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ADVANCEMENT OF PUBLIC ACTION

DESIGN LABS

DL2103.01 **Leading Change**
Eva Chatterjee-Sutton

The problem:

Local, national and global communities are suffering from similar issues on varied scales – poverty, hunger, educational disparities and issues of access, and plaguing environmental issues. The lack of engagement of citizens in combating these issues is compounding their negative impact. Over time people have overwhelmingly become disconnected with their responsibility to the community in which they live. It has become increasingly incumbent on capable individuals to take on the challenge of developing change through leadership and organization.

The lab:

In order to have a positive impact we need to know how to assess organizations/needs/projects and design systematic and sustainable change. We will engage in an on-going study and assessment of community organizations with the goal of understanding effective organizational structures and practice. In addition to organizational assessment, students will develop a leadership skill set designed to design and promote change via community action.

The action:

Based on the work in the lab students will develop a proposal for leading community change and action. As part of the proposal it is expected that students will identify a community, an issue to address, and develop a systematic approach through community organizational development along with a timeline for implementation and a strategy for assessment of effectiveness. Proposal will be presented to the class for critique and consultation.

Prerequisites: For first-year students. Upper-class students admitted by application.
Corequisites: This is ideally a three-term commitment. The identification of the problem and skill development to work with the problem will be the focus of the spring 2010 term. The development of the action will be the focus of the fall 2010 term. The implementation of the action will be the focus of FWT 2011.
Credits: 4
Time: TTh 8:10 - 10am

DL2216.01 Environmental Conflict Resolution

Valerie Imbruce; Susan Sgorbati

The problem:

The well-being of people around the world hinges on the equitable and sustainable distribution of natural resources. Conflicts over the use of water, agricultural land, fisheries, forests, and sources of energy often arise, making healthy and secure livelihoods dependent on conflict resolution.

The lab:

This design lab will explore the nature of environmental concerns and the resolution of environmental conflict through mediation. Decisions regarding resource use and allocation often involve various stakeholders, some of which may be more powerful than others. How to manage public lands: for resource extraction, recreation, or conservation; where to site energy producing facilities like dams, wind turbines, and oil wells; or who should be given the right to sell common resources like fisheries and water are all questions which have ethical, ecological, economic and social justice consequences. Are there universal norms based in science that can be agreed upon at the outset of the mediation process? How can marginalized groups of people partake in decision-making?

The action:

We will explore the theories that address these questions, as well as the case studies that exemplify how conflict resolution plays out. We will identify when mediation is a viable means of conflict resolution and we will practice mediation skills through role-playing. Students will be asked to analyze a case study of their choosing, and in collaboration with the faculty, make recommendations to a Michigan community that is currently in the midst of a difficult environmental conflict.

Prerequisites: For first-year students. Upper-class students admitted by application.

Credits: 4

Time: MTh 10:10 - 12 noon

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 prerequisites. 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. Students may take one module or more; a full series totals four credits. In addition, each module requires attendance at one lecture/performance/event at the college outside of regularly scheduled class time.

Section 1 February 25-March 15	Section 2 March 22-April 8	Section 3 April 19-May 6	Section 4 May 10-May 27
Mental Computation	Noticing, Choosing, and Writing to Describe	The Infinite	
Noticing, Choosing, and Writing to Describe		Reading Media	

MOD2107.01 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 1**
MTh 4:10 - 6pm, Thursday, February 25 - Monday, March 15,
plus attendance at one lecture/performance/event at the college.

Section 2
MTh 4:10 - 6pm, Monday, March 22 - Thursday, April 8,
plus attendance at one lecture/performance/event at the college.

MOD2119.01 Mental Computation

Andrew McIntyre

Mathematicians take pains to explain to people that they do not spend their days doing arithmetic, and that attempting to split a check with a half-dozen mathematicians at dinner is generally a disaster. However, the art of doing arithmetic in one's head is actually somewhat useful, and is surprisingly satisfying. In this module students will learn to mentally add, subtract, multiply and divide relatively large numbers, perform square and cube roots, solve equations and more.

Prerequisites: None.
Credits: 1
Time: **Section 1**
MTh 4:10 - 6pm, Thursday, February 25 - Monday, March 15,
plus attendance at one lecture/performance/event at the college.

MOD2120.03 Reading Media

Robert Ransick; Elissa Tenny

How are messages created to sway public opinion, instill desires for products, or motivate the masses? This module is an investigation of how media communicate messages and how we interpret them. From political propaganda to advertisements, television news to infomercials, we examine a process of critically reading the many messages that bombard us on a daily basis. There are readings, class discussions, presentations and writing assignments.

Prerequisites: None.
Credits: 1
Time: **Section 3**
MTh 4:10 - 6pm, Monday, April 19 - Thursday, May 6,
plus attendance at one lecture/performance/event at the college.

MOD2122.03 The Infinite

Andrew McIntyre

The infinite is a theme that recurs in human thought, in places as disparate as philosophy, architecture, literature and mathematics. We will look at how mathematics has been influenced by the infinite, and the ways in which it has come to terms with it. We will mostly look at what mathematicians call the theory of sets: can one infinite collection be called bigger than another? Are there fewer odd numbers than there are numbers? If there are bigger and smaller infinities, can we make sense of counting beyond infinity somehow (infinity plus one!)? We'll also look at geometrical notions of infinity (do parallel lines meet somewhere?), and at the addition of infinite series of terms (Zeno's paradoxes of Achilles and the Tortoise).

Prerequisites: None.
Credits: 1
Time: **Section 3**
MTh 4:10 - 6pm, Monday, April 19 - Thursday, May 6,
plus attendance at one lecture/performance/event at the college.

PUBLIC ACTION/RELATED STUDIES

EDU2101.01 Education Forum

Ken Himmelman;Elissa Tenny

In our educational system, schools are failing, research is underfunded and unavailable, and policy is falling short. Education is the foundation of a democratic society, yet it is a system that needs major reform and attention. This is a moment that requires innovative thinking, informed leadership, and thoughtful action. We are all challenged to mobilize to engage in substantive analysis, take action in our communities, and participate in reform.

The Education Forum meets for the first seven weeks of the spring term. It is a weekly, one-credit course co-designed and co-facilitated by Bennington students from the fall 2009 Education Task Force to foster a broader conversation on campus about the issue of education. The Forum will combine visiting speakers, discussions, and readings on educational change. It is a way to connect students' academic work, passion, and curiosity with a complex, real-world issue. Students interested in education - whether from the perspective of policy, governance, systems design, history, social change, philosophy, or teaching - are encouraged to enroll for credit. Guest lectures will be open to all students.

To earn credit, students must complete all readings for lectures and discussions, and write a critical paper at the end of the course.

Prerequisites: None.
Credits: 1
Time: M 4:10 - 6pm
(This course meets the first seven weeks of the term.)

ENVIRONMENTAL STUDIES

ENV2101.01 Environmental Studies Colloquium

Valerie Imbruce

The Environmental Studies Colloquium will be the inaugural seminar series of the Environmental Studies program. Outside speakers will be invited to campus to lecture and work with student participants. While the colloquium will be open to all, students registered for the course will receive one credit with the expectation that they will attend all events, complete assigned readings by invited guests, write short responses, and participate in scheduled discussions.

Prerequisites: None.
Credits: 1
Time: TBA (will be outside of normal class hours, either at lunch or in the evening)

ENV2107.01 **Natural History of Plants**
ENV2107L.01 **Natural History of Plants Lab**
Kerry Woods

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

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

Prerequisites: None.
Corequisites: Students must also register for the lab, *ENV2107L.01*.
Credits: 4
Time: MTh 2:10 - 4pm
Time: Th 4:10 - 6pm (lab)
Note: Students must register for both sections.

ENV4102.01 **Earth Materials**
ENV4102L.01 **Earth Materials Lab**
Tim Schroeder

The study of minerals and rocks is fundamental to earth science as well as understanding and developing solutions for most environmental problems. All products consumed by people are either directly removed from the earth or grown in a medium consisting largely of earth materials. The nature of the earth materials in any region has great bearing on how human activities will impact the environment there. Through this course, students will build an understanding of how the chemistry of minerals influences geologic and environmental processes, how rocks form within the earth, how to identify common rock-forming minerals, and how to classify rock types. The course will include field trips to local sites during class periods and on several Saturdays through the term. Prior coursework in geology is required. Prior coursework in chemistry is recommended.

Prerequisites: Prior coursework in geology is required (*ES2101 Geology of the Bennington Region* or *ES2102 Environmental Geology* or equivalent). Prior coursework in chemistry is recommended.
Credits: 4
Time: MTh 2:10 - 4pm
Time: M 4:10 - 6pm (lab)
Note: Students must register for both sections.

ENV4104.01 Evolution
Kerry Woods

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

Prerequisites: Prior collegework in biology or permission of instructor; basic familiarity with basic concepts of genetics, cell function, physiology will be assumed. Solid quantitative skills important.
Credits: 4
Time: MTh 8 - 10am

ENV4225.01 Philosophy of Home, Food and Gardens
Paul Voice

Western philosophy has always been concerned with the domestic - where we live, what we eat and how we construct and view our landscapes. This course traces and critically examines philosophical debates, ancient, modern and contemporary, engaging the aesthetic, the ethical and political dimensions of the domestic.

Prerequisites: Previous work in philosophy or permission of the instructor.
Credits: 4
Time: MTh 2:10 - 4pm

MEDIATION

MED4101.01 Small Claims Court Mediation
Daniel Michaelson; Susan Sgorbati

Students are asked to observe, research, and co-mediate with professional mediators in Small Claims Court Mediation Project in Superior Court in Bennington and Manchester, Vermont. We explore the nature of community dispute resolution and how landlord/tenant, small businesses, and neighborhood disputes are structured and resolved. How the adversarial process of court and the collaborative process of mediation are contrasted and juxtaposed are subjects of investigation in this course. Students write a short paper on each mediation observed or co-mediated, analyzing why a particular dispute was resolved or not.

Prerequisites: Permission of the instructor. Training in conflict resolution.
Credits: 1
Time: Th 1 - 4pm

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 10:10 - 12 noon

MED4285.01 Projects in Community Dispute Resolution

Daniel Michaelson; 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.

Students will also assist the instructors with basic training in conflict resolution in introductory mediation courses.

Prerequisites: Permission of the instructor. Training or introductory course in conflict resolution.
Corequisites: Assist with basic training in conflict resolution.
Credits: 2
Time: TBA

MED4301.01 Advanced Mediation Training

Daniel Michaelson; Susan Sgorbati

This course is an advanced level of training in mediation and negotiation. Skills such as principled collaborative problem-solving, interest-based negotiation and impartiality are a part of the practice. Students will be asked to participate in role-play exercises, read a series of articles, and write a response paper and reflection essay. Based on attendance in the previous course, a certificate for a 24-hour training will be issued to each student who completes this course.

Prerequisites: Permission of the instructor.
Credits: 1
Time: MTh 4:10 - 6pm, March 22 - April 8, 2010

ART HISTORY

AH2104.01 Caravaggio*Dan Hofstadter*

A course devoted to the great seventeenth-century Italian master and his followers. We explore the career of a painter who, while introducing a shocking degree of realism into devotional pictures, also maintained an unusual degree of classical structure in his manner of composing. This course may be regarded as the sequel to *AH2101 Rome*, given last fall, or may be taken independently.

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

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

CENTER FOR CREATIVE TEACHING

EDU2150.01 Conceptions and Misconceptions*Carol Meyer*

Humans are constantly making sense of the world based on the experiences they have and the ideas they encounter. Our understandings, however, can be problematic. They might make sense in general terms but be misapplied to specific contexts. In general, the closer we get to a heat source, the hotter it is, but that theory does not hold when thinking about why it is hotter in the summer. Alternatively, we might generate our more general understandings by narrowing our focus. When learning history, it is easy to assign entire events or movements as the doings of one or two people rather than a complex web of interrelated forces, as Rosa Parks and Martin Luther King are often equated with the Civil Rights movement. In this course, we will examine the process of how conceptions change and explore some common misconceptions, particularly in the areas of history and mathematics, and strategies for replacing these misconceptions with more accurate and productive ones.

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

EDU2180.01 Principles of Developing Literacies*Michele Whipple*

Historically, literacy has been linked directly with one's ability to read the written word. But, how do we define literacy in our modern society? As we now settle into the 21st century, questions have been raised about the changing nature of literacy, what constitutes a literate person, and the varying definitions of "text," as they pertain to this new, technologically savvy, world. Educators at all levels are asking: What qualifies as a text in today's educational settings? Is a bus schedule, a Shakespeare play, a basal reader story, or a web page each an equally meaningful and valued text? What are the various theoretical approaches to literacy instruction? How do these theories transfer into classroom curriculum and instruction? And, what are the political implications of our literacy choices? This course will explore of these questions in an effort to understand the underlying principles which guide how educators-from the classroom to the policy board-currently approach texts and literacy in our society.

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

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

How can we understand the challenges of becoming speakers of other languages and participants in new cultures? We are language and culture learners, whether we seek out the opportunities explicitly or simply notice our engagement in new ways of being, doing, and thinking. Opportunities for understanding and change come into focus, however, when learning and communicating in other languages. We will investigate the challenges of participation in such contexts and the processes of adjustment, and resistance to them. We orient to these questions through models of second language acquisition, socialization, and communication, with emphasis on sociolinguistic, sociocultural, and anthropological perspectives. Course participants will tutor second language learners. The course is particularly recommended for those preparing for a semester abroad, and can also serve as an opportunity to reflect and theorize one's experiences upon return.

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

EDU4495.01 Classroom Teaching: Theory into Practice
David Beriau; Sue Maguire

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

Prerequisites: Only open to MAT students and BA/MAT students in their senior year who are going on to student teach.
Credits: 4
Time: T 6:30 - 10:10pm

DANCE

DAN2117.01 Carnival*Daniel Michaelson; Bruce Williamson*

In this course we will study the roots and traditions of Carnival throughout the world, with specific examinations of the celebrations in Trinidad, Brazil, and New Orleans. Toward the end of the term, the culmination of the course will be a Carnival specific to Bennington, arrived at through mutual agreement, incorporating music, dance and costume design. Students will be encouraged to work in all three of these areas and come up with themes that will unify all the elements. We will learn the rhythms, instrumentation and dance steps common to both calypso and samba music. Guest artists will be invited to conduct specialized workshops and presentations.

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

DAN2146.01 Hand Percussion and Dance Accompaniment*Jake Meginsky*

This course will focus on hand percussion fundamentals, polyrhythm, and traditional drumming as they pertain to contemporary music and dance practices. The course will provide students an opportunity to develop rhythmic sensitivity, feel, and subtlety in their playing through the direct application of music to movement as dance accompanists. Special attention will be paid to timing, the relationship between music and the body and the shared language of musicians and dancers.

In addition to class time, students must participate in a minimum of six labs throughout the term, which involve assisting in the accompaniment of dance technique classes.

Prerequisites: None.
Corequisites: Participation in a minimum of six hand percussion labs to be scheduled.
Credits: 2
Time: M 6:30 - 8:20pm

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

DAN2212.01 Movement Practice: Moving Out - Beginning Dance Technique
Terry Creach

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

Note: An advanced dance student will assist in the teaching of this class.

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

DAN2214.01 Movement Practice: Beginning Dance Technique
Lindsey Dietz Marchant

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

Proper alignment and articulate physicality is applicable to practicing and making work in all disciplines. The class content will aim to address the physical demands of the varied fields of study represented by students in the class.

Prerequisites: None.
Credits: 1
Time: MTh 8 - 10am
(This course meets the first seven weeks of the term.)

