in? How is each of us affected by them? How do we develop a deeper sense of place?

The Body Acoustic aims to heighten awareness of the reciprocal relationship between the built environment and our senses. Light and sound, distances, height, volume, surfaces, angles/curves and a/symmetries all affect our movement through interior and exterior spaces; our movement, in turn, affects the perception of these spaces. Using methodologies from visual and movement-based art forms, The Body Acoustic provides an opportunity for students of any discipline to engage in trans-disciplinary research and practice.

Throughout the course, students will graphically articulate their experiences inhabiting multiple spaces (i.e. drawing, photo collage), design and make simple situations/spaces to move through and will determine short scenes/movement studies to influence our sense of place.

Students will form teams to complete short on-site exercises and will share results of other assigned exercises through discussion and presentation. Criteria for evaluation include participation in all class sessions and discussions, satisfactory completion of all assignments and active participation in all reviews of student work.

<b>Prerequisites:</b>	None.
<b>Credits:</b>	2
<b>Time:</b>	T 2:10 - 4pm



**DAN2201.01                    Experiential Anatomy**

*Ione Beauchamp*

This is a studio class intended to deepen the understanding of your own moving body.

We will be studying kinesthetic anatomy: approaching the material through visual, cognitive, kinesthetic, and sensory modes. Class time will be divided between discussion of anatomy and kinesthetic concepts, and engaging with the material experientially through movement and touch. Movement exercises will be designed to integrate the anatomical information by increasing somatic awareness (strengthening body-mind connection). Various body systems will be examined: skeleton, organs, muscles, nerves, fluids. We will study the parts of each, then how each system relates to the whole; providing support for an integrated, healthy, as well as artistically interesting movement/dance practice.

Class will be rooted in somatic movement approaches to movement education. Key developers of the field, many of whom have had a major influence on contemporary dance will be read as homework and discussed in class.

**Prerequisites:**                None.  
**Credits:**                        4  
**Time:**                            TF 4:10 - 6pm

**DAN2210.01                    Movement Practice: Contact Improvisation**

**DAN2210.02                    Movement Practice: Contact Improvisation**

*Felice Wolfzahn*

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

**Prerequisites:**                None.  
**Credits:**                        1  
**Time:**                            F 10:10 - 12 noon (section 1)  
**Time:**                            F 2:10 - 4pm (section 2)

**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.

**Prerequisites:**                None.  
**Credits:**                        2  
**Time:**                            TF 8:10 - 10am

**DAN2234.01**                    **Working With Light**  
*Michael Giannitti*

Lighting design has the powerful ability to shape the experience of an audience. Its practice incorporates elements of artistry and craft and should interest those working in all aspects of visual and performing arts. In addition to hands-on work with theatrical lighting equipment in and outside of class, awareness of light, play analysis and conceptualization, color, angle, composition and focus are explored in class demonstrations and in a series of individual and group projects. Some reading as well as short written assignments are also included. All enrolled should consider taking the companion course DRA 2235 Designing a Light Plot for a more comprehensive introductory lighting experience.

**Prerequisites:**                None.  
**Credits:**                        2  
**Time:**                            MTh 2:10 - 4pm  
*(This course meets the first seven weeks of the term.)*

**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 The Ballets Russes to 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 in all populations. 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 2:10 - 4pm

**DAN2307.01**                    **Contemporary African I/Burkina Faso**  
*Souleymane Badolo*

Rooted in Contemporary African dance; dancing over/under/inside and outside the tradition. This is a course in Souleymane Badolo's own movement style. We always begin class with a warm-up that involves both physical and mental preparation. We listen to internal rhythms and the beat of the music, learn about how to use the body in the space it occupies, and find ways of physically incorporating new information - answering questions the body may have.

**Prerequisites:**                None.  
**Credits:**                        2  
**Time:**                            MTh 10:10 - 12 noon

**DAN4103.01**                    **Dance Performance Project: "Juxt"**  
*Terry Creach*

We'll begin with issues of physical control and awkwardness and work collaboratively to develop both solo and interactive movement material. We'll tryout random juxtapositions to see where the forms and sequences lead us. The plan is to work with some intensity in the first seven weeks and then meet weekly in the second seven weeks to refine and shape material for a public performance.

**Prerequisites:**                Prior dance training and permission of the instructor. If you have studied with the instructor previously, email tcreach@bennington.edu with your interest. Or audition prior to registration Fall 2011, to be scheduled.  
**Credits:**                        2  
**Time:**                            TBA  
*(This course meets the first seven weeks of the term.)*

**DAN4110.01 Theater Projects**

*Michael Giannitti*

This course will provide a forum and mentoring for students involved in design and/or stage management production projects. It is open to students who have completed at least one course in design, or have completed or are currently enrolled in a stage management course. While productions will provide the context for most of the work, other assignments will complement the produced work. 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 discussion of each student's work, as well as to address the other assignments given. Individual meetings may 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, 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.

**Prerequisites:** One design or stage management course, or current enrollment in *DRA2251 Stage Management Process*.  
**Credits:** 4  
**Time:** M 8:20 - 12 noon

**DAN4117.01 Forms in Emergent Improvisation**

*Susan Sgorbati*

This improvisation class will be investigating the following emergent forms: complex unison, the remembered present, the recall form, landscapes and dreamscapes. Students will learn each form and develop their Solo Practice as an essential contribution to the work. Skills such as pattern recognition, attention to developmental arcs and the tracking of local and global signals will be part of the practice. Each form will be explored in depth utilizing the compositional tools necessary to perform them.

**Prerequisites:** Beginning Improvisation course.  
**Credits:** 2  
**Time:** W 10:10 - 12 noon

**DAN4307.01 Contemporary African II/Burkina Faso**

*Souleymane Badolo*

Souleymane Badolo will teach his technique as well as choreographic segments from his larger works. Deeply involving ourselves in the harmonization of gesture, touch, listening and responding, we will work toward precision of movement in time and space, searching for the essence of movement.

**Prerequisites:** Permission of the instructor.  
**Credits:** 2  
**Time:** MTh 4:10 - 6pm

**DAN4314.01**                    **Movement Practice: Intermediate Dance Technique**  
*Stuart Singer*

This intermediate level movement practice is designed for students with prior dance technique training. Each class will develop from simple mobility sequences to expansive movement forms. The warm-up will examine the joints and how their range of motion relates to proper alignment, readiness to move and articulation. These principles will then become the foundation for traveling sequences and longer movement phrases filled with quick changes of weight, direction and dynamic challenges.

**Prerequisites:**                Permission of the instructor.  
**Credits:**                        2  
**Time:**                            TF 2:10 - 4pm

**DAN4319.01**                    **Finding Form: Dance**  
*Dana Reitz*

Looking at forms found in nature, architecture, music, drama, literature, etc., we search for examples to help formulate ideas and structures for movement-based compositional purposes. How can we as artists find form that best supports our investigations and challenges our working processes; how do we analyze, interpret and further utilize form that is inherent in work that is already being made?

Students are expected to make new movement material, develop work outside of class, teach some of the work to others, and, in return, learn material from others. They will show their compositional studies regularly, write about many aspects involved in their working processes, and draw (while observing others and while working in their own studio practices). Projects will be performed/presented in studio showings or dance workshops. Students of intermediate/advance level in the performing and/or visual arts are welcome. Attendance at Dance Workshop (Thursday 7 - 8:30 pm) is highly recommended.

**Prerequisites:**                Intermediate/advanced level in performing arts and/or visual arts and permission of the instructor.  
**Corequisites:**                Dance or Drama Lab assignment.  
**Credits:**                        4  
**Time:**                            MTh 2:10 - 4pm

**DAN4344.01**                    **Movement Practice: Advanced Dance Technique**  
*Stuart Singer*

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 improvised 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.

**Prerequisites:**                Prior dance experience and permission of the instructor.  
**Corequisites:**                Dance Workshop (Thursday 7 - 8:30 pm).  
**Credits:**                        2  
**Time:**                            TF 10:10 - 12 noon

**DAN4366.01                      Artist's Portfolio**

*Dana Reitz*

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

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

**Prerequisites:**                      Advanced level work in one of the art forms. Permission of the instructor.

**Credits:**                                      2

**Time:**                                        T 4:10 - 6pm

**DAN4795.01                      Advanced Projects in Dance**

*Susan Sgorbati*

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

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

**Corequisites:**                      Dance Workshop (Thursday 7 - 8:30 pm), and Dance or Drama lab assignment.

**Credits:**                                      2

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

<b>DRAMA</b>
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**DRA2100.01                    An Introduction to the Art of Sound Design***Julie Last;Scott Lehrer*

How can music, voices, natural, and human sounds be used to create a sonic world for live performance, recordings, and visual media? This class explores how sound designers work with and manipulate these elements to create sound art. Classes include the exploration of the various uses of Protools as a computer audio production tool for media and live performance, discussions on readings by and about important musical/sound artists and weekly viewings of films that illustrate the concepts under discussion. Students are encouraged to enter into collaborations with directors, choreographers, and film makers in the creation of their final projects.

**Prerequisites:**                    None.  
**Corequisites:**                    Must participate in Music Workshop (Tuesday, 6:30 - 8pm).  
**Credits:**                            4  
**Time:**                                Th 2:10 - 6pm

**DRA2114.01                    Voice and Speech Workshop***Kirk Jackson*

The human voice simultaneously communicates thought and emotion whether we will it or not. Through exercises focusing on alignment and release, breath expansion and endurance, vibration and tone, and articulation and flexibility, students will work to free, develop, and strengthen their natural voice. Particular attention will be paid to diction to align clarity of thought and speech. Exercises are informed by the work of Voice & Speech pioneers Edith Skinner, Arthur Lessac, Kristin Linklater and Patsy Rodenburg. In addition, students learn IPA (International Phonetic Alphabet) and to use this tool to master Standard Speech for the American Stage or any given dialect or accent.

**Prerequisites:**                    None.  
**Corequisites:**                    Dance or Drama Lab Assignment.  
**Credits:**                            4  
**Time:**                                TWF 8:30 - 10am

**DRA2121.01**                    **The Master and Margarita**  
*Sherry Kramer*

Exploration, Adaptation, Collaboration

We will develop organizing principals and explore the idea of compression and editing in theatrical adaptation, looking at issues of close vs. free adaptation and examining how adaptation creates a parallel work of art. We will focus on one work, *The Master and Margarita* by Mikhail Bulgakov, one of the great novels of the 20th century, which begins on a hot spring night, when the devil arrives in Moscow, accompanied by a beautiful naked witch and a huge talking black cat with a fondness for chess and vodka.

Before it ends, heads will roll beneath trolleybuses, deals will be made with the devil, true love will overcome both good and evil, and it will be proven, once and forever, that great manuscripts don't burn. A triumph of the artist's voice over a totalitarian state, the novel has been repeatedly adapted for the stage and screen. Some adaptations have been more successful than others, but none of them, according to conventional wisdom, has ever fully captured the truth and power and magic of the work.

We will investigate what makes a work irresistible to adapters and, at the same time, so very difficult to adapt. We'll look at Russia under Stalin and the life of Bulgakov. We'll look at adaptations, including a graphic novel, film, and opera versions, as well as other theatrical adaptations of novels by Bulgakov. The second half of the class will be spent adapting the novel in rotating groups of 5, and presenting our work in class as we progress.

**Prerequisites:**                None.  
**Credits:**                        4  
**Time:**                            T 2:10 - 6pm

**DRA2123.01**                    **Theater Games and Improvisation**  
*To be assigned*

Whose class is this anyway? Improvisation is for everyone. Life is made up as it happens and improv is no different. This course will explore the basic elements of improvisation. Through short and long form theater games, pattern and rhythm exercises, we aim to heighten observation, listening skills, and ensemble building. Character, object, and environment work will be explored as well. Our goal is remaining truthful and honest in an improvised scene or monologue. This course will draw from improv gurus such as Del Close and Mick Napier, and the practices of National Comedy Theatre and the Upright Citizens Brigade. Of course, the course will culminate in a public performance of improvised madness.

**Prerequisites:**                None.  
**Credits:**                        2  
**Time:**                            W 10:10 - 12 noon, F 6:30 - 8pm  
*(This course meets the second seven weeks of the term.)*



**DRA2137.01**                    **History of Animation**  
*Sue Rees*

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

**Prerequisites:**                None.  
**Credits:**                        2  
**Time:**                            M 6:30 - 8:20pm

**DRA2154.01**                    **History of Theater II: Modern Drama**  
*Kathleen Dimmick*

This course examines the history and aesthetics of the theater, including the development of staging, production, and acting methods and styles. In the fall of 2011 we will read representative plays from the modern canon, beginning with the experiments in Naturalism in the nineteenth century through twentieth century modernism to the contemporary drama of today. Along with the plays, we'll look at critical and theoretical essays that elucidate the historical context and dramatic conventions of these works. Students will write one essay and take midterm and final exams.

**Prerequisites:**                None.  
**Credits:**                        4  
**Time:**                            MTh 4:10 - 6pm

**DRA2170.01**                    **The Actor's Instrument**                *Dina Janis*  
**DRA2170.02**                    **The Actor's Instrument**                *Jenny Rohn*

The craft of acting will be the main focus of this class. Through physical and vocal warm-up exercises, sensory exploration, improvisation, scene work and extensive reading students will be asked to develop an awareness of their own unique instrument as actors and learn to trust their inner impulses where this is concerned. Extensive out of class preparation of specific exercises as well as rehearsal with scene partners will constitute the bulk of expected work. Students can expect this to amount to six 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 theater artists as Anne Bogart, Constantin Stanislavski, Sanford Meisner, Uta Hagen, Jerzy Grotowski among others will be researched and discussed in class.

**Prerequisites:**                None.  
**Corequisites:**                Dance or Drama lab assignment.  
**Credits:**                        4  
**Time:**                            MTh 2:10 - 4pm (section 1)  
**Time:**                            TF 10:10 - 12 noon (section 2)

**DRA2209.01                    The History of Dress Part I: Ancient to Baroque**

*Charles Schoonmaker*

This class is for students interested in how people dress and ornament their bodies. The main thrust of the class will be clothing and fashion in western civilization. Students will also present researched assignments on non-western clothing.

**Prerequisites:**            None.  
**Credits:**                    2  
**Time:**                      T 2:10 - 4pm

**DRA2211.01                    Costume Construction Studio Basics**

*Richard MacPike*

The goal of this course is to teach fundamental skills used every day in the construction of garments for the stage. After acquiring a variety of sewing techniques every costume technician needs, students will learn the rudiments of flat pattern manipulation and draping enabling them to pattern and create a mock-up garment of their own design.

**Prerequisites:**            None.  
**Credits:**                    2  
**Time:**                      Th 10:10 - 12 noon

**DRA2215.01                    Introduction to Set Design**

*Sue Rees*

This class is concerned with taking a text, analyzing it, and then producing designs for a performance space.

The class is designed for students who are interested in set design and multi-media design, with an emphasis placed on combining forms. Various artists will be looked at as well as a variety of media investigated, basic VectorWorks drafting, and media projection.

**Prerequisites:**            None.  
**Credits:**                    2  
**Time:**                      W 8:20 - 12 noon  
*(This course meets the first seven weeks of the term.)*

**DRA2234.01 Working With Light**

Michael Giannitti

Lighting design has the powerful ability to shape the experience of an audience. Its practice incorporates elements of artistry and craft and should interest those working in all aspects of visual and performing arts. In addition to hands-on work with theatrical lighting equipment in and outside of class, awareness of light, play analysis and conceptualization, color, angle, composition and focus are explored in class demonstrations and in a series of individual and group projects. Some reading as well as short written assignments are also included. All enrolled should consider taking the companion course DRA 2235 Designing a Light Plot for a more comprehensive introductory lighting experience.

**Prerequisites:** None.  
**Credits:** 2  
**Time:** MTh 2:10 - 4pm  
*(This course meets the first seven weeks of the term.)*

**DRA2235.01 Designing a Light Plot**

Michael Giannitti

As a follow-up to the course Working With Light, students in this class will learn how to merge lighting design ideas with the constraints inherent in theatre spaces, scenery and lighting equipment. Design drafting will be emphasized in this course. In one major project, students will synthesize and apply material covered to develop (on paper) a complete lighting design.

**Prerequisites:** DRA2234 Working With Light (offered in the same time slot during the first seven weeks of the term).  
**Credits:** 2  
**Time:** MTh 2:10 - 4pm  
*(This course meets the second seven weeks of the term.)*

**DRA2251.01 Stage Management Process**

Michael Giannitti

Students explore the role and process of the stage manager in this course. Readings, discussions, and projects on topics including scheduling, play breakdowns, prompt book preparation, blocking notation, ground plan and theater layout, and the running of rehearsals and performances are included. The relationship of the stage manager to others involved in production is also addressed. Those who would like to apply material covered in a production context may co-register for the two credit DRA4110 Theater Projects course.

**Prerequisites:** None.  
**Credits:** 2  
**Time:** TF 10:10 - 12 noon  
*(This course meets the first seven weeks of the term.)*

**DRA2259.01**                    **Science, Drama & The Power of the Inquisitive Mind**  
*Dina Janis*

"Measure what is measurable, and make measurable what is not so" Galileo

"To be or not to be, that is the question" Shakespeare

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

**Prerequisites:**                None.  
**Corequisites:**                Dance or Drama lab assignment.  
**Credits:**                        4  
**Time:**                          W 2:10 - 6pm

**DRA2325.01**                    **Puppets and Animation I**  
*Sue Rees*

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

**Prerequisites:**                None.  
**Corequisites:**                *DRA2137 History of Animation* (M 6:30 - 8:20 pm).  
**Credits:**                        4  
**Time:**                          M 8 - 12 noon

**DRA4102.01 Theater and the Arts for Peace and Reconciliation**

*Daniel Michaelson*

How can theater and the other arts help youth in at-risk situations, or build international peace, or rehabilitate prisoners, or help victims of genocide? Students in this class will investigate various efforts both local and international that involve theater and other arts as well as help to develop a resource list. Guest artists will discuss their particular projects. Students will work to develop their own individual or collaborative ideas for additional projects.

**Prerequisites:** Permission of the instructor. Previous experience in the arts or work in the social sector preferred.  
**Credits:** 4  
**Time:** MTh 2:10 - 4pm

**DRA4104.01 Alternative History: Writing About Choice**

*Sherry Kramer*

The theatre is the place where we learn how to be. At its best, it is a rehearsal for the great moments of our life, including our happinesses. Love, death, we see it on stage and it prepares us for our life.