DAN2220.01 Technique to Style: Beginning Level
Nina Flagg

This course introduces various Street Dance techniques such as *Hip Hop, House, Locking, Waacking, and Popping* with an emphasis on the underlying dance of each technique. As we explore the idea that these techniques are built upon a few specific thematic movements, we increase both our understanding and execution. Thus begins the transformation of our movements from Techniques to Styles.

Note: Dance Guest Artist Lela Jones will teach the first three classes.

Prerequisites: None.
Credits: 1
Time: MTh 8:10-10am
(This course meets the second seven weeks of the term.)

DAN2235.01 Media Projection and Performance

Michael Chybowski

This workshop will be an experiment for all concerned. The goal of the workshop is to discover ways to use projections and light to form 3-dimensional space in ways that knit the properties and composition together in an environment that humans can inhabit. This course is open to anyone on campus, particularly those from the dance, theater, and visual arts programs. Some exposure to lighting design and familiarity with Photoshop would be helpful. Each student or group of students will be responsible for developing material to project via software such as Photoshop, and then developing the strategy for extending this 2D image into three dimensions. Workshop will meet every two weeks to view images and space, and to critique the results and plan further work. Class time will be relatively minimal compared to the out-of-class preparatory and design work.

Prerequisites: None.
Credits: 1
Time: W 8 - 10am, every other week

DAN4220.01 Body Origin: Intermediate/Advanced

Nina Flagg

The basic principles of placement used in Modern Dance (such as “the core”) are central in this course. We apply these principles to various Street Dance styles, such as *Waacking, House, Dancehall, Breaking, and Hip Hop Social Dance*. Through this application, we address exactly where within the body these styles originated. As we deepen our understanding of these origins, we increase our ability to seamlessly fuse the various techniques of Street Dance with Modern elements.

Note: Dance Guest Artist Lela Jones will teach the first three classes.

Prerequisites: Permission of the instructor.
Credits: 1
Time: MTh 10:10 - 12noon
(This course meets the second seven weeks of the term.)

DAN4314.01 Movement Practice: Intermediate Dance Technique

Joseph Poulson

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: MTh 2:10 - 4pm

DAN4318.01 Movement Practice: Dance Partnering
Joseph Poulson

Partnering is a dialogue of physical negotiation and collaboration. In this practice we will improvise together to develop a sense of shared timings, closely shared spaces and shared weight or force. We will work collaboratively to create material by sensing, following and shaping kinesthetic impulses. And though we will deal with many of the same questions as contact improvisation involving touch, weight taking and giving, momentum, force, and trust, we will also attend to the forms, images, meanings and metaphors that emerge and work to frame those interests. As we develop small duets and trios, we will cultivate our partnering skills as well as our awareness of approaches, options and developmental strategies.

Prerequisites: Intermediate level experience in improvisation and composition and permission of the instructor.
Credits: 2
Time: TTh 8:10 - 10am

DAN4320.01 Intermediate Dance Intensive
Susan Sgorbati

Working in two areas of dance-making - improvisation practice and composing practice - we will develop more advanced skills. Students will develop their movement vocabularies, recognize improvisational structures and begin to choreograph group forms. The relationship between improvisation and composition will be examined. How does partnering change or shift when dancers improvise or decide to set material? How does theme and variation alter as a choreographic structure when a phrase is set versus composed in the moment?

One session a week will be meeting with Nick Brooke's *MCO4102 Creating Music for Dance* class to work on collaborative dance and music projects.

Prerequisites: Permission of the instructor.
Corequisites: Dance Workshop (Thursdays 6:30 - 8pm) and Dance or Drama lab assignment.
Credits: 4
Time: TF 10:10 - 12 noon

DAN4321.01 Technique, Phrasing, and Performance
Dana Reitz

This is designed for those who are interested in discovering and developing a sense of personal movement phrasing, and want to find new ways of making phrases. Full attention is paid to detail, nuance, and finesse of any phrase material that is made. Students use phrasing as a way to explore compositional, technical and performance issues and consider how aspects of dance making, technique and performance directly affect and inform phrasing.

Students are expected to create and develop new phrase material of their own, teach this work to others, and rehearse outside of class. Phrases may be combined into larger dance scores that are performed in dance workshops or studio showings.

Prerequisites: Some previous experience in dance and permission of the instructor.
Credits: 2
Time: W 2:10 - 4pm

DAN4344.01 Movement Practice: Advanced Dance Technique

Lindsey Dietz Marchant

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.

Students are expected to attend Dance Workshop (Thursdays 6:30 - 8pm).

Prerequisites: Prior dance experience and permission of the instructor.

Credits: 1

Time: MTh 10:10 - 12 noon
(This course meets the first seven weeks of the term.)

DAN4795.01 Advanced Projects in Dance

Dana Reitz

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

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

Corequisites: Dance Workshop (Thursdays 6:30 - 8pm), and Dance or Drama Lab assignment.

Credits: 4

Time: MTh 2:10 - 4pm

DRAMA

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 and 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: MWTh 8:10 - 10am

DRA2117.01 Carnival*Daniel Michaelson; Bruce Williamson*

In this course we will study the roots and traditions of Carnival throughout the world, with specific examinations of the celebrations in Trinidad, Brazil, and New Orleans. Toward the end of the term, the culmination of the course will be a Carnival specific to Bennington, arrived at through mutual agreement, incorporating music, dance and costume design. Students will be encouraged to work in all three of these areas and come up with themes that will unify all the elements. We will learn the rhythms, instrumentation and dance steps common to both calypso and samba music. Guest artists will be invited to conduct specialized workshops and presentations.

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

DRA2151.01 American Theater Now*Jenny Rohn*

This non-performance based course will focus on a detailed, coast-to-coast examination of the state of the American Theater in 2009-2010. Who are the playwrights, directors, designers, actors and producers that are shaping the landscape? Who is making theater? How and why are they making it? We will explore the history of theater in America, specifically the regional theater movement of the 1950's, and then turn our focus to the not-for-profit resident theaters and the for-profit theaters currently in operation. We will have a variety of guest speakers and visit several theaters. Students will write weekly journal entries and a mid-term and final paper.

Prerequisites: None.
Corequisites: Dance or Drama Lab assignment.
Credits: 4
Time: F 8:20 - 12 noon

DRA2161.01 Criminal Intimacies: Cabaret in Berlin and Harlem
Jean Randich

In Europe and New York in the early 1900's, cabarets and nightclubs emerged as performance venues to test and defy restrictive societal norms, while at the same time keeping the well-heeled clientele happy. In this course we will explore this fusing of theater, dance, jazz, and political satire. We will examine the varieties of cabaret in Berlin and Harlem, focusing on the contrast between aggressive and subversive resistance. We will consider iconic figures and artists, i.e., Lola Lola of *The Blue Angel*, Sally Bowles of *Cabaret*, as well as Langston Hughes and Lena Horne. Students will create songs, monologues, skits, political satires, dances, and comic routines, culminating in a final cabaret-style presentation.

Prerequisites: None. Since students will be studying and then creating their own cabaret acts, an affinity for the short form skit, political satire, parody, song, dance, and performance is helpful.
Credits: 4
Time: W 8:20 - 12 noon

DRA2170.01 The Actor's Instrument
Dina Janis

The craft of acting will be the main focus of this class. Through physical and vocal warm-up exercises, sensory exploration, improvisation, scene work and extensive reading students will be asked to develop an awareness of their own unique instrument as actors and learn to trust their inner impulses where this is concerned. Extensive out of class preparation of specific exercises as well as rehearsal with scene partners will constitute the bulk of expected work. Students can expect this to amount to 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: WF 10:10 - 12 noon

DRA2229.01 Introductory Lighting
Michael Chybowski

Lighting design is a powerful tool that can be used to shape our perception of reality. When used in live performance, it shapes how we absorb information both analytically and emotionally. This introductory course will survey the basics of the discipline: the essential properties of light, the history of lighting design, basic electrical theory, and how to organize light to shape visual composition. Some reading will be assigned, as well as a series of individual and group projects in the light lab and in the theater. All of this will be organized around the main project, the development of a light plot for *The Grey Zone* by Tim Blake Nelson.

Prerequisites: None.
Corequisites: Lighting Lab.
Credits: 2
Time: T 2:10 - 4pm; additional classes, including the first weekend. Class will conclude prior to May 25.

DRA2236.01 Media Projection and Performance

Michael Chybowski

This workshop will be an experiment for all concerned. The goal of the workshop is to discover ways to use projections and light to form 3-dimensional space in ways that knit the properties and composition together in an environment that humans can inhabit. This course is open to anyone on campus, particularly those from the dance, theater, and visual arts programs. Some exposure to lighting design and familiarity with Photoshop would be helpful. Each student or group of students will be responsible for developing material to project via software such as Photoshop, and then developing the strategy for extending this 2D image into three dimensions. Workshop will meet every two weeks to view images and space, and to critique the results and plan further work. Class time will be relatively minimal compared to the out-of-class preparatory and design work.

Prerequisites: None.
Credits: 1
Time: W 8 - 10am, every other week

DRA2271.01 The Perception Shift - Playwriting One

Sherry Kramer

A play is a unique, self organizing process which generates new states of order spontaneously out of nothing. It uses this order to create a perception shift in the audience. We will read 10 plays together to investigate the way that plays generate meaning and the way they create a perception shift. There will be a series of short exercises, and students will write a 30-minute play as their final project.

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

DRA4101.01 Songspiel Mahagonny

Thomas Bogdan; Jean Randich

Created as an exercise in style for a new music festival in 1927, Songspiel Mahagonny offers singing actors and acting singers a chance to explore what is known as epic theater. Determined to revitalize singing, Bertolt Brecht and Kurt Weill injected rough modernity into traditional forms.

Songspiel Mahagonny is Brecht and Weill's first collaboration, a series of songs based on poems. Mahagonny is an alluring coastal paradise, where discordancies of jazz, poker, and the moon of Alabama whip up a world that is not what it seems.

Readings, research, rehearsals, techs, and performances constitute the student's commitment. There will be some weekend rehearsals.

Instrumentalists interested in participating in this project (as a 2-credit tutorial) are encouraged to contact Thomas Bogdan for more information.

Prerequisites: By audition only. Auditions will be held in the Carriage Barn on Saturday, December 5th. Callbacks will begin the same day. Sign up at the Drama Call Board next to D-208 in VAPA. Students should be prepared to sing a song and recite a poem from memory.
Credits: 4
Time: TWThF 7 - 10pm, and some weekends

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 10:10 - 12 noon

DRA4111.01 Adaptation II

Sherry Kramer

Adaptation: A writer is a reader moved to imitation.

Appropriation, repurpose, pastiche, hybrid, sampling, remix, in conversation, mash up. Everyone knows that when you steal, steal from the best. When we write we may borrow the structure of a sonata, the plot from a story, the tang and tone of a novel, and characters from our own lives. Is everything we write adaptation? We will read 8-10 works of literature, watch movie and musical adaptations, adapt a fairy tale, a poem, a news item, an inanimate object, a song, and a short story.

Prerequisites: Five page writing sample in any genre, hard copy, to instructor by Oct. 27.
Credits: 4
Time: W 2:10 - 6pm

DRA4127.01 An Actor's Technique - Nuts and Bolts

Jenny Rohn

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: *DRA 2170 The Actor's Instrument.*
Corequisites: Dance or Drama Lab assignment.
Credits: 4
Time: MTh 10:10 - 12 noon

DRA4173.01 **Scenes from Dramatic Literature: Tennessee Williams**
Dina Janis

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

Prerequisites: Permission of the instructor.
Corequisites: Dance or Drama Lab Assignment.
Credits: 4
Time: Th 2:10 - 6pm

DRA4210.01 **Costume Design Projects**
DRA4210.02 **Costume Design Projects**
DRA4210.03 **Costume Design Projects**
Daniel Michaelson

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

Prerequisites: *DRA 2210 Introduction to Costume Design: Fig Leaves in the Theatrical Garden* or permission of the instructor.
Corequisites: Costume lab assignment.
Credits: 4
Time: T 10:10 - 12 noon, T 6:30 - 8:20p (section 1)
Time: T 10:10 - 12 noon, TBA (section 2)
Time: T 6:30 - 8:20pm, TBA (section 3)

DRA4227.01 **Intermediate Lighting**
Michael Chybowski

Open to students who have completed at least one course in lighting design, this course may be taken more than once for credit. This course will provide support for design work on productions at the College, and will expand on the ideas introduced in the basic lighting course with paper projects that have more scope and analytical complexity, such as lighting for dance, lighting of Shakespeare, or lighting of small commercial theater productions. Exact paper projects will be assigned once the composition of the class is finalized. The class meets weekly for group discussions of the common projects and/or light lab work, and to discuss current production work. Individual meetings also supplement the group meetings. Students should expect that the hours required to complete the work will not be evenly distributed throughout the term, and that work on College productions will be much more intensive.

Prerequisites: At least one lighting design course.
Corequisites: Lighting Lab.
Credits: 2
Time: T 4:10 - 6pm; additional classes including the first weekend. Class will conclude prior to May 25

DRA4267.01 **Meisner Lab**
Jenny Rohn

"If you are really doing it, you don't have time to watch yourself doing it." Sanford Meisner was an actor and founding member of the Group Theater. He went on to become a Master Teacher of Acting who sought to give students an organized approach to the creation of truthful behavior within the imaginary circumstances of a play. This course is designed for students who have had previous Meisner training either at Bennington or elsewhere. We will review the basics of repetition and move forward into exploration of emotional preparation, text analysis and scene work.

Prerequisites: *DRA4268 Meisner Technique* or permission of the instructor.
Credits: 2
Time: T 8:20 - 12 noon

DRA4272.01 **Sensory Exploration Lab**
Dina Janis

This process-based class will explore in-depth and on our feet, a series of exercises designed to achieve greater sensory skill in acting technique. Actors will be required to prepare one such exercise each week and share this in class in an "actors gym" atmosphere traditional in this kind of training. There will be extensive class readings investigating the history and development of these kinds of techniques as well as the theater makers known for this development. Film and video will be regularly viewed for our analysis as well. Reading will include: *A Dream of Passion* by Lee Strasberg, *On Method Acting* by Dwight Easty, *An Actor Prepares* by Constantin Stanislavski. An attempt will be made to demystify this often misunderstood, basic acting technique.

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

DRA4322.01 **Solo Performance - Telling My Story**
Kirk Jackson

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

Prerequisites: Permission of the instructor upon receipt of a writing sample and brief description of project goal submitted no later than October 27. (VAPA faculty box or email to kjackson2@bennington.edu) Individual conferences will be scheduled between 10/27 and 11/4. A class list will be posted 5pm, Nov.5.
Credits: 4
Time: M 2:10 - 6pm

DRA4332.01 **Directing I: The Director's Vision**
Jean Randich

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

Prerequisites: Two prior terms of study in acting, dramatic literature, playwriting, or design and permission of the instructor.
Credits: 4
Time: T 2:10 - 6pm, F 2:10 - 4pm

DRA4373.01 Playwrights Festival 2010
DRA4373.02 Playwrights Festival 2010
Sherry Kramer

Playwrights Festival 2010 will be comprised of playwrights, directors, a festival manager, stage managers, costume designers, set designers, lighting designers, sound designers, and actors. Three plays written by Bennington students will be produced and performed during this class. The Festival will take place in Margot Tenney over a three to four day period April 8-11, the weekend before Long Weekend. Playwrights will continue working past the Festival Weekend as may others.