-- John Guare

A play is a metaphoric and empathic art form that seduces us into imaginatively making choices and suffering consequences along with the characters on stage. Every day in the real world, we watch as people make choices whose consequences are truly ours to share--some global, some local, some only in our dreams. What if we could rewrite those choices? And change what happens to our lives, our world.

We will spend a little time reading from the Alternative History canon, and then read two tragedies and two comedies to study the arc of choice and consequence on stage. Students will then choose a person born since 1925, a public figure or a family member or someone in between, research their life, identify a series of their choices and the resulting consequences, and then write a play where a different choice is made, and the world, as defined by the world of the play--changes.

**Prerequisites:** Permission of instructor. Email creative writing sample (prose or play) of 3 to 5 pages to skramer@bennington.edu no later than May 1. Class list will be posted by May 4 on the Playwriting bulletin board on the drama faculty hall in VAPA.  
**Credits:** 4  
**Time:** W 6:30 - 10:10pm

**DRA4110.01 Theater Projects**

*Michael Giannitti*

This course will provide a forum and mentoring for students involved in design and/or stage management production projects. It is open to students who have completed at least one course in design, or have completed or are currently enrolled in a stage management course. While productions will provide the context for most of the work, other assignments will complement the produced work. 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 discussion of each student's work, as well as to address the other assignments given. Individual meetings may 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, 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.

**Prerequisites:** One design or stage management course, or current enrollment in *DRA2251 Stage Management Process*.  
**Credits:** 4  
**Time:** M 8:20 - 12 noon

**DRA4120.01 Animating the 2-Dimensional World**

*Sue Rees*

The class will be concerned with creating short animations utilizing two dimensional imagery. The animations will be created using After Effects, Photoshop, scanned and captured images and manipulated with After Effects and other software programmes. Original narratives or adapted stories will be used for the animations. Various animators will be looked at.

**Prerequisites:** *MA2325 Puppets and Animation I* or permission of the instructor.  
**Credits:** 4  
**Time:** T 8 - 12 noon

**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 do actors rehearse with other actors in order to explore the world of the play? This non-performance based class is designed to help individual actors discover their own organic, thorough rehearsal process. Step by step we will clarify the actor's process: character research, character exploration, text analysis, identifying actions, working with your scene partner, emotional preparation, and scene presentation. Each student will be required to research and present the biography of one renowned actor during the term, and these presentations will serve as a springboard for an on-going group conversation about the craft of acting. Students will work to create a warm up specifically designed to meet their individual needs, and work on one scene throughout the term, allowing them to explore deeply, revise and edit their choices. Various rehearsal techniques will be explored, so that students can begin creating their own rehearsal technique for future performance work.

**Prerequisites:**                *DRA2170 The Actor's Instrument.*  
**Corequisites:**                Dance or Drama Lab assignment.  
**Credits:**                        4  
**Time:**                          MTh 10:10 - 12 noon

**DRA4211.01                    Projects in Costume Design: 'Angels in America'**

*Charles Schoonmaker*

This intermediate/advanced class will focus on researching, analyzing, conceptualizing and realizing the clothes for over thirty characters, contemporary, historic and otherworldly, that inhabit Tony Kushner's classic play. The fall Faculty Production of both *Part One: Millennium Approaches* and *Part Two: Perestroika* will share a design aesthetic but utilize separate casts.

Hours required are not solely confined to class time and may include attendance at some production meetings (Mondays 1-2) and evening technical rehearsals.

**Prerequisites:**                *DRA2210 Introduction to Costume Design: Fig Leaves in the Theatrical Garden* and production experience in any design, management, or performance capacity.  
**Corequisites:**                Costume lab assignment  
**Credits:**                        4  
**Time:**                          M 2:10 - 6pm

**DRA4220.01 Comedy**

*Kathleen Dimmick*

Funny then, funny now, funny forever. What makes a great comedy great? In this course we'll examine the development of comic form and its relation to the social and aesthetic context that produces great comic drama. We'll begin with classical comedy, reading plays by Aristophanes, Plautus and Terence, then move to neoclassical comedy with Moliere, Jonson, and Shakespeare, followed by the Restoration writers Wycherley and Congreve. Finally, we'll look at their direct descendant, Oscar Wilde, and conclude with a couple of 20th century experimental playwrights. We'll also investigate comic theory in essays by Frye, Bergson, Meredith and others. Students will write two essays.

**Prerequisites:** Previous work in Drama or Literature at Bennington.

**Credits:** 4

**Time:** W 2:10 - 6pm

**DRA4303.01 Faculty Performance Production: Angels in America**

*Kirk Jackson; Jenny Rohn*

After I wrote Louis' line, 'There are no Angels in America,' I made a note in the margin; Louis is wrong." Tony Kushner

*Angels in America* (1993 Pulitzer Prize for Drama plus countless other awards) continues to impact and influence American theater since it was first produced twenty years ago. Playwright Tony Kushner's *Gay Fantasia on National Themes* gave voice to the anger and frustration of a generation ravaged by AIDS, demonized by the government and ignored by the press. 'Angels' also moved the country toward a deeper understanding of the tragedy and offered us hope. In addition to its extraordinary sense of mission, *Angels in America* relishes in a lively mix of historical, political, racial, sexual, social, and spiritual commentary as well as characters and situations that are larger than life and heartbreakingly recognizable.

We will present both Part 1: Millennium Approaches and Part 2: Perestroika with two separate casts that share performance dates and venue. We will examine the political, social, and epidemiological environment of NYC and its greater place in Reagan America. This course represents the hours of study both in and out of rehearsal necessary to build a grounded performance and develop as a member of an ensemble.

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

**Credits:** 4

**Time:** MTWTh 6:30 - 10:30pm



**DRA4358.01**                    **Live Sound System Design**  
*Scott Lehrer*

This class will focus on understanding the conceptual building blocks of live performance sound systems, from the sound source and microphone to the loudspeaker and listener. We will examine the sound requirements of various live performance venues and will develop system approaches appropriate to them. Students are required to do sound for campus productions or concerts to apply these skills in a real world production environment.

**Prerequisites:**                *MSR2206 Sound Design for Media and Performance or MSR2152 Beginning Workshop in Recording.*  
**Corequisites:**                Sound mixing for campus concerts or sound design for a campus production.  
**Credits:**                        2  
**Time:**                            F 8:20 - 12 noon  
*(Note: This course meets every other week alternating with MSR4362 Song Production.)*

**DRA4366.01**                    **Artist's Portfolio**  
*Dana Reitz*

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

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

**Prerequisites:**                Advanced level work in one of the art forms. Permission of the instructor.  
**Credits:**                        2  
**Time:**                            T 4:10 - 6pm

**DRA4376.01**                    **Directing II**  
*Kathleen Dimmick*

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

**Prerequisites:**                *DRA4332 Directing I* plus two courses in one of the following: a) design, b) stage management, or c) play analysis or playwriting.  
**Credits:**                        4  
**Time:**                            F 2:10 - 6pm

<b>FOREIGN LANGUAGES</b>
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CHINESE**CHI2113.01                   The Modern Chinese Family***Ginger Lin*

Mothers and fathers, sisters and brothers, sons and daughters are all just called cousin in English. However in Chinese there is a different word for each relationship. This stems from how in traditional Chinese Confucian culture each individual's duties and obligations towards others are dictated by their relationships, with family relationships being the most important. But then in Chinese everyone is da jia, literally big family. In this course students will explore traditional Chinese family values and we will discuss how these values are evolving in modern Chinese society. This course introduces students to spoken and written Mandarin Chinese, paying particular attention to practical vocabulary and sentence patterns. Students learn the Pinyin (romanized) system of writing and to read and write the most basic Chinese characters. After they master 200 characters, students are able to create skits and write short essays about their daily lives. By the end of the term they are able to recognize up to 500 Chinese characters. Introductory level. Conducted in Chinese.

**Prerequisites:**               None.  
**Credits:**                       4  
**Time:**                           MWTh 4:10 - 6pm

**CHI4114.01                   Chinese Chan (Zen)***Ginger Lin*

Although commonly thought of as Japanese and known in America by its Japanese name, Zen, Chan Buddhism was truly developed in China and was heavily influenced by Daoism. Chan has had a profound influence on Chinese and East Asian art and thought, but this philosophy remains relevant to modern life in both the East and West. Students will be introduced to the spirit of Chan through modern Mandarin interpretations of classic Chinese, Chan poems and stories. Students will explore Chan while building on their competencies in listening, speaking, reading, and writing Mandarin Chinese.

Students will be expected to read texts that have been translated into modern Chinese and prepare to discuss them in Chinese during the next class. Intermediate-low level. Conducted in Chinese.

**Prerequisites:**               Two terms of Chinese or permission of the instructor.  
**Credits:**                       4  
**Time:**                           MTh 10:10 - 12 noon, W 6:30 - 8:20pm

**CHI4208.01                      China Opening**

*Ginger Lin*

Since the economic reforms begun by Deng Xiaoping in 1979, China has voluntarily opened itself economically. So far, political opening has been limited at best. However, there has been some social opening and no doubt much social change. Selected articles from various types of contemporary Chinese periodicals serve as a rich source of authentic texts for this course, which integrates language learning with social study. Through reading and discussing these articles as well as writing short essays in Chinese, students will gain insights into contemporary Chinese society. They will do so while building on their competencies in listening, speaking, reading and writing Mandarin Chinese. Intermediate/high level. Conducted in Chinese.

**Prerequisites:**                      At least four terms of intensive Chinese study. Student must be able to read and write simplified Chinese as well as listen and speak Mandarin at intermediate level.

**Credits:**                                      4

**Time:**                                        MTh 2:10 - 4pm

**CHI4710.01                      Special Projects in Advanced Chinese**

*Ginger Lin*

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

**Prerequisites:**                      Six terms of Chinese or permission of the instructor.

**Credits:**                                      4

**Time:**                                        T 2:10 - 6pm

FOREIGN LANGUAGE EDUCATION

**FLE2521.01                      Second Language and Culture Acquisition**

*Peter Jones*

Language and cultural learning are potentially transformative, yet can seem evanescent, elusive, and difficult to name and deliberately provide for. What conditions contribute to second language learning of the transformative kind? How does schooling both cooperate with, and block, opportunities for learning? We explore models of language, culture, and language learning that can help us make sense of the conditions, processes and outcomes, from both sociocultural and psycholinguistic perspectives. Course participants will engage in second language tutoring in the local school district with English as a Second Language students. The course is particularly recommended for preparation for a semester abroad and can also serve as an opportunity to reflect and theorize upon return.

**Prerequisites:**                      None.

**Credits:**                                      4

**Time:**                                        T 4:10 - 6pm, T 6:30 - 8:20pm

FRENCH

**FRE2103.01                      Insider Perspectives on the French-Speaking World**

*Stephen Shapiro*

Viewed from the outside, the French-speaking world offers enticing images of beauty, pleasure, and freedom. From the inside, however, it is a complicated, often contradictory world where implicit codes and values shape the most basic aspects of daily life. This course will give you an insider's perspective on a cultural and communicative system whose ideas, customs, and belief systems are surprisingly different from your own. Together, we will examine how daily life and activities (friendship and family relationships, housing, leisure, work, and food culture) reflect culturally specific ideologies and values. Emphasis will be placed on developing ease, fluency, and sophistication in oral and written expression. Class will be conducted in French and revolve around authentic materials from the Francophone world (video, music, advertisements, literary texts). Conducted in French. Introductory level.

**Prerequisites:**                None.  
**Credits:**                        4  
**Time:**                          TWF 8:10 - 10am

**FRE4117.01                      Paris on Screen: Tradition and Modernity**

*Stephen Shapiro*

In this course, we will study the representation of the city of Paris on film in order to examine modernity's challenges to tradition. In particular, we will focus on the question of how urban communities and city dwellers react to increasing disconnectedness, anonymity, and solitude. Films will include *Le Fabuleux destin d'Amelie Poulain*, *La Haine*, *Chacun cherche son chat* Paris, *Playtime*, and *Paris, je t'aime*. Class discussions, activities, written assignments, and oral presentations will allow students to improve their linguistic proficiency and analytical skills. Conducted in French. Intermediate-low level.

**Prerequisites:**                Two terms of French or permission of the instructor.  
**Credits:**                        4  
**Time:**                          TWF 2:10 - 4pm

**FRE4220.01 Behind the Veil**

*Wakaba Futamura*

What provokes fear? The unknown, or the preconceived stigmas associated with the unknown? Through a study of articles, novels, films, and current events, students will have a chance to unveil the circumstances of the Muslim woman in the Francophone world of the twentieth and twenty-first century as a step toward dispelling preconceptions and/or blind fear. In order to illustrate the plurality of images of the Muslim woman, assignments will include readings of texts by French, North and Sub-Saharan African authors, and viewings of films on Francophone North and Sub-Saharan African cultures. Students will be asked to prepare reaction papers, undertake individual research on current events, give exposés, and participate in debates in order to learn to not only critically analyze texts and themes covered in class, but also articulate their ideas via writing and speaking. Conducted in French. Intermediate-high level.

**Prerequisites:** Four terms of French or permission of the instructor.  
**Credits:** 4  
**Time:** TF 10:10 - 12 noon

**FRE4716.01 "Francophonie" Through the Eyes of a Child**

*Wakaba Futamura*

Through a study of theoretical/critical texts, short stories, novels, and films, this course will offer a literary and cultural exploration of the Francophone world of the twentieth and twenty-first centuries through the eyes of a child. In order to illustrate the plurality of Francophone literature outside of the Hexagon, readings will include works by North and Sub-Saharan African and Caribbean writers. By preparing personal reflection papers and exposés, and participating in discussions and debates, students will learn to develop, communicate, and defend their ideas via writing and speaking. They will also be asked to compose a research paper that demonstrates critical analysis and effective argumentation concerning a problematic related to the course materials and/or themes. Conducted in French. Advanced level.

**Prerequisites:** Six terms of French or permission of the instructor.  
**Credits:** 4  
**Time:** TF 2:10 - 4pm

ITALIAN

**ITA2106.01                      Unlocking Italian Culture: I**

*Barbara Alfano*

This is an introductory course in Italian that will open the door to the inner aspects of the Boot's culture. Most of Italian social life revolves around close interpersonal relationships and attachment to places. Both aspects, for the good and the bad, shape an Italian's day from the morning coffee to the late dinner at home and do affect an individual's entire life. Through role play, music, film, videos, the internet and plenty of different texts you will plunge into Italian real life, understand its mechanisms, learn Italian sense of friendship, sense of humor and self-irony, passion for dressing and eating well, and the downsides of it all. By the end of the term you will be able to carry out many everyday tasks in Italian and produce simple sentence-level discourse. Emphasis is on oral communication and performance. Introductory level. Conducted in Italian.

**Prerequisites:**                None.  
**Credits:**                        4  
**Time:**                            MWTh 8:10 - 10am

**ITA4108.01                      Italians About Their World(s)**

*Barbara Alfano*

Come with a lot of curiosity as well as critical sense to discover what Italians say about their own cultural, social, and political habits and what they fail to comment upon. Through journal articles, interviews, advertisements, web sites, film, e-mails, and conversations with Italians, we will see what Italy has to say about issues such as family and familism; the role of women in society and at home; gay marriage; education and the relevance of humanities; unemployment and the young; style and taste; the constant turmoil of politics and its historical causes; immigration and how it is changing the country; the dreams and nightmares of Italians; religion; and other relevant and apparently irrelevant topics.

Students will strengthen their speaking skills and get a grip on the linguistic structures that will enable them to express their ideas and perspectives with a certain ease, developing, on the writing side, paragraph-level discourse. Students will conclude the term with a guided research project. Intermediate-Low level. Conducted in Italian.

**Prerequisites:**                Two terms of Italian or permission of the instructor.  
**Credits:**                        4  
**Time:**                            MWTh 10:10 - 12 noon

**ITA4603.01 Mother Figure and Motherly Figures**

*Barbara Alfano*

This course explores the concept of motherhood and the role of the mother in Italian culture through literature, film, art, and music. Some of the questions that the course will try to answer are: What are the implications and ramifications of such a crucial institution as motherhood in Italian society, for both women and men? How does motherhood affect the modern family, and how has the modern family changed that same institution? This course combines the high-intermediate and advanced levels, and is conducted entirely in Italian.

**Prerequisites:** Four terms of Italian or permission of the instructor.

**Credits:** 4

**Time:** T 2:10 - 6pm

JAPANESE

**JPN2103.01 Reestablishing Identity: I'm Turning Japanese**

*Ikuko Yoshida*

This introductory Japanese language and culture course will allow students to immerse themselves and create their new identity in Japanese culture. Throughout the course, students will examine how Japanese people communicate and will compare and contrast their own culture with Japanese culture as they practice listening, speaking, reading, and writing Japanese through various contexts and materials. As a project of this course, students are required to create a new online character, which reflects their understanding of Japanese people and culture. Japanese writing systems - Hiragana, Katakana, and Kanji - will be introduced. Introductory level. Conducted in Japanese.

**Prerequisites:** None.

**Credits:** 4

**Time:** TWF 8:10 - 10am

**JPN4110.01 Cultural Cross-Fertilization in the 19th Century**

*Ikuko Yoshida*

In 1867, Japanese culture was introduced to the world at an International Exposition in Paris. It was also 1867 when Edo period ended after two hundred years and a new era, Meiji, brought rapid westernization to the Japanese society. In this course, students will study the historical events of the Edo and Meiji periods using paintings to analyze how one event in the history can have reverberations both within Japan and throughout the world. As students examine the western influences on Japanese society and the Japanese influences on Western society in the 19th century, they not only will practice linguistic skills, but also will obtain a deeper understanding of the Japanese society and culture. As the final project of this course, students are required to present their understandings of 19th century Japan and of how ideas and concepts specific to one culture travel and get adopted by another culture. Intermediate-low level. Conducted in Japanese.

**Prerequisites:** Two terms of Japanese or permission of the instructor.

**Credits:** 4

**Time:** TWF 10:10 - 12 noon

**JPN4209.01 Japanese Aesthetics Through the Tale of Genji**

*Ikuko Yoshida*

In this intermediate Japanese course, students will examine Japanese aesthetics and the Japanese perspectives on nature by reading excerpts and poems from the modern translation of the Tale of Genji. Lady Murasaki, a court lady, wrote this Japanese literature masterpiece around the eleventh century. They will also analyze the social hierarchy in Japanese society during the Heian Period (794 -1185) by examining different styles of speech that demonstrate the levels of politeness and respect. Materials such as scrolls, paintings, films, and comic books are used throughout the course to help students understand Japanese language and culture pragmatically. Class activities include oral presentations, discussions, and individual writing projects are required. Intermediate-high level. Conducted in Japanese.

**Prerequisites:** Four terms of Japanese or permission of the instructor.  
**Credits:** 4  
**Time:** MTh 2:10 - 4pm

**JPN4705.01 Special Projects in Advanced Japanese**

*Ikuko Yoshida*

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

**Prerequisites:** Permission of the instructor.  
**Credits:** 4  
**Time:** MTh 10:10 - 12 noon

SPANISH

**SPA2107.01 The Art of Spanish I: Language Through Painting**

*Jonathan Pitcher*

Students with little or no Spanish will learn the language through an immersion in Latin American painting. While there will be some discussion of standard tactics such as stylistic nuances and artists' biographies, it is expected that we will rapidly develop sufficient linguistic ability to focus on movements, ranging from the republican art of nation-building in the 19th century to modernism, magical realism, and the postmodern, thus treating the works as ideologemes, representations of political and social import. The usual baggage associated with mastering a foreign language - explicit grammar sessions, vocabulary, oral and aural practice, text - will be on offer, but it will generally be student-driven, servicing the content, corroborating the hope that in confronting our own preconceived notions of the Spanish-speaking world we will simultaneously debunk those regarding how a language is taught. Students will therefore learn to speak, listen, read and write in increasingly meaningful scenarios. Introductory level. Conducted in Spanish.

**Prerequisites:** None.  
**Credits:** 4  
**Time:** TWF 4:10 - 6pm



**SPA4102.01                      The Creation of Spain's Image: Myths & Archetypes**

*Sarah Harris*

The Spanish philosopher Jos Ortega y Gasset once remarked of his compatriots, "We prefer the lively sensation of things to the things themselves." This course will focus on these "lively sensations," national myths of Spain that may or may not maintain much direct connection to the original "things themselves." National myths contain symbolic cultural significance and can affirm or set shared values. In Spain, throughout many centuries, people have exalted figures and events as representative of national values, or as part of an attempt to project a particular image within or beyond the nation's borders. In our exploration of this topic, we will examine such media as newspapers, television news reports, political posters, history books, music, film, photographs, and brief works of literature. The focus of the course will be on student-generated discussion and critical thinking about these media, but practice in all four major areas of language (listening, speaking, reading, and writing) will be essential. Students will learn to defend their own ideas in spoken and written language, and we will explore grammatical and linguistic questions as they arise naturally in our classroom. Intermediate-low level. Conducted in Spanish.

**Prerequisites:**                      Two terms of Spanish or permission of the instructor.  
**Credits:**                                      4  
**Time:**    MWTh 8:10 - 10am

**SPA4212.01                      After Utopia**

*Jonathan Pitcher*

This is a course on the postcolonial philosophical projects of Latin America, though that may be a misnomer. Even the most cursory glance at studies on the continent'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. Intermediate-high level. Conducted in Spanish.

**Prerequisites:**                      Four terms of Spanish or permission of the instructor.  
**Credits:**                                      4  
**Time:**    TF 2:10 - 4pm

**SPA4702.01**                      **Reading Silence and Voice**

*Sarah Harris*

Silence arises from reverence, fear, politeness, rejection, repression, or censorship, to name a few reasons. It may result in such varying states as peace, awkwardness, or offense. It can even be deafening. Meanwhile, voices (containing lies, cries, song, or testimony, for instance) exist within their own infinite constellations of meaning. As Miguel de Unamuno has said, "At times, to remain silent is to lie." These myriad ideas will guide our consideration of the many roles of silence and voice in contemporary Spanish fiction and film. Students can expect to engage with works by Unamuno, Luis Martn-Santos, Miguel ngel Gallardo, Montxo Almendríz, Luis Romero, Blas de Otero, and Dulce Chacn. Advanced Level. Conducted in Spanish.

**Prerequisites:**                      Six terms of college-level Spanish or permission of the instructor.

**Credits:**                                      4

**Time:**    MTh 2:10 - 4pm

<b>LITERATURE</b>
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**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:** TBA**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 2:10 - 6pm**LIT2110.01 Pathways: An Introduction to Writing***Wayne Hoffmann-Ogier*

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

**Prerequisites:** None.**Credits:** 4**Time:** MW 2:10 - 4pm

**LIT2130.01 History of Theater II: Modern Drama**

*Kathleen Dimmick*

This course examines the history and aesthetics of the theater, including the development of staging, production, and acting methods and styles. In the fall of 2011 we will read representative plays from the modern canon, beginning with the experiments in Naturalism in the nineteenth century through twentieth century modernism to the contemporary drama of today. Along with the plays, we'll look at critical and theoretical essays that elucidate the historical context and dramatic conventions of these works. Students will write one essay and take midterm and final exams.

**Prerequisites:** None.  
**Credits:** 4  
**Time:** MTh 4:10 - 6pm

**LIT2131.01 The Scriptorium**

*Camille Guthrie*

Defined as a "place for writing," our scriptorium will function as a class for beginning writers and for those who want to brush-up on their essay-writing skills. *Essai* means a trial or attempt, so much of our time will be occupied with writing in class probatively; responding to masterful examples of the essay form critically and creatively; and editing and revising collaboratively. We will read to write and write to read, starting with the inventor of the *essai*, Montaigne; other readings may include work by Arendt, Barthes, Darwin, Douglass, DuBois, Emerson, Freud, Kafka, Keats, Nietzsche, Plato, Sedgwick, Shakespeare, Shōnagon, Sontag, Thoreau, Woolf. Most importantly, in our writing we will practice how to formulate a thesis, develop an argument, and provide supporting evidence. Every week, students can expect to study a text, write a short response, and write and revise in class; during the term, we will rework several pieces into longer essays. Our schedule includes library lessons, grammar review, and individual conferences.

**Prerequisites:** None.  
**Credits:** 4  
**Time:** TF 2:10 - 4pm

**LIT2165.01 Literary Left Bank Paris – Between the Wars**

*Megan Mayhew Bergman*

At the turn of the century, an artistic community flourished on the left bank of the Seine, drawing artists and expatriates to Montparnasse. Many artists answered Ezra Pound's mandate to "make it new," resulting in significant modernist texts, progressive publishing endeavors, and small magazines. Two American women- Gertrude Stein and Natalie Barney-ran celebrated salons and nurtured the emerging literary culture. We will read authors such as Djuna Barnes, Hemingway, James Joyce, and Gertrude Stein with a focus on language and exploration of selfhood, mindful of the world events and social atmosphere that shaped *les Années folles* (the crazy years).

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

**LIT2190.01                      The Post-Civil War American Novel**

*Anne Heller*

American novels in the Gilded Age charted the rise of industry and the growth of an immensely wealthy new class of capitalists. We will read works by Edith Wharton, who wrote about the last days of the American aristocracy, Theodore Dreiser, one of thirteen children of poor German immigrants, and William Dean Howells, elder statesman of the American novel of middle-class manners. These authors not only track a period of literary and social upheaval but also offer interesting lessons in authorial point of view.

**Prerequisites:**                None.  
**Credits:**                        4  
**Time:**                            MW 8 - 10am

**LIT2194.01                      William Faulkner and the Agrarians**

*Anne Heller*

The Southern Agrarian movement, which gave rise to the New Criticism in the 1940s and 1950s, favored a return to the supposedly Jeffersonian virtues of the pre-Civil War South. William Faulkner, writing in rural isolation about the same region at the same time, regarded antebellum Southern culture with a critical eye and, as time went on, with an emphasis on universal humanistic values. The Agrarians reacted against modernist literary techniques and trends; Faulkner mastered them. Yet both wrote most passionately in opposition to the commercial culture of mid-20th century mainstream America, and their best work continues to provide a fascinating critique of our own time and place. We will read works by Faulkner, Robert Penn Warren, and Allen Tate.

**Prerequisites:**                None.  
**Credits:**                        4  
**Time:**                            MW 10:10 - 12 noon

**LIT2204.01                      Turgenev and Flaubert**

*Dan Hofstadter*

Ivan Sergeyevich Turgenev (1818-1883), the great Russian novelist, left his homeland in 1854 and spent most of the rest of his life in Paris, where he died. Though he wrote in Russian, he was also a writer of pan-European cultural connections, his closest friends being Pauline (García) Viardot, a distinguished Spanish-born opera singer and composer, and Gustave Flaubert (1821-1880), the novelist. This course is devoted to Turgenev and Flaubert in the belief that their fiction, their ideas on technique, their personal papers, their shared values, and also their conflicts, illuminate both figures. The major works of the two friends will be covered, as well as diaries, literary reviews, and correspondence, including Flaubert's exchange with George Sand, the central female writer of the period, and Turgenev's letters to Pauline Viardot.

**Prerequisites:**                None.  
**Credits:**                        4  
**Time:**                            TF 2:10 - 4pm

**LIT2212.01                    The Comical History (?) of The Merchant of Venice**

*Marguerite Feitlowitz*

*The Comical History of the Merchant of Venice, or Otherwise Called the Jew of Venice* is one of Shakespeare's most vexing plays. England had expelled its Jews in 1290, yet tensions surrounding this absent people persisted, sometimes finding violent public expression, as happened shortly before the composition of this play. Shylock (The Jew of Venice), one of Shakespeare's most complicated characters, has engendered an exceptionally rich performance history, as we will see from a selection of English and international films from various epochs. But there is even more to this play: the unease that may underlie homogeneity; anxiety about the Other; sudden economic shifts; the performance of gender and coming full circle, the issue of genre which enfolds a host of questions about humanity.

**Prerequisites:**                None.  
**Credits:**                        2  
**Time:**                            MTh 4:10 - 6pm  
*(This course meets the first seven weeks of the term.)*

**LIT2217.01                    Shakespeare: The Tragedies**

*Annabel Davis-Goff*

We will read and watch six of Shakespeare's Tragedies, and will read the sources from which Shakespeare drew his material. Students will write two essays, and are expected to participate in discussion based on careful reading of the plays. Please note there will be two film screenings, times to be arranged.

**Prerequisites:**                None.  
**Credits:**                        4  
**Time:**                            Th 2:10 - 6pm

**LIT2220.01                    Genesis**

*Carol Pal*

Genesis is the first book in a compilation known collectively as the Bible. It is a text of enormous literary value, and one of our earliest historical chronicles, providing foundational material for Judaism, Christianity, and Islam. Yet how many of us know what it actually says? How did it come together, what is the narrative, and how does it relate to the ideas and events of the ancient world? We closely examine this surprising and contradictory work both as a text, and as a primary source for understanding the world that produced it.

**Prerequisites:**                None.  
**Credits:**                        4  
**Time:**                            TF 10:10 - 12 noon

**LIT2265.01 Literature of the Renaissance**

Brooke Allen

The European Renaissance was one of the most exciting moments in history, a time in which long-held assumptions and hierarchies were overturned by groundbreaking scholars, artists, and explorers. In this class we will examine this vibrant period through the works of its great writers and thinkers. Readings will cover poetry, drama, autobiography, epic, the essay, exploration narrative, art theory, and satire, and will probably include works by Petrarch, Erasmus, Pico della Mirandola, Sir Thomas More, Montaigne, Machiavelli, Castiglione, Benvenuto Cellini, Vasari, Ariosto, Spencer, Marlowe, and Bernal Diaz de Castillo.

**Prerequisites:** None.  
**Credits:** 4  
**Time:** TF 10:10 - 12 noon

**LIT2275.01 Fitzgerald and Hemingway**

Doug Bauer

F. Scott Fitzgerald and Ernest Hemingway were arguably the preeminent literary figures in America in the first quarter of the Twentieth century. Their work and their lives were both closely intertwined and dramatically contrasting. Each came from the conservative Midwest. Each enjoyed stunning early success. Each made his permanent mark in a very different fashion as a revolutionary prose stylist. Each was a close observer of social and cultural behavior both at home and abroad, chronicling lives of appetitive wealth, expatriate searching, the exhilaration and tragic costs of war. As well, they were, at various times in their lives, confidants and rivals as they struggled with the equally destructive perils of ambition and addiction. Among their lasting works, we will read *The Sun Also Rises*, *The Great Gatsby*, *The Nick Adams stories*, *The Crack-Up*, *A Moveable Feast*, *Tender is the Night*, *The Last Tycoon*, and others.

**Prerequisites:** None.  
**Credits:** 4  
**Time:** MTh 10:10 - 12 noon

**LIT2318.01 Re-Creating the Classics**

Marguerite Feitlowitz

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

**Prerequisites:** None.  
**Credits:** 4  
**Time:** MTh 10:10 - 12 noon

**LIT2367.01**                      **Modernist Poetry**  
*Camille Guthrie*

In the early twentieth century, mainly between the two world wars, Modernist poets broke from Romantic and Victorian poetic traditions to "make it new," so said Ezra Pound. The poets of this time used various strategies of innovation, but some similarities can be discovered. Modernists often privileged difficulty over clarity, the imagination over realism, skepticism over conviction, and fragmentation over coherence. Poets of the Harlem Renaissance and feminist poets shared these tactics, yet many rooted their work in political realities and chose clarity over abstraction. In this class, we will read a poet a week, focusing our attention on incisive readings of several poems and the poet's own critical writing. Poets may include Hardy, Yeats, Williams, Stein, Eliot, Pound, H.D., Stevens, Hughes, Frost, Moore, and Loy. At the end of the course, we will read from the Objectivists, inheritors of Modernism and transitional figures to Postmodernism. Students can expect to write two essays, take two exams, write weekly close readings, recite poems, and give a presentation on a critical essay.

**Prerequisites:**                      None.  
**Credits:**                                4  
**Time:**                                    TF 10:10 - 12 noon

**LIT2369.01**                      **Prosody: Poetry in Form**  
*Mark Wunderlich*

Prosody, or the study of the structure of poetry and verse, is essential work for any student of poetry. In this course, we will read through the history of English verse in order to understand the historical trajectory of the art. Students will learn about and write various verse forms, including Anglo-Saxon verse, villanelles, pantoums, sestinas, sonnets and rhetorical forms, such as the ode and the elegy. Students will also write critical essays and memorize and recite poems.

**Prerequisites:**                      None.  
**Credits:**                                4  
**Time:**                                    TF 10:10 - 12 noon

**LIT4220.01**                      **Comedy**  
*Kathleen Dimmick*

Funny then, funny now, funny forever. What makes a great comedy great? In this course we'll examine the development of comic form and its relation to the social and aesthetic context that produces great comic drama. We'll begin with classical comedy, reading plays by Aristophanes, Plautus and Terence, then move to neoclassical comedy with Moliere, Jonson, and Shakespeare, followed by the Restoration writers Wycherley and Congreve. Finally, we'll look at their direct descendant, Oscar Wilde, and conclude with a couple of 20th century experimental playwrights. We'll also investigate comic theory in essays by Frye, Bergson, Meredith and others. Students will write two essays.

**Prerequisites:**                      Previous work in Drama or Literature at Bennington.  
**Credits:**                                4  
**Time:**                                    W 2:10 - 6pm



**LIT4262.01 Johnson and Boswell**

Brooke Allen

Samuel Johnson (1709-84) was recognized as the greatest man of letters of his day, the last and most monumental exponent of Augustan values in English literature. James Boswell (1740-95) was an amusing, often buffoonish young Scot who came to London in 1762 and charmed his way into the Master's good graces. Their long friendship would result in what many still consider the greatest biography in the English language, Boswell's *Life of Johnson*. We will read the *Life of Johnson* as well as numerous other works by the two men. From Johnson, the poems "London" and "The Vanity of Human Wishes"; his philosophical novella, *Rasselas*; a number of his influential essays; and excerpts from his ground-breaking *Dictionary of the English Language* and his *Lives of the Most Eminent English Poets*. We will compare the two very different narratives that grew from the two men's trip to Scotland in 1773: Johnson's serious *Journey to the Western Islands of Scotland* and Boswell's irreverent *Journal of a Tour to the Hebrides*. We will also read Boswell's bawdy *London Journal*.

**Prerequisites:** Permission of the instructor.

**Credits:** 4

**Time:** TF 4:10 - 6pm

**LIT4360.01 Practicum: National Undergrad Literary Anthology**

Rebecca Godwin

This two-credit course will focus on reading, selecting, and editing material for plain china, an on-line literary anthology featuring the work of undergraduate students across the country. The work will result in three on-line launches during spring 2012. We're looking for reader/editors in poetry, fiction, and nonfiction; interest in art direction and computer knowledge welcome. This course will be conducted almost entirely on-line, via Skype and Google Docs.

**Prerequisites:** Permission of the instructor.

**Credits:** 2

**Time:** TBA

**LIT4362.01**                    **Masters of Style**  
*Doug Bauer*

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

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

- Prerequisites:**                    Email up to four pages of literary critical prose to dbauer@bennington.edu by May 1 at noon. Class list will be posted by May 8 on the Literature bulletin board on the second floor of the barn.
- Corequisites:**                    Students are required to attend Literature Evenings alternate Wednesdays, 7 - 8pm.
- Credits:**                            4
- Time:**                                W 10:10 - 12 noon, W 2:10 - 4pm

**LIT4520.01**                    **Honors Seminar: The Lyric Essay**  
*Mark Wunderlich*

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

- Prerequisites:**                    Email writing sample to markcwunderlich@aol.com by May 1. Class list will be posted by May 8 on the Literature bulletin board on the second floor of the barn.
- Corequisites:**                    Students are required to attend Literature Evenings alternate Wednesdays, 7 - 8pm.
- Credits:**                            4
- Time:**                                W 2:10 - 6pm

**LIT4526.01 Seminar on Virginia Woolf**

*Marguerite Feitlowitz*

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

**Prerequisites:** Email critical writing submission to mfeitlowitz@bennington.edu by April 29. Class list will be posted by May 8 on the Literature bulletin board on the second floor of the barn.  
**Credits:** 4  
**Time:** W 10:10 - 12 noon, W 2:10 - 4pm

**LIT4796.01 Literature: Special Projects**

*Annabel Davis-Goff*

Students who are working on sustained writing projects-such as a long critical essay, a full-length play, a group of short stories or short plays, a novel, a collection of poems, a long poem, a screenplay, a longer piece of nonfiction, etc.-will meet twice weekly. We will discuss relevant models (the reading list will be tailored to the class members' interests) and the individual projects as they progress.