Play Submission Guidelines: Plays of any length and cast size, set in worlds both familiar and previously unimagined are welcome. Of course the reality is that no, we can't do a bunch of three-hour long, 37-character plays that require elaborate hydraulic lifts operated by a team of trained seals. So submit what you will, but be aware that ultimately we'll have to consider our production resources in all our choices, and we'll want to create a mix that contributes to an overall festival profile.

NOTE: More information can be found on the Festival Bulletin Board

Students will receive either two or four credits based on overall work load and project duration. The two/four credit option will be determined at registration.

Prerequisites: Playwrights: Submit plays, hard copy, to Sherry Kramer by October 27 (5pm)
 Festival Manager: Letter of interest and past experience to Sherry by October 27
 Directors: Letter of interest to Kirk Jackson by October 27
 Stage Managers: Submit name to Michael Giannitti by November 4

 All Designers, November 4 Deadline:
 Costume Designers: Submit your name to Danny Michaelson
 Set Designers: Submit your name to Sue Rees
 Lighting Designers: Submit your name to Michael Giannitti
 Sound Designers: Submit a paragraph, detailing your experience and interest in sound design to Sherry Kramer

Actors: Auditions will be held the first week of classes in February, during general auditions.

Credits: 4 (section 1)
Credits: 2 (section 2)
Time: MTWTh 6:30 - 10:10pm plus several weekends, including April 8-11
 (This course meets the first seven weeks of the term.)

DRA4796.01 Advanced Projects in Theater Design and Animation
Sue Rees

The course will be for sustained work on animation or set design. Students will be expected to create a complete animation, completed project or set design. The expectation is that students will become dexterous in a number of programs, creating sets and characters, and work with sound effects and sound scores. Work by animators will have a public showing.

Prerequisites: Prior work in puppets and animation or set design and permission of the instructor.
Credits: 4
Time: T 8 - 12 noon

FOREIGN LANGUAGES

CHINESE**CHI2114.01 Modern and Contemporary Chinese Poetry***Ginger Lin*

While the language of classical Chinese poetry is practically inaccessible to even today's native speakers of Chinese, modern Chinese poetry is largely written in the vernacular and serves as a rich source of authentic texts for this course, which integrates language learning with poetry study. Contemporary poetry discloses many aspects of change in China. Through reading and discussing modern Chinese poems as well as writing their own poems in Chinese, students will gain insights into the changing cultures of modern China and Taiwan, while building on their competencies in listening, speaking, reading and writing Mandarin Chinese. Conducted in Chinese. Introductory level.

Prerequisites: One term of Chinese or permission of the instructor.
Credits: 4
Time: MWTh 6:30 - 8:20pm

CHI4113.01 The Daoist Tales of Zhuang Zi*Ginger Lin*

If Confucianism is the Yang of Chinese culture, then Daoism is the Yin. Not only has Daoism had a profound influence on traditional Chinese art and thought, but this philosophy remains relevant to modern life in both the East and West. Students will be introduced to the main precepts of Daoism through modern Chinese interpretations of the *Tales of Zhuang Zi*, targeted at the students' language level. Students will explore Daoist concepts while building on their competencies in listening, speaking, reading and writing Mandarin Chinese. Conducted in Chinese. Intermediate-low level.

Prerequisites: Three terms of Chinese or permission of the instructor.
Credits: 4
Time: MWTh 4:30 - 6pm

CHI4701.01 Decade of Change: The Chinese Cultural Revolution*Yinglei Zhang*

On May 16, 1966, Mao Zedong, the Chairman of the Communist Party in China, launched the Cultural Revolution initiating a decade of widespread social and political upheaval. As Chairman Mao sought to eliminate capitalism with all of its accompanying evils, he changed the structure of Chinese society as well as the rhythm of everyday life for all of its citizens. The impact on the country was profound. By analyzing selected stories, movies, and dramas, students will understand the main events and initiatives of the Cultural Revolution and their impact on everyday people. Conducted in Chinese. Advanced-level course.

Prerequisites: Six terms of Chinese or permission of the instructor.
Credits: 4
Time: T 2:10 - 4pm, Th 8:10 - 10am

FOREIGN LANGUAGE EDUCATION**FLE2521.01 Second Language and Culture Acquisition***Peter Jones*

How can we understand the challenges of becoming speakers of other languages and participants in new cultures? We are language and culture learners, whether we seek out the opportunities explicitly or simply notice our engagement in new ways of being, doing, and thinking. Opportunities for understanding and change come into focus, however, when learning and communicating in other languages. We will investigate the challenges of participation in such contexts and the processes of adjustment, and resistance to them. We orient to these questions through models of second language acquisition, socialization, and communication, with emphasis on sociolinguistic, sociocultural, and anthropological perspectives. Course participants will tutor second language learners. The course is particularly recommended for those preparing for a semester abroad, and can also serve as an opportunity to reflect and theorize one's experiences upon return.

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

FRENCH**FRE2102.01 Introduction to French & the Francophone World II***Jean-Frederic Hennuy*

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

Prerequisites: At least one term of French at Bennington or permission of the instructor.
Credits: 4
Time: TThF 8 - 10am

FRE4115.01 Women and Diversity*Jean-Frederic Hennuy*

In this course we will analyze Francophone literatures and cultures from the woman's point of view. Through the reading of short stories written by women, or those having women as main characters, we will study the cultural diversity of the Francophone world. Specific aspects such as identity, politics, history will be covered for students to grasp the complex situation of women in the colonial and postcolonial francophone world. This course will prepare students for more advanced French courses. It will not only foster students written, oral and reading proficiency but also will provide them with a foundation in literary criticism and analysis. Conducted in French. Intermediate-low level.

Prerequisites: Three terms of French or permission of the instructor.
Credits: 4
Time: W 8:20 - 12 noon, F 10:10 - 12 noon

FRE4253.01 Rebellion and Justice in the Works of Albert Camus

Nicole Desrosiers

In *Lettres á un Ami allemand* (1944), Camus wrote: "There are means that cannot be excused. And I should like to be able to love my country and still love justice. I don't want just any greatness for it, particularly a greatness born of blood and falsehood. I want to keep it alive by keeping justice alive." The objective of this course is to discover Camus' idea of justice and how he communicated it. Along with that sense of justice, at once personal, social and philosophical, we will examine his sense of injustice and his rebellion against it. What is the significance of the word revolt for Camus? How is it integrated with his sense of justice? We will read and analyze the essay *Lettres á un Ami allemande*, the short story *L'Hôte*, and the novels *L'Etranger* and *La Peste*. As we read these seminal works, students will be asked to sharpen their speaking and writing skills and to review complex grammatical structures. Students are expected to participate actively in class, make oral presentations, write two papers, and take a final examination. Conducted in French. Intermediate-high level.

Prerequisites: Five terms of French or permission of instructor.
Credits: 4
Time: MTh 2:10 - 4pm

FRE4701.01 Senegalese Writers and Their Search for Identity

Nicole Desrosiers

In 1962 Senegal gained independence from France after years of colonial rule. Searching for one's identity after years of colonialism is a test of one's strength, character and courage. In this course we will read and analyze the novels of Senegalese writers, following them as they confront many challenges while searching for their own identity. We will examine the history of Senegal and its cultural, historical and geographical presence in Africa, defining the concepts of 'Francophonie' and 'Negritude' as they emerge from this background. Students will read seminal works by Mariama Ba, Ousmane Sembene, Aminata Sow Fall, Cheikh Hamidou Kane, Birago Diop, Hamadou Kourouma, Fatou Diome and Ken Bugul as reflections of the conflicts between French influence and African culture, between tradition and modernity, between the family and self, and between men and women. In our effort to understand these writers, we will additionally view and discuss films such as *Xala*, *La Noire de*, *Faat Kin* and/or *Guelwaar*. Students are expected to conduct independent research, make regular in-class presentations, and read a variety of critical texts. Their work for the seminar will culminate in the drafting and revision of a 15-page paper on a topic related to the course. Conducted in French. Advanced level.

Prerequisites: Seven terms of French or permission of instructor.
Credits: 4
Time: T 2:10 - 6pm

ITALIAN

ITA2108.01 Unlocking Italian Culture II

Barbara Alfano

Entering the worlds of Italy is an integral part of learning the language. We will continue to explore Italian culture through role-play, music, film, videos, the Internet along with different authentic materials, while advancing in the study of the language. Students will continue to develop their ability to carry out everyday and more complex tasks in Italian. By the end of the term, they will engage in discourse that moves beyond the sentence level and steps into the linguistic production of abstract thought, with an emphasis on oral communication and performance. Conducted in Italian. Introductory level.

Prerequisites: One term of Italian or permission of the instructor.
Credits: 4
Time: TWF 8:10 - 10am

ITA4116.01 Travelling in Italian Film

Barbara Alfano

In Italian culture, as it happens for every culture, the idea of travel is deeply connected to the country's social and historical contexts, and to the questioning of personal identity. In this respect, travel becomes a mirror for the traveler. In the case of Italian narratives, is the mirror sending back surprising images, disclosing secrets, or repeating stereotypes? Focusing on cultural and personal identity, this course will explore contemporary Italian travel narratives in film. We will look at very different travels whose points of departure are often rooted in the intricacies of Italian regional and local specificities (films as different as *Caro Diario*, *Pane e Tulipani*, *Il ladro di bambini*, and *Nirvana*). The films range from the eighties to the new millennium. Through class discussion in the form of debates, students will further improve their ability to express abstract thought in Italian. Writing skills will be developed through weekly analytical short assignments that will mark the transition from simple paragraph-level discourse to the production of more complex/complete texts. A final project will cap the work done during the term. Conducted in Italian. Intermediate-low level.

Prerequisites: Three terms of Italian or permission of the instructor.
Credits: 4
Time: TWF 10:10 - 12 noon

ITA4202.01 If On a Winter's Night a Traveler

Barbara Alfano

In one novel, *Se una notte d'inverno un viaggiatore*, Italo Calvino compiled ten stories with the title of each one contributing to the beginning of an eleventh tale. This is a novel whose writer is embedded in the narrative, whose protagonist is the novel itself, and where you, as the reader, are a character in the story. As page one says, "You are about to read Italo Calvino's *If On a Winter's Night a Traveler*," the novel that changed contemporary Italian narrative, and you are about to discover Calvino's lessons on storytelling and literature, his poetics, and his artistic legacy. You will write with him stories in Italian, while learning about the I, the YOU, their stories and their plotting. At the end of the term, the eleventh story will be yours to write. This is a literature course in which students will learn how to disclose and understand narrative structures and will engage in writing projects that will culminate in the production of a final short story in Italian. Conducted in Italian. Intermediate-high level.

Prerequisites: Five terms of Italian or permission of the instructor.
Credits: 4
Time: Th 4:10 - 6pm, Th 6:30 - 8:20pm

ITA4702.01 For the Love of Politics and the Politics of Love

Barbara Alfano

This course emerges at the crossroad where passion imbues an individual's commitment to society and politics, his/her romantic life, and his/her sense of religion, a mixture that has informed to different degrees much of the Italian literary tradition. Through narrative, poetry, and film the course explores the love of politics and the politics of love as they unfold and change in the history of the Italian nation from its very beginnings to nowadays. Students will carry out original research projects that will lead to the writing of a final essay in Italian. Conducted in Italian. Advanced level.

Prerequisites: Seven terms of Italian or permission of the instructor.
Credits: 4
Time: TBA

JAPANESE

JPN2106.01 **Communicating in Japanese II**
Kae Moat

There are many rituals and conventions that govern communication in Japanese society from how deeply one bows in a greeting to using the correct form of address. Students will learn more about these rituals and conventions as they develop their linguistic skills. This course focuses on the active development of listening and reading comprehension, cultural knowledge, and speaking and writing skills through interactive activities. By the end of the course, students will be able to participate in different types of conversations ranging from the informal to the more formal. Students will also continue to develop their knowledge in Kanji and the Japanese writing systems. Introductory level. Conducted in Japanese.

Prerequisites: One term of Japanese or permission of the instructor.
Credits: 4
Time: TThF 8:10 - 10am

JPN4101.01 **Communicating in Japanese IV**
Kae Moat

Navigating Japan and Japanese culture requires an understanding of the physical and social landscape. Through the exploration of the country's geography, transportation system, and professional settings, students will build on their previous knowledge to deepen their understanding of this small island country. Students will simultaneously refine and develop further their ability to express themselves, both orally and in writing, through the reading of a variety of short texts. Intermediate-low level. Conducted in Japanese.

Prerequisites: Three terms of Japanese or permission of the instructor.
Credits: 4
Time: TThF 10:10 - 12 noon

JPN4206.01 **Social Issues in Japan**
Emiko Konomi

This course aims to instill proficiency in Japanese by developing the written and oral communication skills necessary for successful presentation of a research project on Japanese social issues. We will use selected materials appropriate for the proficiency level of individual students while reviewing materials covered in previous courses. Students will read and discuss current social issues in Japan such as youth culture, the status of women, education, work ethics, and diversity. Students will submit an individual project on a topic of their choice and learn to make a Power-Point presentation of that project in Japanese. Intermediate-high level. Conducted in Japanese.

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

SPANISH**SPA2108.01 The Art of Spanish II: Language Through Film***Jonathan Pitcher*

Students with burgeoning linguistic skills will learn the language through an immersion in Latin American and Spanish film in the second half of this full-year introduction to the Spanish-speaking world. While there will be some discussion of more common tactics such as stylistic nuances, script-writing, acting, dubbing, and directors biographies, it is expected that we will continue to develop sufficient linguistic ability to focus on cinematographic and social movements, thus treating the films as ideologemes, representations of political import. The paraphernalia 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. Conducted in Spanish. Introductory level.

Prerequisites: One term of Spanish (at Bennington) or permission of the instructor.
Credits: 4
Time: MwTh 4:10 - 6pm

SPA4111.01 Gender and Sexual Identity in Spain*Sarah Harris*

Through an exploration of works including short stories, newspaper articles, essays, poetry, popular music, television, and film, this course will study questions of gender and sexual identity in Spain. As the past century has seen Spanish society navigate political and cultural extremes, providing rich examples for consideration, our focus will be on the contemporary era. Nonetheless, since compelling questions of gender and sexuality are present worldwide and across all centuries, we will not wholly limit our study by geographical or temporal restraints. In our discussion, we will examine the 20th century persecution and censorship of women activists, feminists, and proclaimed and closeted homosexuals, and then trace the path by which Spain came to be a nation of dangerously low birth rates, much public awareness of domestic violence, and the groundbreaking 2005 legalization of gay marriage. Conducted in Spanish. Low-intermediate level.

Prerequisites: A minimum of three terms of Spanish or permission of the instructor.
Credits: 4
Time: MTh 10:10 - 12 noon, and an additional time to be scheduled

SPA4207.01 Inner Travel*Jonathan Pitcher*

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

Prerequisites: Permission of the instructor.
Credits: 4
Time: MTh 6:30 - 8:20pm

SPA4712.01 **Haunted Spain: Trauma, Memory, and Literature**
Sarah Harris

Spain is still coming to terms with its recent violent and dictatorial past, a past that has caused psychological wounds in its people and emerged in symptomatic works of narrative fiction. Haunted Spain will be a case study of the literature of trauma, giving students overviews of both post-Civil War Spanish fiction and theories of trauma literature at large. We will read representative fiction by Juan Goytisolo, Juan Marse, Carmen Martin Gaité, and Isaac Rosa Camacho, alongside compelling and recent literary commentary. In order to develop an appropriate theoretical background, students will also explore major contributions by theorists such as Freud, Herman, Caruth, Farrell, and Whitehead, whose writings offer constructs that resonate deeply with the primary literary texts we'll read. Conducted in Spanish. Advanced Level.