Students not concentrating in Literature are also welcome to apply.

**Prerequisites:** Permission of the instructor or a writing sample submitted to ADavis-Goff@bennington.edu by May 1. Class list will be posted by May 8 on the Literature board on the second floor of the barn.  
**Corequisites:** Students are required to attend Literature Evenings alternate Wednesdays, 7 - 8pm.  
**Credits:** 4  
**Time:** TF 2:10 - 4pm

<b>MUSIC</b>
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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.

<b>Prerequisites:</b>	None.
<b>Corequisites:</b>	Students taking performance classes are requested to show work during the term at Music Workshop.
<b>Credits:</b>	0
<b>Time:</b>	T 6:30 - 8pm

**MUS4366.01            Artist's Portfolio***Dana Reitz*

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

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

<b>Prerequisites:</b>	Advanced level work in one of the art forms. Permission of the instructor.
<b>Credits:</b>	2
<b>Time:</b>	T 4:10 - 6pm

MUSIC COMPOSITION**MCO2109.01                    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, present their creative work on a regular basis in class sessions and complete two studio projects. The afternoon lab session will cover digital audio recording, digital signal processing, and compositional practice in the electronic music studio.

**Prerequisites:**                None.  
**Credits:**                        4  
**Time:**                            M 10:10 - 12 noon, M 2:10 - 4pm

**MCO4120.01                    Beginning Composing***Allen Shawn*

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

**Prerequisites:**                Permission of the instructor.  
**Credits:**                        4  
**Time:**                            MTh 2:10 - 4pm

**MCO4377.01**                      **Projects in E-Music: The Acousmatic Experience**  
*Randall Neal*

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

**Prerequisites:**                      Permission of the instructor.  
**Credits:**                                      2  
**Time:**    M 4:10 - 6pm

**MCO4801.01**                      **Music Composition Intensive**  
*Allen Shawn*

Students who wish to study composing intensively may be eligible for a small group tutorial or where appropriate, individual lessons. 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:**                      Previous composition and theory courses. Permission of the instructor.  
**Credits:**                                      4  
**Time:**    TBA

**MCO4803.01**                      **Composition Studio: Form**  
*Nicholas Brooke*

In focusing on harmony and rhythm, composers often lose the forest for the trees, sacrificing form for detail. This compositional intensive will focus on different approaches to creating large-scale form in music, based on students' own advanced projects. Part of the class will be dedicated to aural analyses of music from across a broad spectrum of genres, and students will be expected to engage critically with the question of how to effectively structure their own work. Students will be expected to create a new composition of at least ten minutes in length, as well as several miniatures. Composers across genres (instrumental, electronic, multidisciplinary) are welcome.

**Prerequisites:**                      Permission of the instructor.  
**Credits:**                                      4  
**Time:**    W 2:10 - 6pm

MUSIC HISTORY

**MHI2114.01 Music as an Instrument for Social Change**

*Bruce Williamson*

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

- Prerequisites:** None.  
**Corequisites:** Students will be required to attend weekly screenings of pertinent films: Thursdays, 7-9 pm.  
**Credits:** 4  
**Time:** W 2:10 - 6pm

**MHI2135.01 Traditional Music of North America**

*John Kirk*

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

- Prerequisites:** None.  
**Credits:** 2  
**Time:** TF 10 - 12 noon  
*(This course meets the first seven weeks of the term.)*

**MHI2175.01                    Leonard Bernstein's World**

*Allen Shawn*

This course will explore the multi-faceted world of Leonard Bernstein through listening assignments, readings, and the viewing of documentary and musical films. First and foremost in our study will be Bernstein's varied output as a composer. We will listen to his major works for musical theater as well as many of those for the concert hall, and we will discuss the issues raised by his life and work, particularly his attempt to simultaneously inhabit two different musical worlds. Other topics to be touched upon will be his achievements as a conductor; his musical philosophy (as expressed in his celebrated Young People's Concerts, and Harvard Norton Lectures); and his political activities, which resulted at times in professional risks, public ridicule, and surveillance on the part of the FBI. In addition to music by Bernstein, we will listen to music by Haydn, Mahler, and Ives.

Students will be expected to do extensive reading and listening, some oral presentations, and a serious amount of written work.

**Prerequisites:**            None.  
**Credits:**                    4  
**Time:**                      MTh 10:10 - 12 noon

**MHI2205.01                    The Music of Bollywood**

*Nicholas Brooke*

This course surveys the musical side of the largest film industry in the world, and its production, influences, and remixes on the contemporary scene. We will trace the development of modern "filmi" through earlier composers such as R.D. Burman, to the recent, eclectic songs of A.R. Rahman. Special consideration will be made of the contributions of Hindustani/Carnatic classical music, as well as the influence of regional styles and worldwide pop on film songs. We will look at how film recordings are produced, as well as Bollywood's influence and echoes in contemporary remix and diasporic genres. Regular film screenings are part of the class, as well as readings from recent literature.

**Prerequisites:**            None.  
**Credits:**                    2  
**Time:**                      T 2:10 - 4pm



MUSIC PERFORMANCE**MIN2110.01 Music and Education**

Barry Saunders

Music is part of our everyday lives and yet we learn music and about music in different ways both in schools and outside of them. This course will be an overview of the most common methods and practices in schools as well as more non-traditional approaches. We will look at research studies that show powerful evidence of the effect of creative music education on brain development in addition to some different philosophies of music education. Students will get the opportunity to learn and practice some methods of instrumental instruction and conducting as well as learn some new instruments themselves--all with a focus on creative decision making.

**Prerequisites:** None.  
**Credits:** 2  
**Time:** T 4:10 - 6pm

**MIN2215.01 Banjo**

John Kirk

Beginning, intermediate, or advanced group lessons on the 5-string banjo in the claw-hammer/frailing style. Student will learn to play using simple song sheets with chords, tablature, and standard notation. Using chord theory and scale work, 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.

**Prerequisites:** Student must have his/her own instrument (5-string banjo).  
**Corequisites:** Must participate in Music Workshop (Tuesday, 6:30 - 8pm).  
**Credits:** 2  
**Time:** TF 2 - 3pm  
*(This course meets the first seven weeks of the term.)*

**MIN2229.01 Mandolin**

John Kirk

Beginning, intermediate, or advanced group 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 will be expected to perform at Music Workshop, or as part of a concert, in ensemble and/or solo.

**Prerequisites:** Must have your own instrument.  
**Corequisites:** Must participate in Music Workshop (Tuesday, 6:30 - 8pm).  
**Credits:** 2  
**Time:** TF 1 - 2pm  
*(This course meets the first seven weeks of the term.)*

**MIN2232.01**            **Piano Lab I**  
**MIN2232.02**            **Piano Lab I**  
**MIN2232.03**            **Piano Lab I**

*Kate Lyczkowski*

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

**Prerequisites:**        None.  
**Credits:**                2  
**Time:**                    T 8 - 10am (section 1)  
**Time:**                    Th 8 - 10am (section 2)  
**Time:**                    F 2:10 - 4pm (section 3)

**MIN4236.01**            **Piano Lab II**

*Kate Lyczkowski*

Basic keyboard skills for those with some prior piano experience.

**Prerequisites:**        *MIN2232 Piano Lab I* or audition and permission of the instructor.  
**Credits:**                2  
**Time:**                    F 4:10 - 6pm

**MIN4333.01**            **Piano**

*Christopher Lewis;Yoshiko Sato;Polly van der Linde*

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

**Prerequisites:**        Audition. Contact Suzanne Jones, x4510, for details.  
**Corequisites:**        Must participate in Music Workshop (Tuesday, 6:30 - 8pm).  
**Credits:**                2  
**Time:**                    TBA

**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. Student must arrange for instrument use per term.

**Prerequisites:**        None.  
**Corequisites:**        Must participate in Music Workshop (Tuesday, 6:30 - 8pm).  
**Credits:**                2  
**Time:**                    W 2 - 3pm

**MIN4345.01**                      **Violin/Viola**

*Kaori Washiyama*

Studies in all left-hand positions and shifting of the hand, and an exploration of bow techniques. Students can select from the concerto and sonata repertoire, short pieces, and etudes for study with the aim of further technical development, advancing musicianship, and the opportunity to perform.

**Prerequisites:**                      Audition. Contact Suzanne Jones, x4510, for details.  
**Corequisites:**                      Must participate in Music Workshop (Tuesday, 6:30 - 8pm).  
**Credits:**                                      2  
**Time:**    TBA

**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 progressions, and simple arrangements of songs. Some previous musical experience is required.

**Prerequisites:**                      None.  
**Corequisites:**                      Must participate in Music Workshop (Tuesday, 6:30 - 8pm).  
**Credits:**                                      2  
**Time:**    F 10:10 - 12 noon

**MIN4225.01**                      **Classical Guitar**

*Frederic Hand*

Individual training is available in classical guitar technique and repertoire, song accompaniment (finger style), improvisation, and arranging and composing for the guitar. Course material is tailored to the interests and level of the individual student.

**Prerequisites:**                      Audition. Contact Suzanne Jones, x4510, for details.  
**Corequisites:**                      Must participate in Music Workshop (Tuesday, 6:30 - 8pm).  
**Credits:**                                      2  
**Time:**    TBA

**MIN4217.01**                      **Bass and Electric Bass**

*Michael Bisio*

Beginning to advanced lessons in bass technique and appropriate theory.

**Prerequisites:**                      Audition. Contact Suzanne Jones, x4510, for details.  
**Corequisites:**                      Must attend and participate in Music Workshop (Tuesday, 6:30 - 8:00 pm).  
**Credits:**                                      2  
**Time:**    TBA

**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.  
**Corequisites:**                Must participate in Music Workshop (Tuesday, 6:30 - 8pm).  
**Credits:**                        2  
**Time:**                          Th 9 - 10am

**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:**                Audition. Contact Suzanne Jones, x4510, for details.  
**Corequisites:**                Must participate in Music Workshop (Tuesday, 6:30 - 8pm).  
**Credits:**                        2  
**Time:**                          TBA

**MIN4218.01**                    **Brass Instruments**

*Jonathan Myers*

Individual instruction for brass players with some previous experience (including trumpet, French horn, trombone, and tuba). Strategies will be developed for each student to enhance their technique and musicianship. Course work will include the study and practice of music in a variety of styles including baroque, classical/romantic, contemporary, and jazz/improvisation, depending on the level and specific interests of the student. The physical and technical aspects of brass playing will be developed through the regular practice of various exercises. At least one public performance is required each term.

**Prerequisites:**                Audition. Contact Suzanne Jones, x4510, for details.  
**Corequisites:**                Must participate in Music Workshop (Tuesday, 6:30 - 8pm).  
**Credits:**                        2  
**Time:**                          TBA

**MIN4223.01                      Clarinet**

*Bruce Williamson*

Study of clarinet technique and repertoire with an emphasis on tone production, dexterity, reading skills, and improvisation. This course is for intermediate-advanced students only.

- Prerequisites:** Audition. Contact Suzanne Jones x4510 for details.  
**Corequisites:** Students will be requested to show work during the term at Music Workshop (Tuesday, 6:30 - 8 pm).  
**Credits:** 2  
**Time:** TBA

**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. This course is for intermediate-advanced students only.

- Prerequisites:** Audition. Contact Suzanne Jones, x4510, for details.  
**Corequisites:** Students will be requested to show work during the term at Music Workshop (Tuesday, 6:30 - 8 pm).  
**Credits:** 2  
**Time:** TBA

**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, and 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. Students will be expected to perform at Music Workshop, or as part of a concert, in ensemble and/or solo.

- Prerequisites:** 2+ years of violin instruction. Must have your own instrument or arrange for instrument use per term. Permission of the instructor.  
**Corequisites:** Must participate in Music Workshop (Tuesday, 6:30 - 8pm).  
**Credits:** 2  
**Time:** TF 3 - 4pm  
*(This course meets the first seven weeks of the term.)*

**MPF4100.01 Sage City Symphony**  
*Music Faculty*

Sage City Symphony is a community orchestra which invites student participation. The Symphony is noted for the policy of commissioning new works by major composers, in some instances student composers, as well as playing the classics. There are 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 6 - 8:45pm

**MPF4125.01 Sacred Harp College**  
*Kitty Brazelton*

For experienced Sacred Harpers only. You must be familiar with Sacred Harp repertoire and know how to lead from the "hollow square". We will focus on learning to teach and key Sacred Harp. And we will always sing. Attendance will be the only criterion for evaluation.

**Prerequisites:** One term of *MPF4101 Sacred Harp Singing School* or permission of the instructor.  
**Credits:** 1  
**Time:** W 7 - 9pm  
*(This course meets the first seven weeks of the term.)*

**MPF4221.01 Traditional Music Ensemble**  
*John Kirk*

We will study and perform from the string band traditions of rural America. Nova Scotia, Quebecois, Irish, New England, Scandinavian, African American, dance and ballad traditions will also 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, ukulele, or piano.

**Prerequisites:** Three to five years of instrument playing experience. Must have your own instrument or arrange for instrument use per term.  
**Corequisites:** Must participate in Music Workshop (Tuesday, 6:30 - 8pm).  
**Credits:** 2  
**Time:** TF 9 - 10am  
*(This course meets the first seven weeks of the term.)*

**MPF4235.01**                    **String Chamber Ensemble**  
*Music Faculty*

An intensive, performance oriented exploration of the chamber music literature. Students wishing to form a chamber music group should contact a supervising faculty member and propose a specific group of players.

**Prerequisites:**                Students must have significant previous instrumental training and experience.  
**Corequisites:**                Must participate in Music Workshop (Tuesday, 6:30 - 8pm).  
**Credits:**                        2  
**Time:**                            TBA

**MPF4236.01**                    **Woodwind Chamber Ensemble**  
*Music Faculty*

An intensive, performance oriented exploration of the chamber music literature. Students wishing to form a chamber music group should contact a supervising faculty member and propose a specific group of players.

**Prerequisites:**                Students must have significant previous instrumental training and experience.  
**Corequisites:**                Must participate in Music Workshop (Tuesday, 6:30 - 8pm).  
**Credits:**                        2  
**Time:**                            TBA

**MPF4237.01**                    **Brass Chamber Ensemble**  
*Music Faculty*

An intensive, performance oriented exploration of the chamber music literature. Students wishing to form a chamber music group should contact a supervising faculty member and propose a specific group of players.

**Prerequisites:**                Students must have significant previous instrumental training and experience.  
**Corequisites:**                Must participate in Music Workshop (Tuesday, 6:30 - 8pm).  
**Credits:**                        2  
**Time:**                            TBA

**MPF4238.01**                    **Piano Chamber Ensemble**  
*Music Faculty*

An intensive, performance oriented exploration of the chamber music literature. Students wishing to form a chamber music group should contact a supervising faculty member and propose a specific group of players.

**Prerequisites:**                Students must have significant previous instrumental training and experience.  
**Corequisites:**                Must participate in Music Workshop (Tuesday, 6:30 - 8pm).  
**Credits:**                        2  
**Time:**                            TBA

**MPF4250.01 Jazz Ensemble**

*Barry Saunders; Bruce Williamson*

This ensemble will perform a wide range of Jazz music (a genre that is constantly evolving), with an emphasis on both ensemble playing and improvisation skills. 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 composition. As a group we will explore different techniques for playing over chord changes and 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, and tension/release. Students will also be encouraged to bring in arrangements, transcriptions, and compositions, which will be read and developed by the ensemble. Students will be requested to show work during the term at Music Workshop. Students need to have adequate technique on a musical instrument, be able to read music and have a basic understanding of harmony (chord structures, chord-scales, etc.).

**Prerequisites:** Audition. Contact Suzanne Jones, x4510, for details.  
**Corequisites:** Must perform at Music Workshop during the term (Tuesday, 6:30 - 8pm).  
**Credits:** 2  
**Time:** W 7 - 9pm

**MPF4273.01 Jazz Vocal Workshop**

*Thomas Bogdan; Bruce Williamson*

This will be a repertoire/performance class where vocalists will have the opportunity to work with vocal coach Tom Bogdan and jazz pianist Bruce Williamson. Bass and drums will be added on occasion. Songs will be selected from the standard jazz repertoire, which will then be interpreted in a number of different jazz styles (swing, latin, ballad, blues, etc.). Emphasis will be on phrasing, microphone technique, transposing songs to fit one's vocal range, and learning the definitions of commonly used introductions and endings. There will also be a small amount of ensemble singing, with an emphasis on group blend and phrasing, and a "practice" approach to scatting (vocal improvisation). The class will culminate in a performance at the end of term (to be scheduled). Students must have singing experience and the ability to match pitch.

**Prerequisites:** Audition. Contact Suzanne Jones x4510 for details.  
**Corequisites:** Students will be requested to perform in Music Workshop (Tuesday, 6:30 - 8pm).  
**Credits:** 4  
**Time:** TF 10:10 - 12 noon



<b>MVO4301.01</b>	<b>Intermediate Voice</b>	<i>Rachel Rosales</i>
<b>MVO4301.02</b>	<b>Intermediate Voice</b>	<i>Rachel Rosales</i>
<b>MVO4301.03</b>	<b>Intermediate Voice</b>	<i>Thomas Bogdan</i>
<b>MVO4301.04</b>	<b>Intermediate Voice</b>	<i>Thomas Bogdan</i>

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

<b>Prerequisites:</b>	Audition. Contact Suzanne Jones, x4510, for details.
<b>Corequisites:</b>	Must participate in Music Workshop (Tuesday, 6:30 - 8pm).
<b>Credits:</b>	2
<b>Time:</b>	T 10:10 - 12 noon (section 1)
<b>Time:</b>	W 2:10 - 4pm (section 2)
<b>Time:</b>	W 10:10 - 12 noon (section 3)
<b>Time:</b>	Th 10:10 - 12 noon (section 4)

<b>MVO4401.01</b>	<b>Advanced Voice</b>	<i>Thomas Bogdan</i>
<b>MVO4401.02</b>	<b>Advanced Voice</b>	<i>Rachel Rosales</i>

Advanced study of vocal technique and the interpretation of the vocal repertoire, designed for advanced students who have music as a plan concentration and to assist graduating seniors with preparation for senior recitals. Students are required to study and to perform a varied spectrum of vocal repertory for performance and as preparation for further study or graduate school. A class maximum of five voice students will meet for one-hour individual session/coachings with the instructor each week (to be scheduled with the instructor). Students will also have an individual half-hour session with a pianist each week to work on repertory.

<b>Prerequisites:</b>	Two terms of Intermediate Voice. Permission of the instructor.
<b>Corequisites:</b>	Must participate in Music Workshop (Tuesday, 6:30 - 8pm).
<b>Credits:</b>	2
<b>Time:</b>	TBA (section 1)
<b>Time:</b>	TBA (section 2)

MUSIC SOUND DESIGN AND RECORDING**MSR2100.01                    An Introduction to the Art of Sound Design***Julie Last;Scott Lehrer*

How can music, voices, natural, and human sounds be used to create a sonic world for live performance, recordings, and visual media? This class explores how sound designers work with and manipulate these elements to create sound art. Classes include the exploration of the various uses of Protools as a computer audio production tool for media and live performance, discussions on readings by and about important musical/sound artists and weekly viewings of films that illustrate the concepts under discussion. Students are encouraged to enter into collaborations with directors, choreographers, and film makers in the creation of their final projects.

<b>Prerequisites:</b>	None.
<b>Corequisites:</b>	Must participate in Music Workshop (Tuesday, 6:30 - 8pm).
<b>Credits:</b>	4
<b>Time:</b>	Th 2:10 - 6pm

**MSR4052.01                    The Art of Acoustic Recording***Julie Last;Scott Lehrer*

Building on the fundamentals developed in MSR 2152 Beginning Workshop in Recording, this class will focus on specific techniques for creating quality recordings of a wide variety of instruments. We will develop an understanding of the sonic and musical properties that make each instrument unique as well as techniques for working with live instrumentalists and vocalists in the studio. Students will be recording and mixing multitrack sessions and will be encouraged to work collaboratively with others on group assignments. We will do critical listening to a variety of types of recorded music and apply our observations to your own projects.

<b>Prerequisites:</b>	<i>MSR2152 Beginning Workshop in Recording or MSR2206 Sound Design for Media and Performance.</i>
<b>Corequisites:</b>	Must participate in Music Workshop (Tuesday, 6:30 - 8pm).
<b>Credits:</b>	4
<b>Time:</b>	Th 6:30 - 10:10pm

**MSR4358.01                    Live Sound System Design**

*Scott Lehrer*

This class will focus on understanding the conceptual building blocks of live performance sound systems, from the sound source and microphone to the loudspeaker and listener. We will examine the sound requirements of various live performance venues and will develop system approaches appropriate to them. Students are required to do sound for campus productions or concerts to apply these skills in a real world production environment.

**Prerequisites:**                    *MSR2206 Sound Design for Media and Performance or MSR2152 Beginning Workshop in Recording.*

**Corequisites:**                    Sound mixing for campus concerts or sound design for a campus production.

**Credits:**                            2

**Time:**                                F 8:20 - 12 noon

*(Note: This course meets every other week alternating with MSR4362 Song Production.)*

**MSR4362.01                    Song Production**

*Julie Last*

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

**Prerequisites:**                    *MSR4052 The Art of Acoustic Recording or permission of the instructor.*

**Credits:**                            2

**Time:**                                F 8:20 - 12 noon

*(Note: This course meets every other week alternating with MSR4358 Live Sound System Design.)*

MUSIC THEORY

**MFN2110.01**                      **Groundwork: What You Need to Know to Make Music**

**MFN2110L.01**                    **Groundwork: What You Need to Know Music Lab**

*Kitty Brazelton*

This section of Groundwork will concentrate on learning the basic language of music, rhythms, intervals, scales, modes, melodies, and harmonies; and learning to notate these elements. Assignments will include listening, composing, and performing. Class will include additional lab times to be arranged.

**Prerequisites:**                None.

**Corequisites:**                *MFN2110L.01 Groundwork Lab, Wednesday, 4:10 - 6 pm. Attendance at most Music Workshops, Tuesday, 6:30 - 8pm (exact number TBA).*

**Credits:**                        4

**Time:**                          T 2:10 - 4pm, Th TBA

Please note that the first class will meet Friday, September 2 from 2:10 - 4pm

**Time:**                          W 4:10 - 6pm (lab)

*Note: Students must register for both sections.*

**MFN4129.01**                    **Intermediate/Advanced Aural Skills**

*Composer Interns*

Rhythmic exercises, sight singing, and dictation are used to enhance listening and performance. Classes will focus on intermediate to advanced aural skills. This course is highly recommended to all involved in music and to anyone wishing to improve their ears.

**Prerequisites:**                Groundworks course or equivalent. Placement test required. Contact Suzanne Jones, x4510 for details.

**Credits:**                        2

**Time:**                          T 4:10 - 6pm

**MTH2272.01**                    **Introduction to Jazz Theory and Improvisation**

*Bruce Williamson*

This course will review both diatonic and modal harmony as it applies to chord structures, chord progressions, and scales used in jazz improvisation. Students will learn how to translate the chord symbols found in lead sheets (music with only chord symbols and melody), how to interpret chord alterations, and how to identify key centers. This course will help students learn the language of jazz and develop the necessary skills to create intelligent and musical improvised solos. Students should have a rudimentary knowledge of music notation, plus a basic understanding of major and minor tonality.

**Prerequisites:**                None.

**Credits:**                        4

**Time:**                          W 8:20 - 12 noon

**MTH4120.01**                    **Schenker Workshop**  
*Kitty Brazelton*

Heinrich Schenker (1868-1935) said: "My concepts show that the art of music is much simpler than present-day teachings would have it appear... He proceeded to reduce Beethoven's "Eroica" to "Three Blind Mice." Shocked? Intrigued? Might his theories have truth and consequences? To modern performers? Beyond Western classical music-making? This course will introduce the basic tenets of Schenkerian analysis as he presented them. Then apply them. Then play them.

Was Schenker brilliant or insane when he stated: "the whole of foreground, which men call chaos, God derives from His cosmos, the background"? You'll decide.

**Prerequisites:**                Prior courses in harmony and counterpoint. Faculty recommendation.  
**Credits:**                        4  
**Time:**                            W 8:20 - 12 noon

**MTH4149.01**                    **The Perfect Chorale**  
*Nicholas Brooke*

In this class we'll set hymn tunes for four voices, SATB - one of the classic methods of studying harmony. We'll look at the virtuosic chorales of Bach, arranging, reharmonizing, and revoicing each one, while singing everything we write. Emphasis will be on choosing idiomatic chords and creating elegant and singable voicings. Towards the end we'll look at more contemporary chorale voicings. Previous work in harmony or counterpoint is required.

**Prerequisites:**                Permission of the instructor.  
**Credits:**                        2  
**Time:**                            TF 10:10 - 12 noon  
*(This course meets the first seven weeks of the term.)*

**MTH4249.01**                    **Advanced Counterpoint: Fugue Writing**  
*Nicholas Brooke*

An advanced course in counterpoint, focusing on the virtuosic practice of writing fugues. We'll survey the form, from the watershed fugues of Bach to contemporary versions by Bartok, Stravinsky, and Shostakovich. Students will be expected to write fugue(s) for three or four voices, with a variety of instrumentation. Previous work in harmony or counterpoint is required.

**Prerequisites:**                Permission of the instructor.  
**Credits:**                        2  
**Time:**                            TF 10:10 - 12 noon  
*(This course meets the second seven weeks of the term.)*

## SCIENCE, MATH, AND COMPUTING

BIOLOGY**BIO2109.01**                    **Forests: An Introduction to Ecology and Evolution****BIO2109L.01**                **Forests Lab***Kerry Woods*

New England is one of the most heavily forested regions in the United States. 14,000 years ago it was covered by ice. When humans arrived about 11,000 years ago, they found forests already established -- and began reshaping the landscape through hunting and fire and, beginning about 2000 years ago, farming. European colonists caused further ecological change by expanding agriculture and bringing livestock, and by 1850 most of the region was cleared for agriculture. Most of that farmland has now become forested again. How do we understand and predict the workings of such a dynamic landscape? This course in ecology and evolution addresses adaptations of organisms in habitat and the function and history of ecological systems. We will use the forest ecosystems that dominate the current landscape to explore general concepts of ecology and evolution, and to develop research tools that will be applicable in the study of any ecosystem. This course is for anyone interested in how ecosystems work and why they are as they are; it will also prepare students for more advanced work in ecology and evolution. There will be extensive field-work in potentially unpleasant weather; there will also be quantitative analyses. There will likely be at least one weekend field-trip.

**Prerequisites:**                None, but students should be comfortable with algebra and with quantitative thinking in general.

**Corequisites:**                Students must also register for the lab, *BIO2109L*.

**Credits:**                        4

**Time:**                            MTh 10:10 - 12 noon

**Time:**                            Th 2:10 - 6pm (lab)

*Note: Students must register for both sections.*

**BIO2111.01**                    **Introduction to Cell Biology****BIO2111L.01**                **Introduction to Cell Biology Lab***Amie McClellan*

Cells are the fundamental units that organize life. In this class we will investigate cell structure and function, learn about DNA replication and transcription, find out how proteins are made and transported, and come to understand how interfering with cell biological processes can result in disease. In the lab, students will gain experience with both prokaryotic and eukaryotic cells and learn methods of cell biological research.

**Prerequisites:**                None.

**Corequisites:**                Students must also register for the lab, *BIO2111L*.

**Credits:**                        4

**Time:**                            TF 10:10 - 12 noon

**Time:**                            W 8:20 - 12 noon (lab)

*Note: Students must register for both sections.*

**BIO2339.01**                      **Diversity of Coral Reef Animals**

*Elizabeth Sherman*

Coral reefs are among the most diverse, unique and beautiful of ecosystems on the planet. Alas, they are also quite vulnerable to various environmental assaults and most of the reefs on earth are in real jeopardy. Students will learn the taxonomy, identification, and characteristics of the animals that live in coral reefs. We will discuss the major biological innovations that have permitted the evolution of these extraordinary ecosystems. This course can serve as a prerequisite for the one-week January 2012 field course in Coral Reef Biology in Grand Cayman.

**Prerequisites:**                      None.  
**Credits:**                                4  
**Time:**                                    TF 10:10 - 12 noon

**BIO4110.01**                      **Modeling Landscapes: An Intro to Applied GIS**

*Tim Schroeder; Kerry Woods*

A project-driven course introducing conceptual and applied approaches to describing, analyzing, and modeling patterns and dynamics at the landscape scale. Landscape properties are the result of spatial and temporal interactions among physical, biological, and cultural processes, playing out over scales of many m or km, and over periods of years and decades. Geographic Information Systems (GIS) software offers increasingly accessible tools for quantitative and predictive modeling of landscape patterns and processes. Increasing availability of long-term landscape-scale digital data (satellite imagery, maps of terrain properties, aerial photography, etc.) enhances the potential of GIS. In this class, we will bring these data-sets and tools to bear in projects addressing practical and theoretical questions about our local landscape. Projects might include, for example, development of a landscape model of carbon budgets for the 500-acre campus landscape, or plans for trail-system development on campus. Class projects could have practical consequence in campus planning -- for example, in developing land-use plans to approach carbon neutrality.

**Prerequisites:**                      Students should have prior coursework in natural sciences (preferably in ecology or earth sciences), have good skills with basic computer applications, and be comfortable with algebra and geometry.  
**Credits:**                                2  
**Time:**                                    T 10:10 - 12 noon

**BIO4201.01**                    **Comparative Animal Physiology**  
**BIO4201L.01**                **Comparative Animal Physiology Lab**  
*Elizabeth Sherman*

Physiological processes of vertebrates and invertebrates are studied at the cellular, organ, organ system, and whole animal levels of organization. The unifying themes of the course are the phenomenon of homeostasis (whereby an animal maintains its organization in the face of environmental perturbations) and the relationship between structure and function. The student will examine these phenomena in the laboratory by dissection and physiological experimentation. Topics include digestion and nutrition, metabolism, gas exchange, circulation, excretion, neurophysiology.

**Prerequisites:**                *BIO2111 Introduction to Cell Biology.*  
**Corequisites:**                Students must also register for the lab, *BIO4201L.*  
**Credits:**                        4  
**Time:**                            TF 8:10 - 10am  
**Time:**                            W 8:20 - 12 noon (lab)  
*Note: Students must register for both sections.*

**BIO4214.01**                    **Bennington Biodiversity Project**  
*Kerry Woods*

The notion of an "all-taxon biological inventory" -- a complete list of species of all groups occurring in a particular area -- is comparatively recent but compelling. The value of such inventories is recognized widely, and many have been initiated, but none has ever approached completion. Ours will be no exception; it is a permanently on-going project. Each offering of this advanced class will focus on a selected taxonomic or ecological group (moths, mosses, millipedes, mites, microplankton....) for intensive study. The

objective is documentation (quantitative, qualitative, photographic, etc.) of selected groups on campus (and immediate environs), with results compiled towards an ongoing, cumulative "Bennington Biota" website and wiki. The experience of becoming intimately familiar with a particular group of organisms, and the approaches and tools for study and identification are generally readily transferable to other groups. Candidate groups for fall 2011 include fungi, lichens, and selected plant families. Students may take the class for credit more than once.

**Prerequisites:**                Open to students with appropriate background in biology (college-level course work) and the permission of the instructor. Students must be willing and able to work independently.  
**Credits:**                        2  
**Time:**                            TBA  
*(This course meets the first seven weeks of the term.)*



**BIO4239.01**                      **Field Course in Coral Reef Biology**

*Elizabeth Sherman*

This course will take place on the island of Grand Cayman, British West Indies (Latitude 19 23' N, Longitude 81 24'W) for one week in January 2012. Students will have an opportunity to become certified scuba divers and gain first hand experience with the taxonomy, identification and characteristics of the animals which live in coral reefs as they dive and snorkel in the extraordinary fringing reefs of Grand Cayman.

Students may register for this course during Fall 2011.

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

**Credits:**                                      2

CHEMISTRY

**CHE2211.01**                      **Chemistry 1: Chemical Principles**

**CHE2211L.01**                      **Chemistry 1: Chemical Principles Lab**

*John Bullock*

This class is the first of a four-course sequence covering General and Organic Chemistry. Students do not need to take the entire sequence. This course will focus on introductory chemical principles, including atomic theory, classical and quantum bonding concepts, molecular structure, organic functional groups, and the relationship between structure and properties. The class will have lecture/discussion meetings at which we will critically examine the major concepts of reading assignments, discuss articles, and review some of the current developments of the field. The aim of the laboratory will be to develop your experimental skills, especially your ability to design meaningful experiments, analyze data, and interpret observations.

**Prerequisites:**                      None.

**Corequisites:**                      Students must also register for the lab, *CHE2211L.01*.

**Credits:**                                      4

**Time:**                                      TF 8:10 - 10am

**Time:**                                      W 2:10 - 6pm (lab)

*Note: Students must register for both sections.*

**CHE4213.01                    Chemistry 3: Organic Reactions and Mechanisms**  
**CHE4213L.01                Chemistry 3 : Organic Reactions and Mechanisms Lab**  
*John Bullock*

Chemistry 3 focuses on how reactions happen: what are the steps, how do we discover them, and how we use this to look at some practical systems: the synthesis of a drug, the kinetics of substitution. Emphasis will be using the general principles such as nucleophiles and electrophiles, to guide an understanding of specific reactions. Lab will focus on several clusters of experiments designed for students to extend what they know to answer questions of their own. A major project will be the development of a research proposal based on the student's own question. Background from the literature will motivate the proposal and initial experiments will be proposed.

**Prerequisites:**            *CHE2211 Chemistry 1 and CHE4212 Chemistry 2.*  
**Corequisites:**            Students must also register for the lab, *CHE4213L.01.*  
**Credits:**                    4  
**Time:**                      TF 10:10 - 12 noon  
**Time:**                      T 2:10 - 6pm (lab)  
*Note: Students must register for both sections.*

COMPUTER SCIENCE

**CS2110.01                    Computing Fundamentals**  
*William Doane*

Students will rediscover the foundational ideas that gave rise to modern computing including Boolean logic, binary arithmetic, algorithms, Turing machines, transistor logic, stored program computing, and modern computer hardware and software architectures. Students will learn to program in at least one computer language and will explore the problem solving idioms unique to computational thinking.

**Prerequisites:**            None.  
**Credits:**                    4  
**Time:**                      TF 2:10 - 4pm

**CS2130.01                    Mobile Web Applications Development**  
*William Doane*

We will learn how HTML5, CSS3, and JavaScript can be used to create Web (i.e., non-native) applications for smart phones. We will build several applications that demonstrate the potential to address mobile computing needs.

**Prerequisites:**            Ideally, some experience with HTML, CSS, and/or JavaScript. For those without such experience, a short workshop (TBA) will be offered.  
**Credits:**                    2  
**Time:**                      MTh 4:10 - 6pm  
*(This course meets the second seven weeks of the term.)*

**CS4150.01**                      **Seven Languages in Seven Weeks**

*William Doane*

For students with some programming experience, we will explore the structure, syntax, and philosophy of seven different programming languages in an effort to understand the reasoning underlying each model of problem solving and the types of problems to which each is well-suited.

**Prerequisites:**              Programming experience. Permission of the instructor.  
**Credits:**                      2  
**Time:**                         MTh 4:10 - 6pm  
*(This course meets the first seven weeks of the term.)*

**EARTH SCIENCE**

**ES2201.01**                      **Energy and the Environment: What Lies Ahead?**

*Tim Schroeder*

Many problems facing the U.S. and the world today are the direct or indirect result of our need for energy to power industrial society. Our most urgent environmental issues, many foreign wars and conflicts, and an array of economic problems would cease to exist if we suddenly discovered an endless supply of cheap clean energy. Unfortunately, such a simple solution is not likely to emerge soon enough to save us from the tough choices and possible sacrifices that will be required to preserve a world in which humanity can thrive. This course will examine both the scientific principles and societal implications of energy exploration, production, and consumption. We will analyze the history of energy use and industrial development that built modern American society, assess the current state of energy supply and production impacts, and evaluate the array of energy options before us to continue development into the future. Students will be expected to perform independent research in addition to completing readings on technical and non-technical topics.