Prerequisites: Seven terms of Spanish or permission of the instructor.
Credits: 4
Time: W 2:10 - 6pm

LITERATURE

LIT2101.01 English as a Second Language*Wayne Hoffmann-Ogier*

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

Prerequisites: Permission of the instructor.
Credits: 2
Time: TBA

LIT2102.01 Writing Essays about Literature*Wayne Hoffmann-Ogier*

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

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

LIT2104.01 Style and Tone in Nonfiction Writing*Wayne Hoffmann-Ogier*

This introductory course focuses on the weekly writing of extended academic 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

LIT2119.01 Reading Image/Viewing Language: Story in Text and on Film

Tara Ison

A great story is a great story – but the writer and the filmmaker use very different tools to tell one. So how do the differences between a literary expression and a visual medium affect our experience of “story”? How does our engagement with language differ from our impression of image – and what are the limitations and advantages of each?

In this course we’ll study several classic and contemporary novels and their film adaptations to explore how the two forms of storytelling address such issues as point of view and voice, plot, atmosphere, character and authorial/directorial intrusion and guidance. We’ll also discuss how writers and filmmakers use their artistry to depict and illuminate a variety of sociological and cultural issues.

Prerequisites: None.
Corequisites: Weekly film screenings, M 7 - 10pm.
Credits: 4
Time: MW 4:10 - 6pm

LIT2120.01 The Literature of Money

Akhil Sharma

Money, along with sex, fills us with shame and doubt, longing and regret. What does money stand for in literature? To what extent does money symbolize safety or its opposite, the dangerous “other”? We will read some of the great writers of the 19th and 20th century. The likely readings will include works such as *Seize the Day* by Saul Bellow, *Jude the Obscure* by Thomas Hardy, *Down and Out in Paris and London* by George Orwell, and *Treasure Island* by Robert Louis Stevenson. Discussions will focus on thematic issues such as how greed works both as character and device. Because of the belief that understanding how a scene or sentence works helps us understand how the writer manages what he is putting at risk, discussions will also focus on questions of style. Questions will get as granular as: in visual descriptions, do long sentences tend to work better when describing static objects (where the image is more stable) or when describing physical activity (when the energy of the long sentence matches the experience of motion)? If the latter, do the sentences necessarily have to start with a preposition which acts like an axis for the motion?

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

LIT2121.01 The Immigrant Novel

Akhil Sharma

One of the great good fortunes of the novel in the 20th century is the enormous number of writers from immigrant backgrounds. Some of these writers have acted as a valuable alternative to novels of interiority (the direction that the influence of writers such as Henry James and James Joyce appeared to be leading towards) and some of these writers have also challenged our expectations of what a sentence should look like. We will be reading some of the great examples of the immigrant novel. Likely readings include: *My Antonia* by Willa Cather, *Pnin* by Vladimir Nabakov, *A House for Mr. Biswas* by V.S. Naipaul, *The Sun Also Rises* by Ernest Hemingway. Discussions will focus on thematic issues such as how the desire to integrate can feel like a betrayal or what are typical problems of misperception. Discussions will also include a focus on stylistic concerns. How does writing about a non-English language culture in English cause the writer to make the story feel more told than written and what impact does this have on transitions between paragraphs?

Prerequisites: None.
Credits: 4
Time: MW 4:10 - 6pm

LIT2122.01 The Problem of Sylvia Plath

Mark Wunderlich

How do we read a poet whose biography has overwhelmed the reputation of the work? In this course we will examine the nature of literary fame and read Plath's poems and fiction with a fresh and critical attention. We will study *Ariel* - Plath's posthumously published masterpiece in the edition assembled by her husband Ted Hughes, and compare it to the recently restored, facsimile edition assembled prior to her death by Plath herself. We will also read Plath's journals, letters, stories and novel. Additionally, we will read criticism, poems by Ted Hughes and parts of the one "official" biography of Plath - *Bitter Fame*, by Anne Stevenson.

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

LIT2129.01 The Long Story, The Novella

Marguerite Feitlowitz

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

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

LIT2159.01 American Humor 1940-1965

Christopher Miller

A survey of American humor in the middle of the 20th century, as it manifested itself in fiction, poetry, essays, comic strips, animated cartoons, short films, and other media. Featured humorists will include Al Capp, Walt Kelly, S. J. Perelman, Chuck Jones, The Three Stooges, and others.

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

LIT2195.01 Late Twentieth Century British Fiction

Annabel Davis-Goff

1960 to 2000. We will read English and Irish novels which reflect the literature and culture of the final forty years of the Twentieth Century. Reading will include Anita Brookner, John Banville, Penelope Fitzgerald, Kazuo Ishiguro. Students will write two essays.

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

LIT2215.01 Shakespeare: Comedies and Romances

Mark Wunderlich

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

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

LIT2231.01 Readings in Twain

Rebecca Godwin

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

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

LIT2235.01 Swift and Pope

Christopher Miller

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

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

LIT2246.01 Creative Nonfiction*Christopher Miller*

The focus of this reading/writing class will be essays whose originality of form and content make them truly worthy of the creative nonfiction label (unlike most of the travelogues and memoirs sold under that label). Students will write three essays of 8-15 pages each and numerous brief exercises.

Prerequisites: None.
Credits: 4
Time: T 6:30 - 10:10pm

LIT2308.01 Dangerous Liaisons: 17th Century French Writers*Marguerite Feitlowitz*

From its inception (Madame de Lafayette's *The Princesse de Cleves*) the French novel has focused on desire, power, and intrigue. A major theme is that of erotic love in its myriad expressions and disguises. In the works we'll study, virtually every liaison is potentially dangerous. Even as writers explored politics at Court, navigated the social and cultural minefields of the Salon, they were obsessed with the intricate workings of the human mind. "I think therefore I am," wrote Descartes, and this notion pervades French writing. How do we think? How should we think? What is genius? What is the relation between thought and language? Is language tantamount to action? French novels, plays, and memoirs are at once philosophical and full of incident; visual and volatile; path-breaking and yet preoccupied with linguistic purity. Expect to read, in translation, works by Madame de Lafayette, La Rochefoucauld, Racine, Diderot, Madame de Sevigne, the Duc de Saint Simon, and dipping a toe into the 18th century, Choderlos de Laclos (*Les liaisons dangereuses*).

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

LIT2368.01 Postmodern Poetry*Camille Guthrie*

In 1819, Percy Bysshe Shelley wrote that "Poets are the unacknowledged legislators of the world." Almost 150 years later, George Oppen wrote that poets are the "legislators of the unacknowledged world." This course will explore what happened during the second half of the twentieth century to account for the radical shift in the perception of the role of the poet – and poetry – in society. After 1950, poetry written in English is mainly definable by its plurality, but all poets contend with the interstices between the political and personal, the definable and the inarticulable. In this course, a continuation of Modernist Poetry, we will read selections from Bishop, Olson, Hayden, Rukeyser, Jarrell, Thomas, Brooks, Duncan, Creeley, Ginsberg, O'Hara, Ashbery, Rich, Cha, Walcott, Brathwaite, Howe, Hejinian, Carson, Graham, and Silko. Each week we will read essays by these poets or criticism about their work. We will also discuss the movements of the time: The Black Mountain and New York Schools, The Beats, Confessional and Postconfessional poetry, the Black Arts Movement, Postcolonial poetry, and L=A=N=G=U=A=G=E poetry. In addition to writing essays and taking exams, students will introduce the class to a modern poet of their choosing. Although much of our work will be analytical, there will be opportunities for creative responses to our readings.

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

LIT2371.01 **The Perception Shift - Playwriting One**
Sherry Kramer

A play is a unique, self organizing process which generates new states of order spontaneously out of nothing. It uses this order to create a perception shift in the audience. We will read 10 plays together to investigate the way that plays generate meaning and the way they create a perception shift. There will be a series of short exercises, and students will write a 30-minute play as their final project.

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

LIT4111.01 **Adaptation II**
Sherry Kramer

Adaptation: A writer is a reader moved to imitation.

Appropriation, repurpose, pastiche, hybrid, sampling, remix, in conversation, mash up. Everyone knows that when you steal, steal from the best. When we write we may borrow the structure of a sonata, the plot from a story, the tang and tone of a novel, and characters from our own lives. Is everything we write adaptation? We will read 8-10 works of literature, watch movie and musical adaptations, adapt a fairy tale, a poem, a news item, an inanimate object, a song, and a short story.

Prerequisites: Five page writing sample in any genre, hard copy, to instructor by Oct. 27.
Credits: 4
Time: W 2:10 - 6pm

LIT4211.01 **Reading and Writing Short Stories**
Rebecca Godwin

We'll read a lot of stories in this class - mostly contemporary, although we may throw in a few glorious others - and look for what makes them, well, stories. That's part one. Part two is writing: first bits and pieces, scenes and dialogue and narrative explorations, and then a couple of polished stories to discuss in workshop and revise. Intensive involvement in reading, writing, and talking is an absolute requirement.

Prerequisites: Permission of instructor. Email creative writing sample of 3 to 5 pages to rgodwin@bennington.edu no later than October 31. Class list will be posted by November 3 on the Literature bulletin board on the 2nd floor of the Barn.
Credits: 4
Time: W 8:20 - 12 noon

LIT4310.01 **Storytelling and Film**
Tara Ison

Our love of stories - our need to tell them, our desire to hear them – reflects our human craving for identification, communication, and escape. Homer’s epic poems, Shakespeare’s plays, Eliot’s novels and O’Connor’s short stories are forms of literary storytelling that engage the reader primarily through language.

But cinema, often considered the great art form of the 20th century, is above all a visual medium, and has developed its own set of tools by which to tell a story: cinematography, film editing, art direction and production design, sound. The goal remains the same, however – illumination, entertainment – and a film still begins with a writer putting words on a page.

In this course we’ll explore cinematic storytelling from the beginning of the writing process of conceiving and developing the story idea, to the expression of the story in screenplay form. We’ll explore how the “inside out” study of such fundamentals as 3-act story structure; the function of dialogue; scene development and the use of incident; the importance of capturing atmosphere and environment with precision and concision; and the visual depiction of character interiority, can enhance our understanding of film, literature, and any form of creative writing. In addition to viewing films and reading scripts, students will produce their own critical and creative work.

Prerequisites: Please submit a writing sample consisting of 5-10 pages of dramatic writing, or 5-10 Pages of fiction to Tara Ison at info@taraison.com. Please submit your sample by November 9. Students will be notified by November 11.

Corequisites: Weekly film screenings, M 7 - 10pm.

Credits: 4

Time: T 2:10 - 6pm

LIT4313.01 **Reading and Writing Poetry**
Mark Wunderlich

Students will read a range of poetry and will write imitations, exercises, and free poems during the term. A packet of essential poems from English, American, and world literatures will be provided; we will also read several new books of contemporary poetry. Students will write critical papers, and a final portfolio of revised poems will be required at the conclusion of the term.

Prerequisites: Please submit a writing sample of 3-5 pages of poetry to Charlene James in Barn 247 by October 30. A class list will be posted on November 3 on the Literature bulletin board on the second floor of the Barn.

Credits: 4

Time: Th 2:10 - 6pm

LIT4319.01 The Art of Literary Translation

Marguerite Feitlowitz

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

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

Prerequisites: Interview with Instructor: Language proficiency at the Advanced Intermediate Level; excellent writing skills in English. Class list will be posted on my office door by November 3. Please contact Marguerite Feitlowitz at MFeitlowitz@bennington.edu by October 28 to arrange an interview.

Credits: 4

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

LIT4360.01 Practicum: National Undergrad Literary Anthology

Rebecca Godwin

For this two-credit, hands-on course, our work will center on publishing three online issues of the anthology, *plain china: Best Undergraduate Writing 2009*, featuring selected work from undergraduate publications nationwide. We're looking for students excited about publishing, reading and writing, art direction, and/or computer technology.

Prerequisites: Email Rebecca Godwin by November 9 at rgodwin@bennington.edu with a brief statement detailing interest and background for the course. Preference given to those who worked in the fall 2009 practicum.

Credits: 2

Time: M 6:30 - 8:30pm

LIT4585C.01 Honors Seminar: "Aspects of the Novel"

Annabel Davis-Goff

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

Students will write two papers.

Prerequisites: Email Annabel Davis-Goff by October 30 at ADavis-Goff@bennington.edu with a statement of interest in the course. A class roster will be posted by November 3 on the Literature bulletin board on the second floor of the Barn.

Credits: 4

Time: W 2:10 - 6pm

MUSIC

MUSIC FUNDAMENTALS**MFN2110.01 Groundwork: What You Need to Know to Make Music***Thomas Bogdan*

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: Musical Notation Lab, Wednesday, 4:10 - 6pm
Credits: 4
Time: F 8:20 - 12 noon

MFN2129.01 Aural Skills**MFN2129.02 Aural Skills****MFN2129.03 Aural Skills***John Eagle*

Rhythmic exercises, sight singing, and dictation are used to enhance listening and performance. Classes will be divided into sections - from beginning to advanced - according to the level of the student. The beginning level will emphasize notation and learning to read music. This course is highly recommended to all involved in music and to anyone wishing to improve their ears.

Prerequisites: Placement test required to determine section. Contact Suzanne Jones x4510 for details.
Credits: 2
Time: F 2:10 - 4pm (section 1- beginning)
Time: Th 4:10 - 6pm (section 2 - intermediate)
Time: TBA (section 3 - advanced)

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.

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

MUS2235.01 Media Projection and Performance

Michael Chybowski

This workshop will be an experiment for all concerned. The goal of the workshop is to discover ways to use projections and light to form 3-dimensional space in ways that knit the properties and composition together in an environment that humans can inhabit. This course is open to anyone on campus, particularly those from the dance, theater, and visual arts programs. Some exposure to lighting design and familiarity with Photoshop would be helpful. Each student or group of students will be responsible for developing material to project via software such as Photoshop, and then developing the strategy for extending this 2D image into three dimensions. Workshop will meet every two weeks to view images and space, and to critique the results and plan further work. Class time will be relatively minimal compared to the out-of-class preparatory and design work.

Prerequisites: None.
Credits: 1
Time: W 8 - 10am, every other week

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, and present their creative work on a regular basis in class sessions. The afternoon lab session will cover digital audio recording, signal processing, and compositional practice in the electronic music studio.

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

MCO2119.01 Beginning Composing for Bands

Kitty Brazelton

One person writes a musical idea down. Another person reads the idea and plays it out loud. Upon hearing, the first imagines further ideas which complement and enhance and sketches those out on a chart. A "band" of musicians realizes the chart. How does it sound? Well...different. This class is for those who have never composed as well as for those who have already begun writing music. "Bands" may be chamber groups, traditional rock bands or completely new combinations. The class will learn about intervals, modes, key signatures and the fundamentals of tonal harmony, transcribe rhythmic "grooves" and analyze beloved musical models to emulate. Students must be able to sing or play an instrument, and read music in at least one clef.

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

MCO4102.01 Creating Music for Dance

Nicholas Brooke

In this course, we will collaborate with Susan Sgorbati's *DAN4320 Intermediate Dance Intensive*, creating new hybrid works of music and dance. We will talk about the art of collaboration, working both together with the dancers, and separately in workshop as musicians. We will explore improvisational and compositional structures that engender deep listening and looking. Students will be expected to create at least two different pieces in conversation with dancers. Students must be willing to collaborate and adapt their work to the embodied, unpredictable environment of multidisciplinary work.