**Prerequisites:**              None.  
**Credits:**                      4  
**Time:**                         MTh 2:10 - 4pm

**ES4110.01                    Modeling Landscapes: An Intro to Applied GIS**

*Tim Schroeder; Kerry Woods*

A project-driven course introducing conceptual and applied approaches to describing, analyzing, and modeling patterns and dynamics at the landscape scale. Landscape properties are the result of spatial and temporal interactions among physical, biological, and cultural processes, playing out over scales of many m or km, and over periods of years and decades. Geographic Information Systems (GIS) software offers increasingly accessible tools for quantitative and predictive modeling of landscape patterns and processes. Increasing availability of long-term landscape-scale digital data (satellite imagery, maps of terrain properties, aerial photography, etc.) enhances the potential of GIS. In this class, we will bring these data-sets and tools to bear in projects addressing practical and theoretical questions about our local landscape. Projects might include, for example, development of a landscape model of carbon budgets for the 500-acre campus landscape, or plans for trail-system development on campus. Class projects could have practical consequence in campus planning -- for example, in developing land-use plans to approach carbon neutrality.

**Prerequisites:**                Students should have prior coursework in natural sciences (preferably in ecology or earth sciences), have good skills with basic computer applications, and be comfortable with algebra and geometry.

**Credits:**                        2

**Time:**                            T 10:10 - 12 noon

MATHEMATICS

**MAT2100.01                    Entry to Mathematics**

*Josef Mundt*

Mathematics is inherent across all disciplines and undertakings. It is necessary for building structures, assessing risk in everyday life, mixing paint for specific shades, creating business models of growth and decay, setting traffic lights, and can even help assess the correct time to propose. This course will show how math has evolved from counting to the combination of abstract symbols and numbers it appears as today. Covering algebra, geometry, ratios, patterns, series, graphing, probability, and more we will focus on the foundations of mathematics and the basic skills and reasoning needed for mathematical success. Our goal will be to become conversant in the language of mathematics and understand how it affects our specific disciplines and work as well as strengthen our mathematical skills. This is a basic course, covering most of high school mathematics, and will be accessible to all interested and willing students.

**Prerequisites:**                None.

**Credits:**                        4

**Time:**                            MTh 6:30 - 8:20pm

**MAT2111.01 Introduction to Applied Mathematics***Andrew McIntyre*

The emphasis of this course is on mathematical modeling, and the tools necessary for it. Systems students will model include population growth, predator-prey systems, planetary motion, reaction and diffusion, heat and fluid flow, and evolutionary trees. The necessary mathematical tools to be introduced are difference equations, exponential and logarithmic functions, trigonometric functions, dimensional analysis, estimation of orders of magnitude, interpretation of graphs, and elementary probability. This course is not a repetition of high school mathematics; rather, it places high school mathematics in a larger context, and concentrates on the applications of mathematical thinking to the sciences. You do not need to know about logarithms or trig functions to take the course - we will develop these from the beginning - but you should be comfortable with topics like elementary algebra and drawing simple graphs.

**Prerequisites:** None.  
**Credits:** 4  
**Time:** TF 4:10 - 6pm

**MAT4331.01 Differential Equations***Andrew McIntyre*

Differential equations are the most powerful and most pervasive mathematical tool in the sciences. Planets, stars, fluids, electric circuits, predator and prey populations, epidemics: almost any system whose components interact continuously over time is modeled by a differential equation. Differential equations are fundamental in pure mathematics as well. The main emphasis of this course is on the classical theory of ordinary differential equations, but we will also devote time to the qualitative theory and to partial differential equations.

**Prerequisites:** *MAT4145 Calculus: Analysis of the Infinite.*  
**Credits:** 4  
**Time:** MTh 10:10 - 12 noon

PHYSICS

**PHY2235.01**                    **Physics I: Forces and Motion**  
**PHY2235L.01**                **Physics I: Forces and Motion Lab**  
*Tim Schroeder*

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

**Prerequisites:**                None.  
**Corequisites:**                Students must also register for the lab, *PHY2235L.01*.  
**Credits:**                        4  
**Time:**                            MTh 8:10 - 10am  
**Time:**                            W 2:10 - 6pm (lab)  
*Note: Students must register for both sections.*

SCIENCE AND MATHEMATICS

**SCMA4105.01**                **Science and Math Fifth Term Seminar**  
*Andrew McIntyre ;Kerry Woods*

This two-credit seminar is required for all fall-term juniors whose Plan significantly involves mathematics or science (other students may register with permission of instructors if background is appropriate and space permits). The seminar is a forum for reading and discussion of primary and secondary literature with the goal of gaining a broad sense of the work of scientists and mathematicians across a wide range of disciplines. Students will read deeply in order to gain greater sophistication in science: why was this question asked? Where does it fit into the larger picture? What is the next step? This "conversation in science" will inform and encourage students as they begin to articulate their own ideas for advanced projects.

**Prerequisites:**                Prior work in natural science or math and permission of the instructor.  
**Credits:**                        2  
**Time:**                            F 2:10 - 4pm

<b>SOCIAL SCIENCE</b>
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ANTHROPOLOGY**ANT2118.01 Peoples and Cultures of Africa***Miroslava Prazak*

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

An evening film series will accompany this course. Six films will be screened over the course of the term.

**Prerequisites:** None.  
**Corequisites:** Screening, Th 8:30 - 10pm  
**Credits:** 4  
**Time:** TF 10:10 - 12 noon

**ANT4120.01 The HIV/AIDS Epidemic***Miroslava Prazak; Kiaran Honderich*

Like a pebble dropped in a pool, HIV sends ripples to the edges of society, affecting first the family, then the community, then the nation as a whole. -UNAIDS

In some countries entire demographic structures are being altered, decades of gains in womens rights face reversal, and the devastation of orphaned childrens' lives threatens to continue playing out for generations. The slow, diffuse and partly invisible nature of the epidemic makes it all the more difficult to fight, and poses many challenges for those seeking to create policies and mitigate the effects of the epidemic. How is the epidemic best understood, beginning with the experiences of the afflicted and affected in families and communities, or with epidemiology models and policy makers? What are the implications of the mutual construction of those two approaches? What kind of impact is experienced in high prevalence communities and countries? How can the differential susceptibility of some communities over others be understood? What tools can be used, or need to be developed, to enable the best decision making about where to allocate resources to prevent devastation? And how can we understand and build the institutions that will produce the best balance between corporate incentives and access to life-saving treatment; between market and state; between the interests of rich countries and those of the poor ones, with respect to treatment? Our geographic focus will be on the African continent, and throughout the term, we will focus both on the grounded experiences of ethnographic realities and on the role of grassroots activism in the battle against HIV.

**Prerequisites:** Previous work in social sciences and permission of the instructors.  
**Credits:** 4  
**Time:** Th 2:10 - 6pm

**ANT4125.01                    AIDS Activism in Africa**

*Miroslava Prazak; Kiaran Honderich*

TO BE TAUGHT DURING FWT 2012

This course will introduce students to the work of non-governmental and grassroots health and social change organizations in Uganda. In addition to gaining an understanding of the breadth, purpose and genesis of social activism in Africa, students will learn of the mixed effects of Western commerce, tourism, and foreign aid on the country. NGOs, both those run by indigenous people and by foreigners, grapple with the legacy of colonial structures and the present-day reality of market capitalism in an impoverished country. Part of the work of our group will be to understand the challenges and practical impediments these NGOs face against a background of pervasive North-South power dynamics and inequality. We will engage with grassroots activists by training them in video skills, using digital video as a powerful medium for social change.

The winter study will begin with one week in Bennington, reading, training in video production and editing, and preparing background for the experience. After a day of traveling, we will arrive in Kampala, the capital of Uganda, where we will all be based together in the house of a Ugandan family for our first two weeks. Students will learn to navigate the city, have basic language classes and discussions of Uganda's fight against HIV and poverty, and visit NGOs and other sites. Then we will do our first round of video trainings, working with local activists and/or students. After our Kampala stay we will move out to a rural area, where we will work with local residents and AIDS activists to identify key issues, challenges, and resources in the community, then train them to make videos to use as tools in their work. We will leave groups with the capacity to continue making their own videos to strengthen their work. We will finish by returning to Kampala to process our experiences.

The FWT requirement will be waived for participating students.

**Prerequisites:**                    Previous work in anthropology, social science, and/or video; interest in Africa, AIDS, and activism helpful.

**Credits:**                            4

**ANT4212.01                    Anthropology of Art**

*Miroslava Prazak*

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

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

**Credits:**                            4

**Time:**                                W 2:10 - 6pm



HISTORY

**HIS2102.01                      Gender in Early Modern Europe**

*Carol Pal*

We interrogate historical perceptions of gender in the early modern era, and develop a critical approach to our sources. In addition to what was said by major writers and thinkers, we want to know - how did women see themselves? Using letters, court records, journals, art, and published treatises, we see women running businesses, negotiating legal systems, engaging in public debate, performing surgery, and creating art. Going back beyond the Victorian era's celebration of women's domesticity and "separate spheres," we find that perhaps the spheres of early modern women and men were not so separate after all.

**Prerequisites:**                None.  
**Credits:**                        4  
**Time:**                            TF 2:10 - 4pm

**HIS2133.01                      The U.S. Constitution: Rough Drafts**

*Eileen Scully*

The United States Constitution began as a idea and a rough draft. Indeed, when first presented to delegates at the Philadelphia Convention, the draft was a proposed treaty among thirteen erstwhile British colonies. In this seven-week seminar, we delve into the pivotal events, people, and debates that produced the final draft, something far closer to a civil covenant than a pragmatic treaty. Weekly readings include primary documents, contemporary newspapers, and historical commentary. Written work is varied and weekly. Once convened, the class will work out arrangements for one or two day trips to Boston and other nearby historically significant locations.

**Prerequisites:**                None.  
**Credits:**                        2  
**Time:**                            TF 4:10 - 6pm  
*(This course meets the first seven weeks of the term.)*

**HIS2134.01                    The U.S. Constitution: Ratification**

*Eileen Scully*

Delegates at the Constitutional Convention in Philadelphia produced a creditable document, yet it was the year-long battle over ratification during 1787 and 1788 that transformed their final draft into an enduring, singular civil covenant. Ratification debates were quintessentially American, a mix and match of sacred and profane, treatises and trinkets, high-minded and underhanded. Weekly readings include primary documents, contemporary newspapers and historical commentary. Writing assignments are varied and weekly. When the class convenes, we will arrange one or two day trips to nearby historically significant locations.

**Prerequisites:**            None.  
**Credits:**                    2  
**Time:**                      TF 4:10 - 6pm  
*(This course meets the second seven weeks of the term.)*

**HIS2220.01                    Genesis**

*Carol Pal*

Genesis is the first book in a compilation known collectively as the Bible. It is a text of enormous literary value, and one of our earliest historical chronicles, providing foundational material for Judaism, Christianity, and Islam. Yet how many of us know what it actually says? How did it come together, what is the narrative, and how does it relate to the ideas and events of the ancient world? We closely examine this surprising and contradictory work both as a text, and as a primary source for understanding the world that produced it.

**Prerequisites:**            None.  
**Credits:**                    4  
**Time:**                      TF 10:10 - 12 noon

**HIS4104.01                    Witchcraft and Magic in Pre-Modern Europe**

*Carol Pal*

What is a witch? Who is a witch? And in the increasingly rational culture of Europe after the Renaissance, how and why did nearly 100,000 people, predominantly women, come to be tried for the crime of witchcraft? In many ways, the investigation of these questions hangs on another question: how do we differentiate science, magic, and religion? In pre-modern Europe, there were no clear boundaries separating these ways of knowing. This course investigates these questions, mapping them onto the interplay of old and new ideas about magic, alchemy, gender, the heavens, and the occult in pre-modern Europe.

**Prerequisites:**            One course in History or Anthropology. Permission of the instructor.  
**Credits:**                    4  
**Time:**                      W 2:10 - 6pm

**HIS4204.01**                    **America in the World: Past, Present, Future**  
*Eileen Scully*

Even while responding to recent global and national events that seem unprecedented, the United States continues to confront the dilemmas running throughout its diplomatic history-national security versus individual liberties, unilateralism versus multilateralism, competing domestic constituencies, and conflicting visions of America's role in the world. Newly declassified documents available from around the world provide us the opportunity to reassess conventional wisdom. In this intensive seminar, we work through primary sources across two centuries, examining the thinking, constraints, and goals of not only the formulators of foreign policy, but of those outside of official power.

**Prerequisites:**                At least two social science courses.  
**Credits:**                        4  
**Time:**                            MTh 6:30 - 8:20pm

POLITICAL ECONOMY

**PEC2110.01**                    **Microeconomics**  
*Michael Rolleigh*

This course is an introduction to the study of the forces of supply and demand that determine prices and the allocation of resources in markets for goods and services, markets for labor, and markets for natural resources. The focus is on how and why markets work, why they may fail to work, and the policy implications of both their successes and failures. The course focuses on developing the basic tools of microeconomic analysis and then applying those tools to topics of popular or policy interest such as minimum wage legislation, pollution control, competition policy, international trade policy, discrimination, tax policy, and the role of government in a market economy.

Work will include problem sets and regular writing assignments, as well as a midterm and a final exam.

**Prerequisites:**                None.  
**Credits:**                        4  
**Time:**                            TF 10:10 - 12 noon

**PEC4120.01                      The HIV/AIDS Epidemic**

*Miroslava Prazak; Kiaran Honderich*

Like a pebble dropped in a pool, HIV sends ripples to the edges of society, affecting first the family, then the community, then the nation as a whole. -UNAIDS

In some countries entire demographic structures are being altered, decades of gains in womens rights face reversal, and the devastation of orphaned childrens' lives threatens to continue playing out for generations. The slow, diffuse and partly invisible nature of the epidemic makes it all the more difficult to fight, and poses many challenges for those seeking to create policies and mitigate the effects of the epidemic. How is the epidemic best understood, beginning with the experiences of the afflicted and affected in families and communities, or with epidemiology models and policy makers? What are the implications of the mutual construction of those two approaches? What kind of impact is experienced in high prevalence communities and countries? How can the differential susceptibility of some communities over others be understood? What tools can be used, or need to be developed, to enable the best decision making about where to allocate resources to prevent devastation? And how can we understand and build the institutions that will produce the best balance between corporate incentives and access to life-saving treatment; between market and state; between the interests of rich countries and those of the poor ones, with respect to treatment? Our geographic focus will be on the African continent, and throughout the term, we will focus both on the grounded experiences of ethnographic realities and on the role of grassroots activism in the battle against HIV.

**Prerequisites:**                      Previous work in the social sciences and permission of the instructors.  
**Credits:**                                      4  
**Time:**    Th 2:10 - 6pm

**PEC4125.01                    AIDS Activism in Africa**

*Miroslava Prazak; Kiaran Honderich*

TO BE TAUGHT DURING FWT 2012

This course will introduce students to the work of non-governmental and grassroots health and social change organizations in Uganda. In addition to gaining an understanding of the breadth, purpose and genesis of social activism in Africa, students will learn of the mixed effects of Western commerce, tourism, and foreign aid on the country. NGOs, both those run by indigenous people and by foreigners, grapple with the legacy of colonial structures and the present-day reality of market capitalism in an impoverished country. Part of the work of our group will be to understand the challenges and practical impediments these NGOs face against a background of pervasive North-South power dynamics and inequality. We will engage with grassroots activists by training them in video skills, using digital video as a powerful medium for social change.

The winter study will begin with one week in Bennington, reading, training in video production and editing, and preparing background for the experience. After a day of traveling, we will arrive in Kampala, the capital of Uganda, where we will all be based together in the house of a Ugandan family for our first two weeks. Students will learn to navigate the city, have basic language classes and discussions of Uganda's fight against HIV and poverty, and visit NGOs and other sites. Then we will do our first round of video trainings, working with local activists and/or students. After our Kampala stay we will move out to a rural area, where we will work with local residents and AIDS activists to identify key issues, challenges, and resources in the community, then train them to make videos to use as tools in their work. We will leave groups with the capacity to continue making their own videos to strengthen their work. We will finish by returning to Kampala to process our experiences.

The FWT requirement will be waived for participating students.

**Prerequisites:**                    Previous work in anthropology, social science, and/or video; interest in Africa, AIDS, and activism helpful.

**Credits:**                            4

PHILOSOPHY

**PHI2109.01                    Philosophical Reasoning**

*Karen Gover*

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

**Prerequisites:**                    None.

**Credits:**                            4

**Time:**                                MTh 8:10 - 10am

**PHI2112.01                      Rhetoric: The Art and Craft of Persuasion**

*Karen Gover*

The ability to speak and write persuasively is an essential skill for everyone. Whether you are writing a Plan essay, applying for a job, or running for public office, you need to be persuasive and compelling. This course is a practical workshop in rhetoric. Students will write, deliver, and critique short (two-minute) persuasive speeches in each class. We will learn classic rhetorical terms and techniques, and apply them in our analysis of famous political speeches. At the end of the course, students will compete by delivering a five-minute speech on a topic of their choice to a distinguished panel of judges.

**Prerequisites:**                None.  
**Credits:**                        2  
**Time:**                            MTh 4:10 - 6pm  
*(This course meets the first seven weeks of the term.)*

**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 4:10 - 6pm

**PHI4214.01                      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:**                At least one previous course in philosophy.  
**Credits:**                        4  
**Time:**                            W 2:10 - 6pm

**PHI4250.01**                      **Environmental Aesthetics**  
*Karen Gover*

Environmental Aesthetics is a relatively new sub-field in philosophical aesthetics, though it has roots in the 18th and 19th centuries. In this course we will take a broad look at the different topics that fall under the heading of Environmental Aesthetics: the aesthetics of everyday life, the picturesque, earth art, and the relation of aesthetics to environmentalism.

**Prerequisites:**                Prior work in Social Sciences, Visual or Performing Arts, or Environmental Studies.  
**Credits:**                        4  
**Time:**                            TF 8:10 - 10am

POLITICS AND INTERNATIONAL RELATIONS

**POL2102.01**                      **Comparative Democratization**  
*Rotimi Suberu*

The twentieth century has been described as a century of democratization. This is in recognition of the third wave of democratization that saw the creation or restoration of about eighty democracies in southern Europe, Latin America, Asia, Eastern Europe, and Africa during the last quarter of the century. This introductory course will examine the drivers, patterns, outcomes, and prospects of global democratic political transitions and transformations since the late twentieth century. Readings, lectures, assignments, and presentations will explore the following themes: current and emerging academic and policy debates on democratization; commonalities and differences in modes of transitions from non-democratic rule in Africa, Asia, the Middle East, Latin America, and the post-communist world; the roles of specific actors and factors in democratization, including the international community, political and civil society, economic development and reform, state capacity, cultural diversity and conflict, and constitutional design; illustrative country case studies of successful, failed, ambivalent, and precluded democratizations; and current challenges and future prospects of democratization in the twenty-first century.

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

**POL2110.01 International Relations: Theory and Practice**

*Stephanie Wolfe*

This course examines the major theoretical traditions found within international relations. It focuses on understanding the relationship between states, international organizations, and civil society. It poses such questions as: *is there in international society? Is sovereignty conditional? Is anarchy and war the foundation of our world?* Once the main theoretical arguments and the core concepts found within the field have been analyzed, the course will seek to explain both conflict and cooperation within international politics. The role of international law, international organizations such as the United Nations, international regimes, and other components of international politics will be explored to determine how these both enable and constrain the international system. Finally, the course will analyze the modern state system with an emphasis on current international debates such as the use of force, humanitarian intervention, and the modern human rights regime in addition to the impact of global justice, global climate change, terrorism and more. Students will be expected to complete a mid-term, final exam, one paper, and several short reflection/discussion essays in addition to the readings and class discussions.

**Prerequisites:** None.  
**Credits:** 4  
**Time:** TF 2:10 - 4pm

**POL4101.01 Managing Ethnic Conflicts**

*Rotimi Suberu*

How should states and the international community respond to situations of protracted, often lethal, conflicts involving ethnic, linguistic, religious and/or other identity groups? This is one of the central challenges of politics and governance in places as diverse as Afghanistan, Bosnia-Herzegovina, Fiji, Iraq, Northern Ireland, Nigeria, Rwanda/Burundi, Sri Lanka, and Sudan. This course will examine contending explanations of ethnic conflicts, alternative political and constitutional strategies for managing inter-group conflicts, the challenges and opportunities raised by international mediation in deeply divided societies, and case studies of relatively successful and unsuccessful ethnic conflict management.

**Prerequisites:** Previous work in social sciences.  
**Credits:** 4  
**Time:** W 8:20 - 12 noon



**POL4110.01 Seminar on Good Governance**

*Rotimi Suberu*

Good governance involves the diverse ways by which governments manage public affairs, institutions and resources for the well being of their citizens and constituents. Largely taken for granted in the advanced industrialized world, good governance is now regarded by the international development community as the single most important factor for addressing conflict, poverty and state fragility and failure in underdeveloped or developing regions. This 7-week seminar will focus on the challenge of promoting good governance. Readings, presentations, assignments, and discussions will explore the meanings of good governance, rules-based and outcome-based indicators of governance, major strategies for enhancing governmental quality and effectiveness (including decentralization, liberalization, democratization, anti-corruption reform, fiscal responsibility, and donor policy-level conditionality and selectivity), and illustrative country case studies of robust, mixed, and poor governance.

**Prerequisites:** At least one course in the social sciences.  
**Credits:** 2  
**Time:** MTh 10:10 - 12 noon  
*(This course meets the first seven weeks of the term.)*

**POL4209.01 State and Society in the Middle East**

*Mansour Farhang*

This course is designed to provide an understanding of the formation and evolution of modern Middle Eastern states; it explores the foundations of authority, the nature of social order, class structure and political life. It emphasizes the major sociopolitical events relevant to each states indigenous conditions and international relations. Topics include the challenge of modernity to traditional modes of thought and behavior; the rise of independent and nationalist movements; diversity of historical and national memories in the region; transformation of political identity and legitimacy; the role of military in politics; regional conflicts and competition; the unique circumstances of oil exporting states; the challenge of radical Islamist narratives to both traditional autocracy and secular modernity; the growing appeal of human rights and democracy discourses to the general public; and the social and political significance of generational differences in the region. These topics will be examined, both conceptually and empirically, in the context of the region's encounters with Western powers and cultural influences.

**Prerequisites:** Prior work in Social Science or Literature.  
**Credits:** 4  
**Time:** MTh 10:10 - 12 noon

**POL4249.01                    The Iranian Revolution**

*Mansour Farhang*

This course is designed to examine the origins and evolution of the 1979 Iranian Revolution. Following a brief history of the country with a focus on its 20th century social movements, the course will explore the rise of modern nationalism and competing ideological narratives challenging the traditional autocracy. Topics include class and culture divide, the political economy of oil, Iran's relations with Western powers, Western cultural influences on Iranian society, religion and national identity, the Shii clerical establishment, modern secularists and their social base, the 1979 revolutionary coalition, power struggle in the post-revolutionary period, establishment of a theocracy or Islamist state ( the Islamic Republic of Iran), domestic and foreign policy agendas of Iran's clerical leaders, gender discrimination in the theocracy, the promises and performance of the Islamist regime, secular dissent in the Islamic Republic and the growing appeal of democracy and human rights discourses to the Iranian public in general and the young generation in particular.

**Prerequisites:**                    Prior work in Social Science or Literature.  
**Credits:**                                4  
**Time:**                                    MTh 2:10 - 4pm

PSYCHOLOGY

**PSY2204.01                    Normality and Abnormality**

*David Andereg*

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

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

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

**PSY2205.01**                      **Social Psychology**  
*Ronald Cohen*

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

The class meets for two 110-minute periods each week. Students are expected to attend all classes, participate in occasional class-based research (both in- and outside of class), complete reading assignments for each class, conduct research for their papers, and submit four papers, three of approximately five pages and one of ten pages. Students will be evaluated on the basis of their participation in discussions and the four required papers for the course.

**Prerequisites:**                      None.  
**Credits:**                                4  
**Time:**                                    MTh 10:10 - 12 noon

**PSY4109.01**                      **Women in Psychoanalysis**  
*David Andereg*

For a discipline with a reputation for oppressing women, psychoanalysis has always welcomed women as theoretical pioneers. This advanced seminar will investigate the contributions of prominent women analysts in shaping the theory and practice of psychoanalysis. We will study biographical and theoretical material of Anna Freud, Melanie Klein, Helene Deutsch and others. Students will also interview women analysts working in today's mental health milieu.

**Prerequisites:**                      Two courses in psychology one of which is *PSY4108 Theories of Psychotherapy* and permission of the instructor.  
**Credits:**                                4  
**Time:**                                    MTh 2:10 - 4pm

**PSY4125.01 Seminar in Social Psychology**  
*Ronald Cohen*

This seminar is intended for students undertaking senior theses or senior projects in social psychology or related disciplines in social science. Each student will work on her or his own project and will contribute to others work through discussion and written feedback throughout the term. A complete, final version of a paper will be due at the end of term.

Prerequisites and description of work:

1. Students in the first term of a faculty approved two-term thesis will craft a question, review relevant literature, and produce a final draft of a research proposal including a description of the method of data collection-- by the end of term. On satisfactory completion, as judged by the faculty tutor and reader, the student will complete the thesis in Spring Term, 2012.
2. Students working on a one-term faculty approved senior project will craft a question, review relevant literature, and complete a paper by the end of the term.
3. Others may be admitted by permission of the instructor. Interested students must submit a proposal (approximately 3 pages) describing the question they want to address, the relevant literature they will review, and the form they expect a final paper to take. Satisfactory completion will indicate the ability to advanced work. This proposal must be submitted by May 2, 2011.

**Prerequisites:** Permission of the instructor.  
**Credits:** 4  
**Time:** TF 10:10 - 12 noon

**PSY4207.01 Social Interaction: Game, Gift, Green Room**  
*Ronald Cohen*

Whether between two people, or among several in a gathering or a small group, people usually manage to coordinate their activity with others. The rules that underlie, create, and maintain orderliness and permit people to carry on their activities are usually out of immediate, conscious awareness, and their existence is recognized only when they are violated. We will examine social interaction and the rules which govern it. Among the perspectives developed for this purpose are interaction as game, gift exchange, and theater. We will examine game theory as originally developed by economist and explore its relevance in contemporary research on the prisoners' dilemma, commons dilemma, and other social dilemmas. We'll then examine exchange theory, originally developed by economists and anthropologists, and apply it to contemporary work on such topics as gift-giving and revenge. Finally, we will examine some examples of dramaturgical approaches to interaction, primarily work by Erving Goffman.

**Prerequisites:** *PSY2205 Social Psychology* and at least one other course in Social Science, and permission of the instructor.  
**Credits:** 4  
**Time:** MTh 2:10 - 4pm

**PSY4226.01 Psychology of Creativity: Making & Using Metaphors**

*David Anderegg*

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

**Prerequisites:** One course in psychology, preferably *PSY2204 Normality and Abnormality*.

**Credits:** 4

**Time:** MTh 10:10 - 12 noon

SOCIOLOGY

**SOC2110.01 Class and Inequality**

*Marketa Rulikova*

This course is designed to explore, both theoretically and empirically, the theme of social structure and inequality in contemporary modern societies. One's position in social space largely determines one's consciousness, identity, values, attitudes, interest, and behavior. While inequality is ubiquitous, there are cross-cultural variations in the definition of status and consequent distribution of social conditions and opportunities among individuals. In modern societies, social space and individual status are closely interconnected with the economic system, and consequently with the occupational structure and relations evolving from it. Currently, globalization and technological developments are rapidly transforming societies and patterns of inequality. In stable societies, changes in the economic and social sphere are evolutionary in nature. However, these changes come at an accelerated pace and are typically accompanied by initial chaos and turbulence in societies undergoing major systemic transformation (or even revolution). These societies provide excellent opportunities to study the relationship of social change and stratification. Therefore, an important focus of this course will also be on the systemic transition from state socialism to market democracies in Russia and Eastern Europe since 1989.

**Prerequisites:** None.

**Credits:** 4

**Time:** MTh 4:10 - 6pm

<b>VISUAL ARTS</b>
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ART HISTORY**AH2105.01                    History of Western Art I***James Voorhies*

This course will trace the development of visual culture from Egyptian, Greek, Roman, and Christian to Romanesque, Gothic, and early Renaissance art. It will acquaint students with the history of art primarily in the west through the study of works of art and architecture and key political, social, and religious frameworks that produced them. The course will use contemporary contexts such as repatriation, museum acquisitions, cultural tourism, popular culture, and artistic and architectural practices as points of departure for these studies. Subjects related to patronage, economy, gender, and the emergent identity of the singular artist will be integrated into discussions.

**Prerequisites:**                None.  
**Credits:**                        4  
**Time:**                            T 8:20 - 12 noon

**AH2112.01                    Nature and Artifice - A History of Architecture***Donald Sherefkin*

Because architecture seeks to establish a degree of permanence in the world, it is by definition, not natural, a work of human artifice. But our structures are very much of the earth, and the history of architecture is a record of the manifold ways in which cultures have understood, and responded to, their relationship to nature.

This course will explore the ways in which the natural world has been interpreted and modeled through slides and lectures.

We will also read brief essays each week touching on various aspects of this relationship.

Students will be expected to participate in class discussion. Weekly responses to the readings are required, in addition to a comprehensive final presentation.

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

**AH2120.01 Spanish/Catalan Heritage – Painting & Architecture**

*Dan Hofstadter*

This course is devoted to the contributions of major Spanish and Catalan painters from the Renaissance to the present day (with some emphasis on architecture in Catalonia and especially in Barcelona). Lengthy attention will be devoted to El Greco, Zurbarán, Murillo, Goya, Velásquez, the still-life virtuosos Meléndez and Cotán, Picasso, Miró, Gaudí, Josep Lluís Sert, and more recent artists. Iberian painting will be considered as a self-propagating tradition, and also as it relates to other traditions, such as that of Venice or the Netherlands. Intense visual analysis, essays, and sketching will be required.

**Prerequisites:** None.  
**Credits:** 4  
**Time:** F 8:20 - 12 noon

**AH2286.01 Art in America Since WWII**

*Andrew Spence*

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

**Prerequisites:** None.  
**Credits:** 4  
**Time:** T 2:10 - 6pm

**AH4310.01 Drawing Intensive – Barcelona 2012**

*Dan Hofstadter; Donald Sherefkin*

TO BE TAUGHT DURING FWT 2012

This studio course will be situated in Barcelona, and will focus on its art and architecture. We will explore the city and document a range of remarkable subjects from Gaudi's Sagrada Familia and Parc Guell to Mies' Barcelona Pavilion and Jean Nouvel's Torre Agbar. We will also visit a number of fine museums, including Richard Meier's MACBA, Sert's Joan Miro Foundation, and the Picasso Museum. Afternoon studio sessions will be organized around specific drawing workshops.

Students will be allowed to carry 12 credits in the Spring term.

Participants will be required to independently arrange an additional 105 hours to fulfill their FWT requirement.

**Prerequisites:** *AH2120 Spanish/Catalan Heritage – Painting & Architecture.*  
**Credits:** 4

VISUAL ARTS / STUDIOS

**ARC2104.01 Architectural Graphics**

*Donald Sherefkin*

An introduction to a broad range of drawing techniques, including observational drawing, diagrammatic sketching, and geometric constructions. We will also master the conventions of architectural drawing, from plans and sections to three-dimensional projections.

Weekly workshops and drawing assignments are required.

**Prerequisites:** None.  
**Corequisites:** *ARC2112 Nature and Artifice - A History of Architecture.*  
**Credits:** 2  
**Time:** T 2:10 - 4pm

**CER2112.01 Foundations in Ceramics: Roots of Forms**

*Barry Bartlett*

Exploring the unique, material nature of clay as a medium for personal and visual expression will be the focus of this course. All ceramic forms, whether sculptural or utilitarian, require a basic knowledge of the ceramic medium and a variety of construction methods will be introduced employing both hand building and wheel techniques to achieve this goal. Emphasis will be placed on developing a language relating historical references, contemporary movements and technical skills. Primary techniques, including coil building and throwing, will be explored with the vessel form as the primary focus. Formal issues such as composition, form, and surface developments as well as concerns of use and content will be addressed throughout the term in a number of diverse projects. Regular demonstrations, slide presentations, and critiques will increase exposure to the possibilities of this tradition. Students will participate in all aspects of the ceramic process including clay mixing, slip and glaze preparation, and the loading and firing of kilns. Some materials will be required to be purchased; these include a manual, dust masks, plastic bags, and basic ceramic tools.

**Prerequisites:** None.  
**Credits:** 4  
**Time:** M 2:10 - 6pm



**CER2116.01                      Fundamentals of Spatial Thinking and Making**

*Barry Bartlett; Jon Isherwood*

Objects guide and define human activity and interactions. On a daily basis, we encounter and navigate thousands of manipulated spatial conditions, from highways, to landscapes, to tableware. How our dimensional reality shapes our experiences is defined by our ability to engage, understand, and even alter these conditions.

This is a foundational course in three-dimensional art. Students will learn to observe, interpret, and make art objects through a series of projects in both the ceramic and sculpture disciplines. Central to this process will be the study of history, drawing, and learning to use various tools and materials.

**Prerequisites:**                None.  
**Credits:**                        4  
**Time:**                            M 10:10 - 12 noon, W 8:20 - 12 noon

**CER2168.01                      Introduction to Slip Casting**

*Yoko Inoue*

This is an introductory course to basic mould making and slip casting techniques for producing multiple components to create sculptural ceramic objects or a series of functional wares.

This course focuses on the development of design concepts through exploration of various casting methods, applying alteration techniques and experimenting with prototype making. Basic preparation of the material, glaze application, and firing techniques will be introduced.

**Prerequisites:**                None.  
**Credits:**                        4  
**Time:**                            W 2:10 - 6pm

**DA2110.01                      The Web as Artistic Platform**

*Robert Ransick*

This course is an introduction to creative practices within digital technologies specifically focused on Internet based fine art projects. A broad survey of web-based digital arts is examined in tandem with an overview of tools necessary to create your own work. These include HTML, CSS, Photoshop, content management systems, and a basic introduction to JavaScript. 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:**                            W 8:20 - 12 noon

**DRW2149.01                    Markmaking and Representation**  
**DRW2149.02                    Markmaking and Representation**  
*Mary Lum*

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

**Prerequisites:**                None.  
**Credits:**                        4  
**Time:**                            W 2:10 - 6pm (section 1)  
**Time:**                            W 8:20 - 12 noon (section 2)

**FV2100.01                    An Introduction to the Art of Sound Design**  
*Julie Last;Scott Lehrer*

How can music, voices, natural, and human sounds be used to create a sonic world for live performance, recordings, and visual media? This class explores how sound designers work with and manipulate these elements to create sound art. Classes include the exploration of the various uses of Protools as a computer audio production tool for media and live performance, discussions on readings by and about important musical/sound artists and weekly viewings of films that illustrate the concepts under discussion. Students are encouraged to enter into collaborations with directors, choreographers, and film makers in the creation of their final projects.

**Prerequisites:**                None.  
**Corequisites:**                Must participate in Music Workshop (Tuesday, 6:30 - 8pm).  
**Credits:**                        4  
**Time:**                            Th 2:10 - 6pm

**FV2101.01 Introduction to Video**

*Kate Dollenmayer*

This course teaches fundamental techniques of digital video—the craft of moving image creation—including cinematography, lighting, sound recording, and editing. It also provides a conceptual framework for video as an art medium. Students will build individual technical skills while developing an aesthetic vocabulary based on medium-specific audiovisual qualities. Throughout the term we will screen a broad range of examples of film and video works of genres both familiar and perhaps alien. We will address ideas and techniques spanning storytelling and non-narrative approaches, fiction and non-fiction, linear and non-linear structures (such as web-based projects), abstraction and representation. We'll spend equal time on the technical skills and the creative possibilities of sound and image editing. Finally, we'll learn a range of strategies for how to share our videos with others.

**Prerequisites:** None.  
**Credits:** 4  
**Time:** F 8 - 12 noon

**MA2215.01 Introduction to Set Design**

*Sue Rees*

This class is concerned with taking a text, analyzing it, and then producing designs for a performance space.

The class is designed for students who are interested in set design and multi-media design, with an emphasis placed on combining forms. Various artists will be looked at as well as a variety of media investigated, basic VectorWorks drafting, and media projection.