Prerequisites: A previous composition course or permission of the instructor.
Credits: 2
Time: T 10:10 - 12 noon

MCO4501.01 Composition Project: Acoustic/Electronic

Allen Shawn; Randall Neal

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

Prerequisites: Previous composition courses and permission of the instructor.
Credits: 4
Time: MTh 4:10 - 6pm

MUSIC HISTORY

MHI2000.01 Music History Lecture Series

Thomas Bogdan; Kitty Brazelton; Nicholas Brooke; Allen Shawn; Bruce Williamson

The class will meet weekly in the fireplace room of the Deane Carriage Barn for twelve lectures on varied musical-historical topics, given primarily by music faculty members on a rotating basis. The lectures will be arranged chronologically according to the historical period under discussion. Lecture topics will include, among others: discussions of Medieval and Renaissance Music (Kitty Brazelton); gagaku, gamelan, and Hindustani classical music (Nick Brooke); Monteverdi and his Vespers of 1610 (Tom Bogdan); J.S. Bach (Nick Brooke); Mozart the modernist (Allen Shawn); the Romantic era (Nick Brooke); Arnold Schoenberg and new 20th century paths (Allen Shawn); the explosion of jazz styles in the 1960s: modal; funky; and free (Bruce Williamson).

Students will be expected to keep a substantial journal on the lectures; do listening, reading and written work assigned by faculty; and read the book *Listen* by Joseph Kerman and Gary Tomlinson as an accompanying text for the course. Allen Shawn will coordinate the series and be present at all sessions.

Prerequisites: None.
Credits: 2
Time: T 8:10 - 10pm

MHI2101.01 **Stravinsky**
Allen Shawn

In this course we will explore the musical, intellectual and artistic world of Igor Stravinsky (1882-1971), one of the most exciting artists of the 20th century, and a composer whose range of interests and influences connected him to five hundred years of music and to many of the dominant artistic figures of his own time. We will watch videos of his principal operas and some of the ballets created to his music, as well as documentaries about his life. We will read about him in his own words and in the words of biographers, chroniclers and detractors. We will trace the influences on his early music and we will see how he continued to absorb influences throughout his life, collaborating with composers as diverse as Machaut, Gesualdo, Pergolesi, Bach, Mozart, Tchaikovsky, Verdi, Debussy, Satie, Schoenberg and Webern. We will also trace his influence in current music.

Homework will be extensive and will include readings, listening assignments, brief in-class presentations, journals, and papers. A background in music theory and history are not required, provided that a student is ready to explore the subject in depth.

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

MHI2251.01 **Song for Ireland and Celtic Connections**
John Kirk

Celtic music from Ireland, Scotland, Bretagne, Galacia, and Cape Breton will be experienced, studied, and performed using instruments and voices. We'll find and cross the musical bridges between regions - from the ballads of Ireland, Scotland and Wales to the Alalas of Spain and dance tunes of Brittany. An end-of-term presentation will be prepared drawing on inspiration from traditional forms. Students must bring a guitar, banjo, mandolin, or fiddle (or other social instrument) to class for purposes of furthering personal music making through traditional forms. We will practice and perform as a group, improving our reading and aural skills.

Prerequisites: Must have your own instrument; no previous experience on your selected instrument necessary.
Credits: 2
Time: T 10:10 - 12 noon

MHI4237.01 **Breath Time & The Age of Authority (600 - 1600)**
Kitty Brazelton

Christian plainchant, anonymous or a gift from God? Harmony, polyphony as consequences of the question. Hidden mystical mathematics of early vocal music vs. the luscious humanism of the Renaissance. Melodies as pieces of god. The slow evolution of free bass from the medieval cantus firmus and the ambitious power of the result. The consistent role of improvisation as catalyst. Scandal and social condemnation of musical intervention. We will discuss these marvels and more as we study European music from the Dark Ages - was it really dark? - to the edges of the Enlightenment.

Prerequisites: Permission of the instructor.
Corequisites: Harmony/Score-reading lab, TBA.
Credits: 4
Time: W 8:20 - 12 noon

MUSIC INSTRUMENTAL STUDY

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. Depending on scheduling, these will be individual or group lessons.

Prerequisites: Student must have his/her own instrument (5-string banjo).
Corequisites: Must participate in Music Workshop (Tuesday, 6:30 - 8pm).
Credits: 2
Time: T 2 - 3pm

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. Depending on scheduling, these will be individual or group lessons.

Prerequisites: Must have your own instrument.
Corequisites: Must participate in Music Workshop (Tuesday, 6:30 - 8pm).
Credits: 2
Time: T 1 - 2pm

MIN2232.01 Piano Lab I *Kanako Seki*

MIN2232.02 Piano Lab I *Kanako Seki*

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

Prerequisites: None.
Corequisites: *MFN2129 Aural Skills* or a Music Groundwork class.
Credits: 2
Time: M 10:10 - 12 noon (section 1)
Time: M 4:10 - 6pm (section 2)

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.
Credits: 1
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

MIN4217.01 **Bass and Electric Bass**
Michael Bisio

Beginning to advanced lessons in bass technique and appropriate theory.

Prerequisites: Audition. Contact Suzanne Jones, x 4510, for details.
Corequisites: Must participate in Music Workshop (Tuesday, 6:30 - 8pm).
Credits: 2
Time: TBA

MIN4218.01 **Brass Instruments**
Thomas Bergeron

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, including some practice of yoga. At least one public performance is strongly encouraged 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, Friday, November 13, 12:30 - 1:30pm, Jennings 335A.
Corequisites: Must participate in Music Workshop (Tuesday, 6:30 - 8pm).
Credits: 2
Time: TBA

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

MIN4236.01 **Piano Lab II** *Kanako Seki*
MIN4236.02 **Piano Lab II** *Sima Wolf*

Basic keyboard skills for those with some prior piano experience.

Prerequisites: *MIN2232 Piano Lab I* or equivalent.
Credits: 2
Time: M 2:10 - 4pm (section 1)
Time: T 4:10 - 6pm (section 2)

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, Friday, November 13, 12:30 - 1:30pm, Jennings 335A.
Corequisites: Must participate in Music Workshop (Tuesday, 6:30 - 8pm).
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. Depending on scheduling, these will be individual or group lessons.

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: T 3 - 4pm

MIN4333.01 **Piano**
George Lopez; Yoshiko Sato; Kanako Seki; 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

MIN4345.01 **Violin/Viola**
Kaori Washiyama

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

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

MIN4354.01 **Beginning Cello II**
Nathaniel Parke

The basics of cello, part two. 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: *MIN2354 Beginning Cello*
Credits: 1
Time: TBA

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

MUSIC PERFORMANCE**MPF2102.01 Carnival**
Daniel Michaelson; Bruce Williamson

In this course we will study the roots and traditions of Carnival throughout the world, with specific examinations of the celebrations in Trinidad, Brazil, and New Orleans. Toward the end of the term, the culmination of the course will be a Carnival specific to Bennington, arrived at through mutual agreement, incorporating music, dance and costume design. Students will be encouraged to work in all three of these areas and come up with themes that will unify all the elements. We will learn the rhythms, instrumentation and dance steps common to both calypso and samba music. Guest artists will be invited to conduct specialized workshops and presentations.

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

MPF2161.01 Criminal Intimacies: Cabaret in Berlin and Harlem
Jean Randich

In Europe and New York in the early 1900's, cabarets and nightclubs emerged as performance venues to test and defy restrictive societal norms, while at the same time keeping the well-heeled clientele happy. In this course we will explore this fusing of theater, dance, jazz, and political satire. We will examine the varieties of cabaret in Berlin and Harlem, focusing on the contrast between aggressive and subversive resistance. We will consider iconic figures and artists, i.e., Lola Lola of The Blue Angel, Sally Bowles of Cabaret, as well as Langston Hughes and Lena Horne. Students will create songs, monologues, skits, political satires, dances, and comic routines, culminating in a final cabaret-style presentation.

Prerequisites: None. Since students will be studying and then creating their own cabaret acts, an affinity for the short form skit, political satire, parody, song, dance, and performance is helpful.
Credits: 4
Time: W 8:20 - 12 noon

MPF4100.01 Sage City Symphony
Music Faculty

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

Prerequisites: Audition. Contact Suzanne Jones, x4510, for details.
Credits: 1
Time: Su 5:45 - 8:30pm

MPF4101.01 **Sacred Harp Singing School**
Kitty Brazelton

We meet once a week for singing school. We sit in a hollow square. Altos, north. Trebles, east. Basses, west. And the tenors, who lead from the south. Many songs in the Sacred Harp tunebook, published by two Georgians in 1844, tell of death and salvation. But there are social tunes, about Buonaparte, old mother, rambling and roving, or singing school itself. Most of our tunes date back to 1780 - 1800 named after the New England congregations where they began, back when the North still had psalm-tune schools and composers. The shape-note - diamond, rectangle, oval, triangle - system we use, invented in 1801, has taught generations of Americans to sing without formal training. Our singing recalls the days when church music was sung by all. We sing for the joy of it. Loud is good and louder is better. We don't perform. We sing as an end in itself.

Prerequisites: Permission of the instructor. Music literacy welcome but not required.
Corequisites: Must participate in Music Workshop (Tuesday, 6:30 - 8:00 pm).
Credits: 2
Time: W 7 - 9pm

MPF4102.01 **Songspiel Mahagonny**
Thomas Bogdan; Jean Randich

Created as an exercise in style for a new music festival in 1927, Songspiel Mahagonny offers singing actors and acting singers a chance to explore what is known as epic theater. Determined to revitalize singing, Bertolt Brecht and Kurt Weill injected rough modernity into traditional forms.

Songspiel Mahagonny is Brecht and Weill's first collaboration, a series of songs based on poems. Mahagonny is an alluring coastal paradise, where discordancies of jazz, poker, and the moon of Alabama whip up a world that is not what it seems.

Readings, research, rehearsals, techs, and performances constitute the student's commitment. There will be some weekend rehearsals.

Instrumentalists interested in participating in this project (as a 2-credit tutorial) are encouraged to contact Thomas Bogdan for more information.

Prerequisites: By audition only. Auditions will be held in the Carriage Barn on Saturday, December 5th. Callbacks will begin the same day. Sign up at the Drama Call Board next to D-208 in VAPA. Students should be prepared to sing a song and recite a poem from memory.
Credits: 4
Time: TWThF 7 - 10pm, and some weekends

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

We will be studying and performing 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: T 9 - 10am

MPF4230.01	Advanced Chamber Music – String Ensemble
MPF4230.02	Advanced Chamber Music – Woodwind Ensemble
MPF4230.03	Advanced Chamber Music – Brass Ensemble
MPF4230.04	Advanced Chamber Music – Jazz Ensemble
MPF4230.05	Advanced Chamber Music – Mahagonny Ensemble

Music Faculty

An intensive, performance oriented exploration of the chamber music literature.

Prerequisites: Significant previous instrumental training and experience on the participant's instrument of choice. Students wishing to form a chamber music group should contact a supervising faculty member and propose a specific group of players.

Corequisites: Must participate in Music Workshop (Tuesday, 6:30 - 8pm). Does not apply to section 5.

Credits: 2

Time: TBA (section 1)

Time: TBA (section 2)

Time: TBA (section 3)

Time: TBA (section 4)

Time: TBA (section 5)

MPF4250.01 Jazz Ensemble

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.

Prerequisites: 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.). Audition, Thursday, November 12, 12:30 - 1:30pm, Jennings 136.

Credits: 4

Time: W 6:30 - 10:30pm

MPF4340.01 **Experimental Band / Senior Concert Projects**
MPF4340.02 **Experimental Band / Senior Concert Projects**
Music Faculty

For seniors who plan to show advanced work in Music in the form of a senior concert. In order to support the learning process for student instrumentalists alongside the compositional craft and leadership challenges for student composers, music faculty will coach band members as well as bandleaders in the rehearsal process. Band coaching may focus on dynamic performance issues from the technical (arrangements, balance and vocal intelligibility, intonation) to the aesthetic (message, impact, dramatic phrasing the concert set), all of which are basic and fundamental to learning about music and hearing how one's own musical expression fits into the larger repertoire, no matter what the style.

Band members, coached at regular intervals by the faculty sponsor, receive one credit. The senior bandleader, who reports one-on-one to the faculty member for individual coaching between band coachings, receives two credits.

Students who are enrolled in this course are expected to perform during the term at Music Workshop and should make sure that their course schedule allows time Tuesday evening (6:30-8pm). Feedback at Music Workshop is important performance learning as well.

Prerequisites: Permission of the instructor.
Credits: 1 (section 1 - band members)
Credits: 2 (section 2 - composers/bandleaders)
Time: TBA (section 1)
Time: TBA (section 2)

MUSIC SOUND DESIGN AND RECORDING

MSR2152.01 **Beginning Workshop in Recording**
Julie Last; Scott Lehrer

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

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

MSR4152.01 **Advanced Workshop in Recording**
Julie Last; Scott Lehrer

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

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

MSR4358.01 **Live Sound System Design**
Scott Lehrer

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

Prerequisites: *MSR2206 Sound Design for Media and Performance or MSR2152 Beginning Workshop in Recording.*
Credits: 2
Time: F 8:20 - 12 noon
(Note: This course meets every other week, alternating with MSR4364.01 Radioactive – Creating for Radio Broadcast.)

MSR4364.01 **Radioactive - Creating for Radio Broadcast**
Julie Last

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

Prerequisites: *MSR2206 Sound Design for Media and Performance or MSR2152 Beginning Workshop in Recording, or permission of the instructor.*
Credits: 2
Time: F 8:20 - 12 noon
(Note: This course meets every other week, alternating with MSR4358.01 Live Sound System Design.)

MUSIC THEORY

MTH2128.01 **Introduction to Harmony**
Nicholas Brooke

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

Students must be able to read music.

Prerequisites: None.
Credits: 4
Time: WF 2:10 - 4pm

MTH2285.01 **Theory & Practice of Tono-Rhythmology & Percussion**
Milford Graves

This workshop introduces and provides each student with the necessary theory and practical methods to properly perform African, Asian, and North/South American music. The primary focus in this workshop is on rhythmic counting, tone production, and proper hand coordination in playing the following instruments: conga drum, bongos drum, tabla drum, bata drum, dundun-talking drum, djimbe drum, trap drum kit, timbales drum, rattles, cowbell, clave sticks, and mallet instruments.

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

MTH4105.01 **Scoring Romantically**
Nicholas Brooke

A survey of the Romantic era in music, through on-the-page analyses of its classic works. We will look at the form, orchestration, and harmonies of the Romantic period's scores, and how these translate into heroic struggles, gothic psychedelia, and whooping Valkyries. Students will create verbal and notated analyses of major works, as well as orchestrations and transcriptions. Composers examined will include Berlioz, Mahler, Strauss, Schubert, Liszt, Verdi, and Brahms. We will provide context for these scores historically, while also examining their legacy in film music.

Prerequisites: Previous theory course or permission of the instructor.
Credits: 4
Time: WF 10:10 - 12 noon

MTH4285.01 **Theory and Practice of Improvised Music**
Milford Graves

This course will analyze traditional and modern concepts of how music is constructed and produced. This course will cover tone sequencing and how pulse beats are organized into rhythm patterns from a global perspective; contradistinction between predetermined written music and spontaneously-improvised music; relationship between programmed intellectual music and biological music; psychological and physiological effects of music; computer technology using computational intelligence to develop creative and innovative music. The practical aspect of this course will involve vocal sounds, instrumental techniques, and performance skills.

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

MUSIC VOICE

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

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

Prerequisites:	Previous voice experience and/or study, some music literacy. Audition, Tuesday, November 11, 12:30 - 2pm, Jennings 218.
Corequisites:	Must participate in Music Workshop (Tuesday, 6:30 - 8pm).
Credits:	2
Time:	T 10:10 - 12 noon (section 1)
Time:	W 10:10 - 12 noon (section 2)
Time:	T 10:10 - 12 noon (section 3)
Time:	W 2:10 - 4pm (section 4)

MVO4401.01	Advanced Voice	<i>Tom Bogdan</i>
MVO4401.02	Advanced Voice	<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 repertoire 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.