**Prerequisites:** None.  
**Credits:** 2  
**Time:** W 8:20 - 12 noon  
*(This course meets the first seven weeks of the term.)*

**MA2325.01 Puppets and Animation I**

*Sue Rees*

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

**Prerequisites:** None.  
**Corequisites:** *DRA2137 History of Animation* (M 6:30 - 8:20 pm).  
**Credits:** 4  
**Time:** M 8 - 12 noon

<b>PAI2107.01</b>	<b>Form and Process: Investigations in Painting</b>	<i>Ann Pibal</i>
<b>PAI2107.02</b>	<b>Form and Process: Investigations in Painting</b>	<i>Colin Brant</i>

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

<b>Prerequisites:</b>	None.
<b>Credits:</b>	4
<b>Time:</b>	W 8:20 - 12 noon (section 1)
<b>Time:</b>	M 8:20 - 12noon (section 2)

<b>PHO2302.01</b>	<b>Photography Foundation</b>	<i>Liz Deschenes</i>
<b>PHO2302.02</b>	<b>Photography Foundation</b>	<i>Jonathan Kline</i>

The objective of this course is to provide the student with a proficiency in the basics of 35mm black and white photography. Class time will be spent working in the darkroom, lab demonstrations, and discussions of student work. In addition to technical lectures and reviews, a selection of images from the history of photography will be shown and discussed throughout the term. The slide presentations will introduce students to various photographic genres with an emphasis on contemporary practice. Reading assignments, and one writing assignment will also be part of this course.

<b>Prerequisites:</b>	None.
<b>Credits:</b>	4
<b>Time:</b>	T 2:10 - 6pm (section 1)
<b>Time:</b>	W 2:10 - 6pm (section 2)

<b>PRI2105.01</b>	<b>Introduction to Relief Printing</b>
<i>Thorsten Dennerline</i>	

This course is an introductory level print class. Students will learn about relief printmaking through demonstrations of techniques, hands-on experience, and critiques. Techniques include but are not limited to wood cut and linoleum cut. With this simple process, we will be able to explore color printing in depth.

<b>Prerequisites:</b>	None.
<b>Credits:</b>	4
<b>Time:</b>	T 2:10 - 6pm

**SCU2209.01**                      **Building/Materials: Metalshop**

*John Umphlett*

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

**Prerequisites:**                      None.  
**Credits:**                                2  
**Time:**                                    Th 8 - 12 noon  
*(This course meets the first seven weeks of the term.)*

**VA2112.01**                      **The Body Acoustic: Toward a Sense of Place**

*Dana Reitz*

How do we physically understand the spaces we are in? How is each of us affected by them? How do we develop a deeper sense of place?

The Body Acoustic aims to heighten awareness of the reciprocal relationship between the built environment and our senses. Light and sound, distances, height, volume, surfaces, angles/curves and a/symmetries all affect our movement through interior and exterior spaces; our movement, in turn, affects the perception of these spaces. Using methodologies from visual and movement-based art forms, The Body Acoustic provides an opportunity for students of any discipline to engage in trans-disciplinary research and practice.

Throughout the course, students will graphically articulate their experiences inhabiting multiple spaces (i.e. drawing, photo collage), design and make simple situations/spaces to move through and will determine short scenes/movement studies to influence our sense of place.

Students will form teams to complete short on-site exercises and will share results of other assigned exercises through discussion and presentation. Criteria for evaluation include participation in all class sessions and discussions, satisfactory completion of all assignments, and active participation in all reviews of student work.

**Prerequisites:**                      None.  
**Credits:**                                2  
**Time:**                                    T 2:10 - 4pm

**VA2115.01                      Fundamentals of Spatial Thinking and Making**

*Barry Bartlett; Jon Isherwood*

Objects guide and define human activity and interactions. On a daily basis, we encounter and navigate thousands of manipulated spatial conditions, from highways, to landscapes, to tableware. How our dimensional reality shapes our experiences is defined by our ability to engage, understand, and even alter these conditions.

This is a foundational course in three-dimensional art. Students will learn to observe, interpret, and make art objects through a series of projects in both the ceramic and sculpture disciplines. Central to this process will be the study of history, drawing, and learning to use various tools and materials.

**Prerequisites:**                      None.  
**Credits:**                                4  
**Time:**                                    M 10:10 - 12 noon , W 8:20 - 12 noon

**ARC4157.01                      Architectural Analysis**

*Donald Sherefkin*

Students will select a critically significant building from the history of architecture.

After careful research and documentation, a detailed analysis will be made, resulting in critical drawings, diagrams and models.

A final project will then be formulated for a new building, generated from the discoveries that emerged through the analysis.

**Prerequisites:**                      Prior work in architecture, or permission of the instructor.  
**Credits:**                                4  
**Time:**                                    W 8:20 - 12 noon

**ARC4175.01                    Thematic Workshop for Visual Arts: Utopia**

*Ann Pibal; Donald Sherefskin*

"A Map of the World that does not include Utopia is not worth even glancing at"

Lewis Mumford, *The Story of Utopias*

Imagining the ideal has long been a driving force behind artistic endeavor from painting and sculpture to architecture and urban planning. We will explore the ways in which artists and creative thinkers have addressed concepts of the ideal through the formation and projection of grand designs – incorporating visions of both social/cultural and formal/aesthetic transformation.

Our considerations will include: Idealized communities, humanist allegories, artists' cooperatives, educational proposals and the invention of alternative worlds.

This course is intended for experienced student artists with a firm commitment to serious work in the studio. Although students will be asked to respond to questions presented in class, emphasis will be placed on self-directed projects, which support the development of an individual voice. A strong work ethic and the ability to think clearly and speak articulately about one's own work and the work of others will be emphasized. There will be regular group critiques, individual reviews, required readings and visiting artist lectures.

Students may elect to generate work in any medium.

**Prerequisites:**                    Two courses in visual art and permission of the instructors.

**Credits:**                            4

**Time:**                                Th 8:20 - 12 noon

**CER4207.01                    Storing and Serving**

*Barry Bartlett*

In this class we will investigate two types of vessels, the jar and platter. These vessels have been used to celebrate the serving and storage of foodstuffs, along with the ritualized events of burial, throughout history. Whether used in tombs, palaces, or the modern home, jars and platters express the ideas of our culture. Students will be participating in visual research and create a body of work using both types of forms in this course.

**Prerequisites:**                    Two ceramic courses and permission of the instructor.

**Credits:**                            4

**Time:**                                Th 8:20 - 12 noon

**DA4103.01 Social Practices in Art**

*Robert Ransick*

Social practices in art incorporates many diverse strategies from interactive media, online networks, manifestos, street interventions, social sculpture, design, performance, activism, open systems, public discourse, and more. In this course we examine the history of social practice and focus in on how media and technology are impacting and shifting current practice. Students are encouraged to work collaboratively on projects that critically engage topics pertinent to this moment in history and are situated in the public sphere -- local or global, online or offline. There are lectures, reading assignments, studio projects, and critiques during the course.

**Prerequisites:** Permission of the instructor.

**Credits:** 4

**Time:** T 2:10 - 6pm

**DRW4401.01 Visible Language: Word And/As Image**

*Mary Lum*

The observed world is covered with words, both visible and invisible. This advanced drawing course aims to underline the tensions and comforts of the relationship between words and images in visual art. Through assigned drawing projects that call upon students to complete and present visual work regularly, topics such as narrative, sign and structure, juxtaposition, concrete poetry, found language, illustration, and sequential imagery are addressed. An historical context of visible language will be presented. Students are expected to be able to think abstractly, and to consider reading and drawing important parts of their daily life. Class structure includes in-class work, out-of-class assignments, an independent project, readings, discussions, and critiques. A high level of self-motivation is expected.

**Prerequisites:** Two previous visual arts courses, one in drawing, and permission of the instructor.

**Credits:** 4

**Time:** T 8:20 - 12 noon

**FV4101.01 Intermediate Video: The Five Productions**

*Kate Purdie*

This course involves group productions of 5 different projects. Students will take different roles in each production from director to cameraperson to editor. Each production will have formalistic requirements to follow, starting with a silent abstract film and moving on to narrative and documentary forms. Screenings and readings will give context to the projects.

**Prerequisites:** *FV2101 Introduction to Video* or equivalent.

**Credits:** 4

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



**FV4796.01**                      **Special Projects in Video**  
*Kate Purdie*

This group tutorial is designed for experienced students capable of independent work on video projects.

**Prerequisites:**                Permission of the instructor and submission of proposal for project.  
**Credits:**                        2  
**Time:**                            T 2:10 - 4pm

**MA4101.01**                      **Animating the 2-Dimensional World**  
*Sue Rees*

The class will be concerned with creating short animations utilizing two dimensional imagery. The animations will be created using After Effects, Photoshop, scanned and captured images and manipulated with After Effects and other software programmes. Original narratives or adapted stories will be used for the animations. Various animators will be looked at.

**Prerequisites:**                *MA2325 Puppets and Animation 1* or permission of the instructor.  
**Credits:**                        4  
**Time:**                            T 8 - 12 noon

**MA4201.01**                      **Animation Projects**  
*Sue Rees*

The course is for advanced animation students. The students are expected to work on a sustained animation project.

**Prerequisites:**                Two advanced level animation courses and permission of the instructor.  
**Credits:**                        2  
**Time:**                            T 6:30 - 8:20pm  
*(This course meets the second seven weeks of the term.)*

**PAI4175.01 Thematic Workshop for Visual Arts: Utopia**

*Ann Pibal; Donald Sherefskin*

"A Map of the World that does not include Utopia is not worth even glancing at"

Lewis Mumford, *The Story of Utopias*

Imagining the ideal has long been a driving force behind artistic endeavor from painting and sculpture to architecture and urban planning. We will explore the ways in which artists and creative thinkers have addressed concepts of the ideal through the formation and projection of grand designs – incorporating visions of both social/cultural and formal/aesthetic transformation.

Our considerations will include: Idealized communities, humanist allegories, artists' cooperatives, educational proposals and the invention of alternative worlds.

This course is intended for experienced student artists with a firm commitment to serious work in the studio. Although students will be asked to respond to questions presented in class, emphasis will be placed on self-directed projects, which support the development of an individual voice. A strong work ethic and the ability to think clearly and speak articulately about one's own work and the work of others will be emphasized. There will be regular group critiques, individual reviews, required readings and visiting artist lectures.

Students may elect to generate work in any medium.

**Prerequisites:** Two courses in visual art and permission of the instructors.

**Credits:** 4

**Time:** Th 8:20 - 12 noon

**PAI4309.01 Critical Response in Painting**

*Andrew Spence*

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

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

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

**Prerequisites:** Permission of the instructor.

**Credits:** 4

**Time:** W 8:20 - 12 noon

**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. Group critiques will address form assignments within the student's chosen subject matter.

**Prerequisites:**                *PHO2302 Photography Foundation.*

**Credits:**                        4

**Time:**                            Th 2:10 - 6pm

**PHO4245.01                    Developing a Color Aesthetic**

*Liz Deschenes*

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

**Prerequisites:**                Permission of the instructor.

**Credits:**                        4

**Time:**                            W 8:20 - 12 noon

**PRI4272.01                    Unique Prints: 3-D Prints, and Modular Works**

*Thorsten Dennerline*

This course is an introduction to unique prints, or prints that are not necessarily printed as an edition. We will emphasize the making of mixed media prints using a broad range of methods from monotypes to digital prints. The class is structured around a series of projects where rigorous experimentation is encouraged.

Students will learn various non-typical printmaking methods through a straightforward format of demonstrations of techniques, hands-on experience, and critiques. Techniques will include monotype, polyester laser plates, and various transfer techniques. Additionally, we will explore the possibilities of 3-dimensional applications for prints. This can include anything from books, paper cups, matchbooks, modular installations, appropriated prints and wallpapers. We may also be collaborating on projects with other classes or universities.

**Prerequisites:**                One print class at college level.

**Credits:**                        4

**Time:**                            W 2:10 - 6pm

**PRI4402.01                      Advanced Printmaking Research and Group Exhibition**

*Thorsten Dennerline*

This course is an advanced printmaking research class. Within a basic structure of critiques and discussions, students will independently pursue their own research interests in a workshop environment. Demonstrations of techniques will be given according to the needs of the class. For the last four years, this class has culminated in a group exhibition in a local art space. Students with experience in diverse range media are encouraged to enroll.

It is expected that all students will bring previous experience to class and thus be able to help with an interchange of ideas that will occur through attendance, presentations, critiques, participation, and demonstrations. Around mid-term, students will also give a presentation of their work to the class. This is a rigorous class.

**Prerequisites:**                      Two print classes at college level or equivalent advanced Visual Arts work or permission of the instructor.  
**Credits:**                                4  
**Time:**                                    F 10:10 - 12 noon, F 2:10 - 4pm

**SCU4110.01                      Metal Workshop Part II**

*John Umphlett*

This course is recommended for all students considering working in sculpture. It is open to other students with a curiosity for the ways of materials and the building process. There are fundamental introductions to gas and electric welding, forging, and general shop safety. This course is project based and students are evaluated on their ability to use the shop tools with proficiency and safety. For the second seven weeks we will develop skills in working with equipment that lends itself to non-ferrous metals, other exotic alloys, and stainless steel. We will gain knowledge of GTAW welding in the areas of direct current electrode negative (DCEN), direct current electrode positive (DCEP), and also AC welding. With new technologies we are able to adjust the output frequency of AC welding and broaden the possibilities of fabrication. Along with the welding capabilities that will be taught, appropriate preparation and clean-up processes will be practiced. There will be a final project - a final aluminum pour - where we can apply all that we have learned.

**Prerequisites:**                      *SCU2209 Building/Materials: Metalshop.*  
**Credits:**                                2  
**Time:**                                    Th 8 - 12 noon  
*(This course meets 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 complemented by student presentations of issues pertaining to their work. Students will be expected to attend field trips to museums and galleries. A final exhibition and a self-evaluation are required.

**Prerequisites:**                One introductory class, one intermediate class, and permission of the instructor.  
**Credits:**                        4  
**Time:**                            T 2:10 - 6pm

**VA4110.01                    Inter-Locking Structures**

*Yoko Inoue*

This is an intermediate/advanced course for developing hand-building techniques and casting methods in making functional or sculptural objects. The focus will be on making complex forms by joining modular components, inventing stacking methods, and using interlocking devices.

Students will also be encouraged to combine other mediums and to bring an inter-disciplinary approach to bear on the project. A research assignment will be incorporated in this course to assist in the conceptual development.

This class is for intermediate and advanced ceramics and sculpture students. Basic knowledge of clay mixing , glaze application, and firing is required for this class.

**Prerequisites:**                An introductory level, four-credit ceramics course.  
**Credits:**                        4  
**Time:**                            T 2:10 - 6pm

**VA4150.01                    Critical Inquiry in the Visual Arts**

*Liz Deschenes*

This class welcomes students from all of the Visual Arts disciplines who are interested in working and discussing work in an interdisciplinary environment.

We will embark upon the question and development of inquiry and research that arises in the Visual Arts through readings and presentations by both the students and the instructor of this course.

**Prerequisites:**                Permission of the instructor.  
**Credits:**                        2  
**Time:**                            Th 8:20 - 12 noon  
*(This course meets the first seven weeks of the term.)*

VISUAL ARTS / RELATED STUDIES

**ARC2112.01 Nature and Artifice - A History of Architecture**

*Donald Sherefskin*

Because architecture seeks to establish a degree of permanence in the world, it is by definition, not natural, a work of human artifice. But our structures are very much of the earth, and the history of architecture is a record of the manifold ways in which cultures have understood, and responded to, their relationship to nature.

This course will explore the ways in which the natural world has been interpreted and modeled through slides and lectures.

We will also read brief essays each week touching on various aspects of this relationship.

Students will be expected to participate in class discussion. Weekly responses to the readings are required, in addition to a comprehensive final presentation.

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

**FV2105.01 Women and Film**

*Kate Dollenmayer*

A survey of women's roles in the history of the moving image worldwide—as subject, object, maker, viewer, consumer, and critic. What influence has feminism had on how we make and watch moving images today? We'll study typically female roles within the film industry and notable women who occupied them, as well women who broke barriers to penetrate traditionally male realms. In addition to lecture and discussion of readings from Mulvey, hooks, Johnston, Silverman, and the journal *Women & Film*, we will screen and study the work of women film- and videomakers such as Dorothy Arzner, Julie Dash, Trinh T. Min-ha, Kelly Reichardt, Su Friedrich, Miranda July, Chick Strand, Lotte Reiniger, Susan Mogul, and Chantal Akerman. Students will write several short response papers and a longer film-analytical essay using secondary texts.

**Prerequisites:** None.  
**Corequisites:** Screening, W 7pm  
**Credits:** 4  
**Time:** MTh 2:10 - 4pm

**MA2137.01 History of Animation**

*Sue Rees*

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

**Prerequisites:** None.  
**Credits:** 2  
**Time:** M 6:30 - 8:20pm

**VA2999.01 Visual Arts Lecture Series**

*Visual Arts Faculty*

Students will attend lectures on Tuesday evenings. A journal is required, with observations on work presented, 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.

For Fall 2011, the Visual Arts Lecture Series will work in tandem with the Environmental Studies Colloquium. Students will register under EITHER Visual Arts Lecture Series OR Environmental Studies Colloquium. Artists and scholars will present topics of intersection between the visual arts and the natural/built environment.

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.

**Prerequisites:** None.  
**Credits:** 1  
**Time:** T 7:30 - 9pm

**VA4366.01**

**Artist's Portfolio**

*Dana Reitz*

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

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

**Prerequisites:** Advanced level work in one of the art forms. Permission of the instructor.

**Credits:** 2

**Time:** T 4:10 - 6pm



<b>GRADUATE PROGRAMS</b>
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CENTER FOR CREATIVE TEACHING**EDU5424.01                    Reflective Practice I: Student Teaching Seminar***Rebecca Ossorio*

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

**Prerequisites:**            Open only to student teachers enrolled in the Master of Arts in Teaching programs and pursuing licensure.

**Credits:**                    4

**Time:**                        W 4:10 - 6pm, W 6:30 - 8:20pm

**EDU5504.01                    MAT Student Teaching Practicum***To Be Assigned*

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

**Prerequisites:**            Open only to student teachers enrolled in the Master of Arts in Teaching programs and pursuing licensure.

**Credits:**                    8

**Time:**                        TBA

MFA IN DANCE**DAN5305.01                    Graduate Research in Dance***Dana Reitz*

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

**Prerequisites:**            Enrollment in the MFA Program in Dance.

**Corequisites:**            Dance Workshop (Thursday 7 - 8:30 pm).

**Credits:**                    6

**Time:**                        W 4:10 - 6pm