Prerequisites:	Audition. Contact Suzanne Jones, x4510, for details.
Corequisites:	Must participate in Music Workshop (Tuesday, 6:30 - 8pm).
Credits:	2
Time:	TBA (section 1)
Time:	TBA (section 2)

SCIENCE AND MATHEMATICS

BIOLOGY**BIO2104.01 Introduction to the Biology of Cancer***Amie McClellan*

The cells in our bodies need to grow and divide in order to make new tissue, and to repair or replace damaged tissue. The processes that govern cell growth and division are tightly regulated. When the cells that comprise the tissues of our bodies lose the ability to properly regulate their growth and proliferation, cancer is the result. This introductory level course will provide an overview of the basic mechanisms and genetics underlying human cancers, as well as explore current diagnostic and therapeutic strategies.

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

BIO2107.01 Natural History of Plants
BIO2107L.01 Natural History of Plants Lab

Kerry Woods

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

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

Prerequisites: None.
Corequisites: Students must also register for the lab, *BIO2107L.01*.
Credits: 4
Time: MTh 2:10 - 4pm
Time: Th 4:10 - 6pm (lab)
Note: Students must register for both sections.

BIO2209.01 **Genetically Modified Organisms: Science, Myth and Opinion**
Linden Higgins

Genetically modified organisms are one of the curious lightning rods of current public opinion: some people care passionately about whether or not they are released, while others are oblivious. We will explore how genes work, how domesticated crops and animals have been traditionally changed by humans, and how scientists are now utilizing modern molecular techniques to move genes from one organism to another. After learning these basic biology principles, we will explore current questions regarding financial, ecological and evolutionary costs and benefits of transgenic technology in agriculture and biotechnology.

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

BIO2211.01 **Organismal Biology: Adaptation and Compromise**
BIO2211L.01 **Organismal Biology Lab**
Linden Higgins

All organisms are faced with similar challenges: whales and maple trees, mosquitoes and malaria must all grow, mature, and reproduce. Over time, different solutions to these challenges have shaped the physiology, anatomy, and behavior of organisms resulting in the diversity we find on Earth. In this class, we will use an evolutionary framework to compare diverse solutions to the problems of gathering and allocating resources, communication within body parts and among individuals, and reproduction. As we address these problems, we will consider the full range of the impact of evolution, from the cellular to the community of life.

This class is open to all students, and is appropriate for those who might be interested in doing more advanced work in biology.

Prerequisites: None.
Corequisites: Students must also register for the lab, *BIO2211L.01*.
Credits: 4
Time: MTh 10:10 - 12 noon
Time: W 8 - 12 noon (lab)
Note: Students must register for both sections.

BIO4104.01 **Evolution**
Kerry Woods

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

Prerequisites: Prior college work in biology or permission of instructor; basic familiarity with basic concepts of genetics, cell function, physiology will be assumed. Solid quantitative skills important.
Credits: 4
Time: MTh 8 - 10am

BIO4213.01 **Human Genetics**
BIO4213L.01 **Human Genetics Lab**
Amie McClellan

This intermediate-level biology course provides an overview of human genetics built upon the foundational principles of classic Mendelian inheritance. Students in this class should already be familiar with basic cell biology and the concept of the gene. We will expand this base of knowledge to consider how genes are copied, inherited, expressed, mutated, and studied, including mathematical treatment of the probabilities and statistics of genetic study. The required accompanying laboratory component of this course will provide hands-on experience in modern functional genomics and bioinformatics, using the yeast *Saccharomyces cerevisiae* as a model organism for study.

Prerequisites: *BIO2111 Introduction to Cell Biology*
Corequisites: Students must also register for the lab, *BIO4213L.01*.
Credits: 4
Time: TF 10:10 - 12 noon
Time: Th 2:10 - 6pm (lab)
Note: Students must register for both sections.

BIO4309.01 **Ecological Theory and Research**
Kerry Woods

An advanced, research-oriented exploration of ecological science. The class will revolve around extensive reading and discussion of the primary research literature and the development and execution of individual and group research projects. Potential topics include the full range of ecological questions, concerning the distribution and abundance of organisms, patterns and regulation of diversity, and the function of ecosystems. Likely group projects will concern how land-use history has affected community pattern and dynamics across local landscapes. A wide range of research tools and approaches may be adopted in projects, and discussion will focus on the specific challenges of field ecological research. Group projects are likely to involve use of field-mapping and measurement tools, computer simulation, use of Geographic Information Systems and modeling software, and statistical tools for data analysis. The course will require extensive independent work and most research will be field-oriented.

Prerequisites: Prior college-level work in ecology or related fields or permission of the instructor.
Credits: 4
Time: T 2 - 6pm

CHEMISTRY

CHE4212.01 **Chemistry 2: Organic Structure and Bonding**
CHE4212L.01 **Chemistry 2 Lab**
John Bullock

Students will explore stoichiometric relationships in solution and gas systems which are the basis of quantifying results of chemical reactions. Understanding chemical reactivity leads directly into discussion of equilibrium and thermodynamics, two of the most important ideas in chemistry. Equilibrium, especially acid/base applications, explores the extent of reactions while thermodynamics helps us understand if a reaction will happen. Students will be introduced to new lab techniques and ways to measure progress of reactions. They will also devise their own questions and experiments. Kinetics (rates of reaction) provides information about how reactions work and, along with thermodynamics, provides the basis for evaluating the viability of a reaction. This concept will be explored particularly with respect to substitution reactions. Research articles will relate these ideas to current topics in the literature such as solar-enhanced fuels, rates of atmospheric reactions, and using chemistry for remediation. Taking *CHE2211 Chemistry 1* and *CHE4212 Chemistry 2* provides a good background for students interested in environmental applications.

Prerequisites: *CHE2211 Chemistry 1.*
Corequisites: Students must also register for the lab, *CHE4212L.01.*
Credits: 4
Time: TF 10:10 - 12 noon
Time: M 2:10 - 6pm (lab)
Note: Students must register for both sections.

CHE4214.01 **Chemistry 4: Applications of Equilibrium**
CHE4214L.01 **Chemistry 4 Lab**
Janet Foley

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

Prerequisites: *CHE2211 Chemistry 1, CHE4212 Chemistry 2, CHE4213 Chemistry 3*
Corequisites: Students must also register for the lab, *CHE4214L.01.*
Credits: 4
Time: MTh 10:10 - 12 noon
Time: T 2:10 - 6pm (lab)
Note: Students must register for both sections.

CHE4301.01 Biochemistry*John Bullock*

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

Prerequisites: Some biology and chemistry or permission of instructor

Credits: 4

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

COMPUTER SCIENCE**CS2102.01 Web As Platform***Jeff Crouse*

Google's announcement of the Chrome OS provided a definite time line for what has been on the horizon for some time: web-based personal computing. With this radical change in the way we think about personal computing, languages once thought of as too rudimentary for "serious" application programming (namely JavaScript) are becoming more important. This class will look at the nuts and bolts of Web Application Development, including HTML, CSS, JavaScript, and PHP, as well as the implications of viewing the web as a platform. We will look at the current landscape of web apps and services, including Mechanical Turk, Amazon S3, Facebook, and Google Maps, and learn to use these services in our own work. We will cover many popular libraries, such as JQuery, Blueprint CSS, and the Google Web Toolkit and App Engine. This class is for students who wish to learn the basics of how to make functional web applications. The class will start with a 2 week HTML/CSS intensive review, so students with no HTML/CSS experience should expect some extra work.

Prerequisites: None, but students with no HTML/CSS experience should expect some extra work during the early part of the term.

Credits: 4

Time: M 8:20 - 12 noon

EARTH SCIENCES

ES4102.01 **Earth Materials**
ES4102L.01 **Earth Materials Lab**
Tim Schroeder

The study of minerals and rocks is fundamental to earth science as well as understanding and developing solutions for most environmental problems. All products consumed by people are either directly removed from the earth or grown in a medium consisting largely of earth materials. The nature of the earth materials in any region has great bearing on how human activities will impact the environment there. Through this course, students will build an understanding of how the chemistry of minerals influences geologic and environmental processes, how rocks form within the earth, how to identify common rock-forming minerals, and how to classify rock types. The course will include field trips to local sites during class periods and on several Saturdays through the term. Prior coursework in geology is required. Prior coursework in chemistry is recommended.

Prerequisites: Prior coursework in geology is required (*ES2101 Geology of the Bennington Region* or *ES2102 Environmental Geology* or equivalent). Prior coursework in chemistry is recommended.

Corequisites: Students must also register for the lab, *ES4102L.01*.

Credits: 4

Time: MTh 2:10 - 4pm

Time: M 4:10 - 6pm (lab)

Note: Students must register for both sections.

MATHEMATICS

There are two categories of mathematics courses:

Quantitative courses: Suitable for science, social science, economics, architecture, and general quantitative literacy.

Quantitative Reasoning requires some high school algebra, but this information will be reviewed. All other courses in this category, including Modeling, Calculus I, Calculus II, and Linear Algebra require the Quantitative Reasoning course as a prerequisite, but these more advanced courses may be taken out of sequence.

Logical courses: Suitable for education, philosophy, mathematics for its own sake, and general logical thinking and mathematical writing.

Logical Reasoning requires some high school algebra, but this information will be reviewed. All other courses in this category, including Problem Solving, Number Theory, Topology, Geometry, Symmetry, and various pure math courses require the Logical Reasoning course as a prerequisite, but these more advanced courses may be taken out of sequence.

MAT2118.01 Randomness and Reason

Joe Mundt

In this introductory statistics course, we will learn how to summarize and visualize data; how to draw inferences from and find patterns in data; and how to reason and make important decisions in the face of incomplete information.

Students should have some quantitative literacy and fluency with algebra.

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

MAT2239.01 Quantitative Reasoning

Andrew McIntyre

This foundational class covers modes of reasoning used in all quantitative sciences and mathematics: interrogating an equation, writing mathematical solutions at a college level, reading college level mathematical texts, applying problem solving strategies, interpreting graphs, using algebra, working with exponents and logarithms, and estimating orders of magnitude. The class will cover tricks and methods of thinking that are most commonly used in the sciences, and it will focus on the differences between high school and college mathematics. There are no prerequisites. The class is suitable for students whose mathematical background is weak, but it is recommended for everyone who will be using mathematics in their work. It will be a prerequisite or at least strongly recommended for all quantitative mathematics classes, including modeling, calculus and linear algebra. Although there are no prerequisites, this will be a demanding course; students looking for a less intensive introduction to mathematics may prefer to take one of the modules.

Prerequisites: None.
Credits: 2
Time: TF 8 - 10am
(This course meets the first seven weeks of the term.)

MAT4150.01 Survey of Calculus

Andrew McIntyre

This class is an overview of the methods of calculus, including derivatives, integrals, and differential equations. Its aim is to introduce students very rapidly to all the main ideas, essential definitions, and most common uses of calculus. Because of the short length and broad scope of the course, we will only cover the most simple and central examples in the subject, and even those only briefly. Students wishing to solve more problems and pursue the subject in more depth, in either theory or applications, should continue to *Techniques of Calculus*.

Prerequisites: MAT2239 *Quantitative Reasoning*, or MAT2240 *Logical Reasoning*.

Credits: 2

Time: TF 8 - 10am

(This course meets the second seven weeks of the term.)

MAT4210.01 Number Theory

Andrew McIntyre

The study of the whole numbers 1,2,3,... is among the oldest branches of mathematics, as well as one of the most beautiful. Typical questions are: how common are prime numbers, among large numbers? Two perfect squares may add to another perfect square ($9+16=25$); can two perfect cubes ever add to a third perfect cube? Although the questions are simple, the techniques for their solution are remarkable in their variety and depth. The approach will be historical, focusing particularly on the results and conjectures of Pierre de Fermat and their development by Euler, but also touching on later developments of Kummer, Gauss, Dedekind and Riemann.

Prerequisites: MAT2240 *Logical Reasoning*.

Credits: 2

Time: TF 4:10 - 6pm

(This course meets the first seven weeks of the term.)

MAT4212.01 Fourier Series and Partial Differential Equations

Andrew McIntyre

The decomposition of sound, light, or other signal into pure tones is done by Fourier analysis, which is at the same time one of the most useful parts of mathematics for scientists, and one of the most beautiful and central chapters of pure mathematics. Fourier, interested in applications and working at the height of the industrial revolution, had actually developed these ideas to solve an equation modeling the diffusion of heat. This equation is one of a class called partial differential equations, which include many of the most important equations of physics. This class will introduce students to Fourier series and to the equations they were first intended to solve. The organization will be historical, following the influence of Fourier's ideas on both applied and pure mathematics throughout the 19th and 20th centuries. At the same time the approach will be practical, with many computations done and theorems being stated but rarely proven.

Prerequisites: Two terms of calculus or the equivalent.

Credits: 2

Time: TF 4:10 - 6pm

(This course meets the second seven weeks of the term.)

PHYSICS**PHY4325.01****PHY4325L.01***Tim Schroeder***Physics II: Fields****Physics II: Fields Lab**

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

Prerequisites:*PHY2235 Physics I or equivalent.***Corequisites:**Students must also register for the lab, *PHY4325L.01*.**Credits:**

4

Time:

MTh 8:10 - 10am

Time:

W 2:10 - 6pm (lab)

Note: Students must register for both sections.

SOCIAL SCIENCE

ANTHROPOLOGY**ANT2184.01 People, Culture, and Society***Annette Richie*

Anthropology is in essence the comparative study of human societies and cultures. The concept of culture is central to the discipline because it reveals human capacity for creativity and helps in understanding and accounting for the diversity of social and cultural practices found around the world. But nowhere can people live heedless of material constraints. Using ethnographic texts, we examine the interplay between constraints and human creativity to explain the great diversity in the systems of production, distribution and exchange within which people live. We explore the variety of social organizations, gender identities, political systems and religions, and conclude by looking at the impact of the expansion of capitalism on non-western societies and issues of social change and development.

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

ANT4208.01 Reading the Body*Miroslava Prazak; Susan Sgorbati*

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

Prerequisites: Previous work in anthropology or another social science, previous work in dance.
Credits: 4
Time: TF 2:10 - 4pm

HISTORY**HIS2111.01 The History of Medicine to 1800***Carol Pal*

How did pre-modern culture understand the human body? How did it work? Where did it fit in the Great Chain of Being, and what differentiated men from women? Medicine has always been a hybrid of thinking, seeing, knowing, and doing. But what defined medicine in the past? Was it a science, an art, or a random assortment of practices? Between the age of Hippocrates and the reign of Queen Victoria, medicine very slowly detached itself from philosophy and became more empirical and experimental. Using documents, art, and images, we follow patients and practitioners from Hippocrates to Harvey. As we trace the history of healing, we chart changing perceptions of the body in early modern culture.

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

HIS2208.01 **The Journey II: The World Between the Great Wars**
Eileen Scully

Students in this course are a select group of people who sign on to travel the world in the inter-war era (1919-1939). Robust participation is required of all, and students must master information about each place we visit in order to move on to the next destination. The journey starts out in Paris, as preparations are underway for the conference that will produce the Treaty of Versailles, formally ending World War I. We then circumnavigate the globe, ending up in Nazi Germany amidst Hitler's advance into neighboring territories. This is a demanding course with a lot of reading and an evolving research agenda, covering literature, music, arts, politics, economics, and - of course - geography. Students must 1) keep a substantial personal journal tracking the journey; 2) take on and complete directed research projects during the term relevant to people, places, questions that arise during the journey; 3) make a distinct contribution to the journey; and 4) include as their final journal entry a 1000-word summary of what they observed about similarities and differences among peoples in the inter-war period.

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

HIS4102.01 **Going into Labor**
Eileen Scully

Students in this course explore the fascinating and complex history of labor as a mainstay of family, social and political life in the modern era. Topics covered include: changing views of labor; industrialization and urbanization; migration; unions and labor politics; women in the workforce; child labor; forced labor, slavery and servitude; unemployment, needs, wants and rights; competition and cooperation; capitalism and its rivals; constitutions, treaties, courts and international organizations. Weekly readings in the range of 250-300 pages; short weekly response papers; independent project work in the second half of the term.

Prerequisites: Prior work in Social Sciences or equivalent
Credits: 4
Time: TTh 6:30 - 8:20pm

HIS4109.01 **The History of the Book**
Carol Pal

What is a book? For centuries, our ideas have been shaped by the rhythms and hierarchies inherent in the nature of the printed book. But what constitutes a "book" has actually changed enormously over time - from ancient Egyptian papyri to Mayan glyphs to the first products of Gutenberg's fifteenth-century printing revolution. Moreover, as these technologies have changed, so have their associated phenomena of authorship, ownership, and reading itself. And now, as blogs, wikis, and Google shift the discourse from page to screen, the roles of author and reader are morphing and blurring. But is this revolution truly new? We look at books and book culture from ancient Mesopotamia to the present day, investigating these objects, their content, and the relationships they embody.

Prerequisites: One course in History, and/or one course in Literature.
Credits: 4
Time: TF 2:10 - 4pm

HIS4110.01 **Women in Science: Ancient Greece to Enlightenment**
Carol Pal

Long before there was a discipline we would recognize as "science," there were women who worked along with men in the pursuit of "scientia" a mix of philosophy, medicine, cosmology, literature, and knowledge of the natural world that would eventually devolve into the separate disciplines we know today. Who were these ancient Greek female philosophers, these medieval "doctoresses," and these Enlightenment lady astronomers? How was it that they were so celebrated in their lifetimes, and yet so completely obscure today? What does that say about our understanding of the discourse and practice of "gender," or perhaps more importantly our understanding of what we now deem to be the nature of scientific knowledge?

Prerequisites: One course in History.
Credits: 4
Time: W 2:10 - 6pm

HIS4796.01 **Special Projects in History**
Eileen Scully

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

Prerequisites: Meet with instructor before or during registration period.
Credits: 4
Time: W 6:30 - 10:30pm

PHILOSOPHY

PHI2102.01 **Feminist Philosophy**
Catherine McKeen

While gender is central to persons, philosophers have often ignored gender. What happens to our philosophical thinking when we take gender seriously?

In this course, we will use gender to think critically about traditional philosophical questions; And we will use philosophical tools to think critically about gender. We will examine "feminist philosophy" in its incarnations as "feminist re-thinkings of philosophy", as "philosophical thinking about gender," and as "feminist theorizing". Some areas to be explored include: agency, autonomy, knowledge, identity, inclusion, affinity, and intersectionality. We will engage with ongoing discussions in transgender and transsexual theory, queer theory, disability theory, critical race theory, and transnational feminisms.

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

PHI2110.01 **Global Ethics/Global Justice**
Paul Voice

What do we owe to distant others? What responsibilities do we have to address the misfortunes of citizens of other countries? What, if anything, do we owe future generations? Does the idea of global justice make sense? These and other questions are addressed through careful readings and analysis of a variety of philosophical arguments. You will be expected to write two papers and present your work to the class.

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

PHI2253.01 **Aesthetics**
Karen Gover

What is beauty? How does it relate to truth? What, if anything, do artworks mean, and how do we know? This course takes up these and other questions relating to the philosophy of art and artworks. This course will look at the philosophical tradition of aesthetics, including Plato, Aristotle, Kant, and Hegel, up to the present day. We will also look at the role of aesthetic theories in case studies of art-world controversies.

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

PHI4137.01 **Nietzsche and His Followers**
Karen Gover

Postmodernism, for better or worse, is often traced back to the thought of Friedrich Nietzsche. But what is postmodernism? Keeping this question in mind, we will ground ourselves in Nietzsche's thought, with an eye to his critique of the Western philosophical tradition. We will then turn to some of the important and influential philosophers of the 20th century as inheritors of the Nietzschean legacy.

Prerequisites: Prior work in philosophy.
Credits: 4
Time: TF 10:10 - 12 noon

PHI4225.01 **Philosophy of Home, Food and Gardens**
Paul Voice

Western philosophy has always been concerned with the domestic - where we live, what we eat and how we construct and view our landscapes. This course traces and critically examines philosophical debates, ancient, modern and contemporary, engaging the aesthetic, the ethical and political dimensions of the domestic.

Prerequisites: Previous work in philosophy or permission of the instructor.
Credits: 4
Time: MTh 2:10 - 4pm

PHI4240.01 **Text Seminar: Plato's Symposium**
Karen Gover

What is love? How does it relate to wisdom? In this course we will undertake a close reading of one of Plato's most celebrated and beloved texts--about the nature of love. In addition to its content, we will also reflect on the form of this text: is it a philosophical work of literature? A literary work of philosophy? Is there a difference? We will supplement our textual work with other readings in philosophy, classics, and psychology.

Prerequisites: Prior work in either Philosophy or Literature.
Credits: 2
Time: MTh 10:10 - 12 noon
(This course meets the first seven weeks of the term.)

POLITICAL ECONOMY

PEC2205.01 **Global Political Communication**
Geoffrey Pigman

This course explores the major channels, techniques and institutions of political communication from a comparative perspective. Political media, lobbying and political consultancy are the main emphases of the course material. The course investigates the impact of technological change on political communication and examines the evolution of political communication as a global business.

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

PEC2211.01 **Governing Firms and Financial Markets**
Geoffrey Pigman

When large North American and European firms like Enron, WorldCom, Global Crossing and Parmalat were engulfed in financial scandals in recent years, thousands of workers lost their jobs, retirees lost their pensions, and many investors lost substantial portions of their accumulated capital. Following on the "dot.com boom" and "go-go" business culture of the 1990s, the scandals led publics on both sides of the Atlantic to question how firms do business and how financial markets, that businesses rely upon to raise capital, operate. The recent subprime mortgage crisis, global credit crunch and collapses of major financial firms have made these questions all the more critical. This course investigates how societies and polities create, structure and maintain a market economy. How do we make and enforce the rules that businesses and financial institutions must follow? What happens when things go wrong? What are the politics of market regulation? In considering these questions, we shall learn basic processes of investment research, sales and trading, key concepts from economics, money and banking, corporate finance.

Prerequisites: None.
Credits: 4
Time: Th 8 - 12 noon

PEC4101.01 Church-State Diplomacy Reading Group
Geoff Pigman

Through reading primary and secondary source materials, this course explores the dynamics of diplomacy between nation-state governments and major religious institutions. Questions to be explored include: how do religious institutions differ from nation-state governments as diplomatic actors? What types of major issues divide governments from religious institutions? Upon what sources of power can churches and governments draw in negotiating with one another? How do the communication techniques of the two types of actor differ from one another? What does church-state diplomacy reveal about the underlying political economy of church-state relations? The readings focus on three case studies involving the diplomacy of the Holy See: the separation of the English Church under King Henry VIII (16th century); the concordats between Cardinal Pacelli/Pope Pius XII and the mid-twentieth century fascist governments in Croatia, Italy and Germany; and Pope Benedict XVI's project of convincing Anglicans to rejoin the Roman Catholic Church in 2009.

Prerequisites: Another political economy course and/or permission of the instructor.
Credits: 1
Time: W 2:10 - 4pm
(This course meets the second seven weeks of the term.)

PEC4381.01 Europeans, Integration and the World (Advanced)
Geoffrey Pigman

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

Prerequisites: At least one prior course in Political Economy or permission of the instructor.
Credits: 4
Time: T 2:10 - 6pm

POLITICS AND INTERNATIONAL RELATIONS

POL2101.01 Comparing Political Institutions
Rotimi Suberu

Political institutions are the decision norms and organizations that govern political life. Academic and policy interest in such institutions is flourishing as previously authoritarian states seek to craft their first democratic political institutions or constitutions. This basic course introduces students to major political institutions and the debates about their relative merits. Readings, assignments, and class discussions and presentations will focus on alternative institutional structures in contemporary polities, including parliamentary and presidential systems; federal and unitary arrangements; plurality and proportionality electoral designs; formal and informal political institutions; the nature of hybrid political systems; the challenge of institutional design in democratizing states; and illustrative country cases.

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

POL2251.01 **Africa in Global Politics**
Rotimi Suberu

Although it is marginalized economically and politically in the international system, Africa, perhaps more than any other region of the world, has been greatly affected by the interventions of external powers. Such interventions reflect the continent's historic and continuing importance as a source of abundant natural resources and a strategic battleground for the world's economic and political powers. This course focuses on Africa's place in world politics. Readings, assignments, and class presentations and discussions will explore various aspects of Africa's external relations, including international relations theory and Africa, Africa and the international system in pre-colonial and colonial times, Africa's current relations with the major powers (especially the United States, France, Britain and China), the global economy and Africa, international responses to Africa's humanitarian crises and emergencies, the evolution and impact of institutions for intra-Africa cooperation, and the foreign relations and policies of selected African countries.

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

POL4253.01 **The Global Spread of Federalism**
Rotimi Suberu

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

Prerequisites: At least one class in the social sciences.
Credits: 4
Time: W 8:20 - 12 noon

PSYCHOLOGY

PSY2207.01 **Developmental Psychology After the Grand Theories**
David Anderegg

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

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

PSY4108.01 Theories of Psychotherapy

David Anderegg

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

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

Credits: 4

Time: MTh 10:10 - 12 noon

PSY4205.01 SHHH! The Social Construction of Silence

Ronald Cohen

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

Prerequisites: One year of work in a social science discipline, preferably including *PSY2205 Social Psychology*, and permission of instructor.

Credits: 4

Time: MTh 2:10 - 4pm

PSY4310.01 Freud's Case Histories

David Anderegg

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

Prerequisites: Two courses in psychology, preferably *PSY4108 Theories of Psychotherapy* and at least one other.

Credits: 4

Time: MTh 2:10 - 4pm

PSY4320.01 **Persons, Groups, Environments: A Research Seminar**
Ronald Cohen

This seminar will examine the mutual interdependencies between people (both individuals and groups) and "natural" environments. The two primary issues to be addressed are (1) problems of collective action in environmental resource management (social dilemmas and commons tragedies), and (2) conceptions of and behaviors toward place and space. Members of the seminar may suggest others. All students will be expected to design and conduct original empirical research on one or more of the issues discussed.

Prerequisites: One course in biology, one year of work in social science, a course in research methods or course work demanding knowledge of research methods, and permission of the instructor.

Credits: 4

Time: MTh 10:10 - 12 noon

VISUAL ARTS / STUDIOS

ARC2106.01 Any Place, Any Time, Any How*Cemre Durusoy*

Entering a building: an act that violates the balance of a precisely ordered geometry (do architectural photographs ever include runners, fighters, lovers?), bodies that carve unexpected spaces through their fluid or erratic motions. Architecture, then, is only an organism passively engaged in constant intercourse with users, whose bodies rush against the carefully established rules of architectural thought.

Taking Bernard Tschumi's thesis in his book *Manhattan Transcripts* as its starting point, this course will investigate the architectural experience as the interaction of event, space and movement. We will begin with creating a storyboard weaving together parameters of place, time and activity, which will then serve as the framework for the development of the design project. The storyboards will make use of drawing tools such as mapping and collaging as well as photography, illustration and video to create a narrative focused on the body (or bodies) through which we will take the investigation into the realm of buildings. The storyboards will be the first tool towards producing the final project. The second tool will be an object - for example a piece of furniture or clothing - related to the narrative depicted in the storyboard. Equipped with these two devices the students will tackle the final assignment of the class: to design the space that contains it all. The final presentation will span the work produced over the course of the entire semester.

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

ARC2108.01 The New York Row House: Type, Form, Past, and Future*Cemre Durusoy*

As multitudes of people move to cities around the world, demand for housing is rapidly rising. Does the row house hold the answer to the issues we are facing with the sustainability, density and aesthetics of new housing developments? Can the row house compete with the high-rise? Take, for example, New York City. The row house, also referred to as a brownstone or a townhouse, holds a mirror to the socio-economic history of the city from the end of the Civil War to the present. Trends of urban dwelling are inscribed in the original design and construction of the row house, as well as in the traces of subsequent alterations to cope with competition from suburban homes. As the virtues of urban living are embraced once again, they are being revived as single or two family homes and upgraded for compatibility with our modern ways of living. This course will focus on the history, architectural styles, construction and spatial organization of the traditional New York row house as it relates to the present and future of housing in cities.

Prerequisites: None
Credits: 1
Time: Th 4:10 - 6pm
(This course meets the second seven weeks of the term.)

CER2105.01 Foundations in Ceramics: The Hand as a Tool
Barry Bartlett

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

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

CER2120.01 Minerals-In-Process
Jesse Potts

This course is designed for those interested in exploring the potential of raw materials related to ceramic processes. The intention is to expose and broaden the students' visual vocabulary, and application of materials. This class is aimed to create robust work by relieving overwhelming complexities of ceramic science through lecture and hands on experimentation. Participants will collectively develop clays/surfaces/alternative effects, to generate techniques, processes, and new possibilities to both direct and bolster their studio efforts. Students are expected to document and articulate this new vocabulary through the completion of a final project.

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

CER2111.01 Applied Surface
Jesse Potts

This seven-week course will focus on exposing students to an unlimited variation of ceramic surfaces. Participants will be introduced to technical aspects of slip and glaze materials, the visual language these materials embody and tactile response they elicit. The workshop will cover extensively slip, glaze, enamel and alternative cold-surface applications. The intention is to bolster students current studio work through an investigation into methods of layering color, pattern, texture and imagery into robust surfaces.

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

CER2114.01 **Ceramic Tile**
Aysha Peltz

To tile is to cover, and given this as a parameter we are presented with an exciting opportunity to explore clay in two dimensions and in low relief. Using tiles as a format we will explore different ways of making tiles, including making simple plaster press molds, slab building and other handbuilding techniques. Assignments will explore repeated pattern and the role of glaze, introducing image and interlocking forms. Slide lectures, library visits and critiques will provide historic references and peer perspective on the projects.

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

CER2216.01 **Beginning Throwing**
Aysha Peltz

This class is an introduction to using the potter's wheel as a tool for generating clay forms with an emphasis on pottery making. While focusing on the development of throwing skills students will explore various possibilities for assembling wheel-thrown elements and will experiment with both functional and non-functional formats. Students will be introduced to the whole ceramic process from wet working, to glazing and finally firing. Slide lectures and discussions will contribute to the projects.

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

DA2101.01 **Introduction to Digital Arts**
Robert Ransick

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

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

DA2364.01 **Artist's Digital Portfolio Development**
Preston Noon

This course will enable students with the knowledge and skills necessary to prepare, develop, and maintain a professional online artist portfolio. Students will learn cutting edge presentation strategies for electronic presentation. In addition, this course offers comprehensive documentation, scanning, and digital compression techniques. While working with their own personal aesthetic, students will develop an interactive website and portfolio in preparation for their life in the field.

An understanding of basic Apple computer use and software is assumed.

Prerequisites: None.
Credits: 2
Time: MW 7 - 9pm
(This course meets the second seven weeks of the term.)

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

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

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

FV2101.01 **Introduction to Video**
Laura Parnes

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

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

PAI2107.01 **Form and Process: Investigations in Painting**
Ann Pibal

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

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

PHO2302.01 **Photography Foundation**
Liz Deschenes

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

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

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

PHO2501.01 Critical Theory for Photographers
Jonathan Kline

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

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

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

PRI2103.01 Screenprinting Workshop
Sarah Pike

This is an intensive course focusing on the basic technical processes of screen printing including, screen preparation, image development, registration, paper handling and printing multi run prints. Through demonstrations and hands-on experiences, students will complete a series of projects using block out methods and photo emulsion. Particular emphasis will be placed on color interaction, mixing, and layering. Students should expect to be working on both independent and collaborative projects.

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

PRI2107.01 Printmaking Problems in Color
Sarah Pike

In this course students will broaden their color vocabulary in printmaking. Emphasis will be placed on creating unique color mixtures through the understanding of the color wheel and basic color theory. Each hands-on assignment will pose a different color problem exploring relationships such as optical vs. direct color mixing, the correlation between color and value, the creation of prismatic neutrals, opaque vs. transparent layering, the role of complementary colors, color interaction, warm vs. cool, and color intensity vs. neutrality. While students will be able to develop their own imagery within the parameters of the assignments, this course will focus familiarity on the technical aspects of creating color prints.

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

PRI2111.01 Introduction to Intaglio: The Alchemist's Print

Thorsten Dennerline

This course is an introduction to copper plate Intaglio. We will explore various techniques to prepare our plates including hand working and acid etching with materials such as rosin resists and sugar lifts. By the end of term, we will be printing in color. Ultimately, the overall goal of our endeavors will be to begin a dialog about artistic production in a contemporary context while also exploring the unique history of the Intaglio process.

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

PRI2209.01 Lithography from Stones and Plates

Thorsten Dennerline

This course is an introduction to lithography: printmaking from stones and photo-sensitive plates. Students will learn about lithography through demonstrations of techniques, hands-on experience, and critiques. Throughout the term, we will discuss the unique aspects of lithography as an artists' medium both as a contemporary art practice, and in an historical context.

Although assignments for further study will be given, students should find the given parameters broad enough to allow for customization to their own artistic interests.

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

SCU2103.01 Introduction to Sculpture: From the Body

Jon Isherwood

What does it mean to work figuratively? How do we make a sculpture that evokes an expression of the human body? How do we translate its outward appearance? We will begin by modeling in clay from the life model and will investigate at 1 to 1 scale sculptural responses to this problem. We will also question if we can capture the expression of the human body without necessarily recreating the outward appearance. Students will be expected to complete a significant amount of work. Drawing from life will also be an intrinsic part of this focused exploration. Regular slide presentations will compliment individual and group critiques. The emphasis will be on experimentation through the traditional materials of wood, steel and clay. Regular slide presentations will complement individual and group critiques.

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

SCU2210.01 **Building/Materials: Woodshop**
John Umphlett

This seven-week course is recommended for students interested in developing their technical skills in sculpture beyond basic contractor methods. There will be a fundamental introduction to working with wood and general shop safety, with a focus on design in conjunction with woodworking techniques. Processes such as joinery, lathing, scraping, and laminating will be covered, among others. The course is project-based. Students will be evaluated on their ability to use shop tools with proficiency and safety.

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

ARC4103.01 **From Farm to Lawn: A Look at how America Formed its Landscape**
Cemre Durusoy

The focus of this class will be on the intersection of our built and natural environments. The first of this two-part class will be the investigation through research and analytical drawing of one of three options: rural farmlands, suburban housing complexes or urban infrastructures. We will look at patterns that have emerged out of human development of the land for socio-economic reasons such as crop fields, urban parks, mining pits, mobile home parks, landfills, highway intersections, etc. The investigation will be supported with research and data on the history, economics or the future sustainability of the chosen topic, to arrive at an understanding of how Americans have been shaping and interacting with their environment from the east coast to the west.

The second part of the class will draw inspiration from the works of artists and architects, Robert Smithson, James Turrell, West 8, Field Operations and others, who have acted upon their observations of the land. Each student will be asked to make an incision on the land drawing upon the findings of prior research and analysis. The incision will be a habitable space for an individual or a community. The final project presentation will include architectural drawings and models and may be supported with photography and/or video.

Prerequisites: *ARC2101 Architecture 1* or permission of the instructor.
Credits: 4
Time: F 8:10am - 12 noon, plus one field trip to NYC, date TBA

CER4208.01 **Set the Table - Tableware Design**
Aysha Peltz

Throughout history, tableware has been an expression of a specific time and place. In this way utilitarian objects embody the ideas that define culture. For this class students will produce prototypes that are a thoughtful response to this problem. The emphasis will be on designing compelling pots rather than producing many matching sets. Students will be expected to combine throwing, coil building, slab building and simple molds to make their pieces. Discussions will address formal and conceptual issues in the work including design and functionality. The culmination will be a feast at the end of the term where each student brings food appropriate for the pots that they designed.

Prerequisites: One prior class in ceramics or permission of the instructor.
Credits: 4
Time: F 8:20 - 12 noon

CER4375.01 **Studio Projects and Practices in Ceramics**
Barry Bartlett

The process of making art work will be the major focus of the class. This studio class is designed to support the development of the creative process in ceramics with an understanding lending itself to all forms of art making. Projects will be conceptually based, requiring investigation on an individual level. Issues to be raised in this class will include functional and sculptural forms relating to the history of ceramic objects. Each student will be required to give an historical presentation on issues of interest in the arts and its relationship to their own work in development during this class. There will be emphasis on glazing and the firing process. All students are responsible for the firing of their own work. There will be required text purchases for this course.

Prerequisites: Seniors and juniors with a minimum of two terms of ceramics.
Credits: 4
Time: Th 8:20 - 12 noon

DA4104.01 **Ideas and Art**
Robert Ransick

This is a course about the development of creative ideas. Once you have the beginnings of an idea, how do you fine-tune, revise and develop it into a strong creative work? How do you choose the best medium to realize your ideas? We will look at art historical examples and examine the creative process from many different individual perspectives and media.

This course is well suited to students enrolled in any projects level course within the Visual Arts.

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

DA4261.01 **The Fine Art of Physical Computing**
Robert Ransick

This course aims to extend our notions of the creative fine art potential of computers by exploring uses beyond standard mouse/keyboard/screen interaction. Moving away from these restrictions the course introduces students to basic electronics and programming a microcontroller, a single-chip computer the size of a postage stamp, to read sensors placed in physical objects or the environment. Projects are designed to provide students with basic skills that can be applied to individual creative projects. Through readings, discussions, design of individual and collaborative projects, students are expected to develop an articulate, theoretical basis for conceptualizing and discussing works presented in class as well as their own creative projects.

Prerequisites: Permission of the instructor.
Credits: 4
Time: T 10:10 - 12noon, T 2:10 - 4pm

DRW4246.01 The Language of Drawing: Investigating Abstraction
Mary Lum

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

Prerequisites: One previous class in drawing or painting at Bennington and permission of the instructor.
Credits: 4
Time: T 8:20 - 12 noon

DRW4267.01 Small Books and Zines: The Sequential Image & Word
Mary Lum

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

Prerequisites: One previous drawing course and permission of the instructor.
Credits: 4
Time: Th 8:20 - 12 noon

FV4229.01 The Experimental Narrative
FV4329L.01 The Experimental Narrative Lab
Laura Parnes

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

Prerequisites: *FV2101 Introduction to Video* or permission of the instructor.
Corequisites: Must also register for the lab, *FV4329L.01*.
Credits: 4
Time: T 6:30 - 10:30pm
Time: Th 7 - 10pm (lab)
Note: Students must register for both sections.

FV4301.01 **Advanced Video**
FV4301L.01 **Advanced Video Lab**
Laura Parnes

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

Prerequisites: Two video courses or equivalent and permission of instructor.
Corequisites: Students must also register for the lab, *FV4301L.01*.
Credits: 4
Time: W 8:20 - 12 noon
Time: W 7 - 9pm (lab)
Note: Students must register for both sections.

MA4205.01 **Advanced Digital Animation**
Sue Rees

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

Prerequisites: *MA2325 Puppets and Animation 1* and permission of the instructor.
Credits: 4
Time: M 8 - 12 noon

MA4796.01 **Advanced Projects in Theater Design and Animation**
Sue Rees

The course will be for sustained work on animation or set design. Students will be expected to create a complete animation , completed project or set design. The expectation is that students will become dexterous in a number of programs, creating sets and characters, and work with sound effects and sound scores. Work by animators will have a public showing.

Prerequisites: Prior work in puppets and animation or set design and permission of the instructor.
Credits: 4
Time: T 8 - 12 noon

PAI4205.01 **Painting Studio: 20th/21st Century Themes**
Ann Pibal

This course provides the student a broad platform from which to continue investigations in painting. Emphasis is placed on cultivating individual research and conceptual concerns in tandem with the continued development of an understanding of color, form and space. Structured investigation of painting and painting processes from the 20th Century provide a primary basis for supplemental student research and presentations. Focus is also placed on contemporary art and establishing an awareness of the aesthetic and philosophical context in which artists work today.

Prerequisites: *PAI2107 Form and Process: Investigations in Painting*, or permission of instructor.
Corequisites: The course will include three field trips, two to New York City, and one to Williamstown. Dates to be arranged at the beginning of term.
Credits: 4
Time: F 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 2:10 - 6pm

PHO4207.01 The Digital Darkroom

Jonathan Kline

This course will concentrate on making images with digital cameras, and the path leading to an excellent quality print. We will explore digital photography's immediate feedback to improve control of the resulting image - and the liabilities and limitations of that feedback. Students will practice methods that produce a high level of technical quality from affordable tools, with references back to analog methods of working. We will use Photoshop and scanning tools. We'll explore methods that reliably translate the photographer's intention into a high quality inkjet print, and others that provide secure storage for our finished work. Camera work will combine opportunities for creative work with assignments that clarify the effects of the classic controls common to all photography, film or digital.

Prerequisites: *PHO2302 Photography Foundation.*
Credits: 2
Time: Th 10:10 - 12 noon

PHO4313.01 Street Photography

Jonathan Kline

Street photography is one of America's great contributions to the history of twentieth-century photography. Urban streets are the stage and its people, the performers and dancers. The class will make frequent trips to New York City and other urban areas to photograph. There are slide lectures, student presentations, assignments, technical exercises and essays.

Prerequisites: Two Bennington College photography courses.
Credits: 4
Time: Th 2:10 - 6pm, plus seven Saturday field trips

PHO4360.01 **Color Photography**
Liz Deschenes

This course will present color photography in a different light. Discovering one's color aesthetic will be the basis of the class. Students will work with color negative, and slide film. 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 participate in critiques.

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

SCU4210.01 **Intermediate Sculpture: Close Encounters**
Jon Isherwood

Artists learn by looking at other artists' work. They learn from their subject matter, methods of working, narratives, media, and approaches. We will look at seven artists from the 20/ 21st Century who have made breakthrough contributions. Umberto Boccioni, Alberto Giacometti, Alexander Calder, Robert Rauschenberg, Jenny Holzer, Kiki Smith and Tara Donovan. In a series of seven 2-week projects, we will make sculpture based on these artists' work, and learn how to interpret their interpretations. The emphasis will be on experimentation through traditional materials such as wood, steel, plaster, clay and non traditional methods and materials including functional objects, temporal work in the environment, installation and performance. Drawing practices will also be an intrinsic part of this focused exploration. Researching the varying artist's histories will be essential.

This class is 14 week intensive, meeting twice weekly; students will be expected to complete a significant amount of work out side of the class meeting times.

Regular slide presentations will compliment individual and group critiques.

Prerequisites: One introductory sculpture course.
Credits: 4
Time: M 4:10 - 6pm, W 2:10 - 4pm

SCU4216.01 **Idiosyncratic Tools**
John Umphlett

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

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

Prerequisites: One visual arts studio course.
Credits: 2
Time: Th 8 - 12 noon
(This course meets the first seven weeks of the term.)

SCU4797.01 **Projects in Sculpture: Making It Personal**
Jon Isherwood

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

Prerequisites: One introductory-level class, one intermediate class, and permission of the instructor.
Credits: 4
Time: T 2:10 - 6pm

VISUAL ARTS / RELATED STUDIES

VA2104.01 **Caravaggio**
Dan Hofstadter

A course devoted to the great seventeenth-century Italian master and his followers. We explore the career of a painter who, while introducing a shocking degree of realism into devotional pictures, also maintained an unusual degree of classical structure in his manner of composing. This course may be regarded as the sequel to *AH2101 Rome*, given last fall, or may be taken independently.

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

VA2108.01 **The Art of Spanish II: Language Through Film**
Jonathan Pitcher

Students with burgeoning linguistic skills will learn the language through an immersion in Latin American and Spanish film in the second half of this full-year introduction to the Spanish-speaking world. While there will be some discussion of more common tactics such as stylistic nuances, script-writing, acting, dubbing, and directors' biographies, it is expected that we will continue to develop sufficient linguistic ability to focus on cinematographic and social movements, thus treating the films as ideologemes, representations of political import. The paraphernalia 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. Conducted in Spanish. Introductory level.

Prerequisites: One term of Spanish (at Bennington), or permission of the instructor.
Credits: 4
Time: MWTh 4:10 - 6pm

VA2235.01 Media Projection and Performance

Michael Chybowski

This workshop will be an experiment for all concerned. The goal of the workshop is to discover ways to use projections and light to form 3-dimensional space in ways that knit the properties and composition together in an environment that humans can inhabit. This course is open to anyone on campus, particularly those from the dance, theater, and visual arts programs. Some exposure to lighting design and familiarity with Photoshop would be helpful. Each student or group of students will be responsible for developing material to project via software such as Photoshop, and then developing the strategy for extending this 2D image into three dimensions. Workshop will meet every two weeks to view images and space, and to critique the results and plan further work. Class time will be relatively minimal compared to the out-of-class preparatory and design work.

Prerequisites: None.
Credits: 1
Time: W 8 - 10am, every other week

VA2286.01 Art in America Since WWII

Andrew Spence

After WWII, artists in US 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

VA2999.01 Visual Arts Lecture Series

Visual Arts Faculty

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

Credits: 1
Time: T 7:30 - 9pm

GRADUATE PROGRAMS

CENTER FOR CREATIVE TEACHING**EDU5425.01 Reflective Practice II: Student Teaching Seminar***Jonathan Pitcher*

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

Prerequisites: Open only to student teachers in the Center for Creative Teaching (CCT) program.
Credits: 4
Time: W 6:30 - 10:10pm

EDU5504.01 MAT Student Teaching Practicum*CCT Faculty*

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

Prerequisites: Open only to student teachers enrolled in the Master of Arts in Teaching programs and pursuing licensure.
Credits: 12
Time: TBA

MFA IN DANCE**DAN5301.01 Graduate Assistantship in Dance***Dance Faculty*

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

Prerequisites: Enrollment in the MFA Program in Dance.
Credits: 4
Time: TBA

DAN5305.01 **Graduate Research in Dance**
Terry Creach

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 (Thursdays 6:30 - 8pm).
Credits: 6
Time: TBA

MFA IN MUSIC

MUS5301.01 **Graduate Assistantship in Music**
Music Faculty

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

Prerequisites: Enrollment in the Music MFA program.
Corequisites: Must participate in Music Workshop (Tuesday, 6:30 - 8pm).
Credits: 4
Time: TBA

MFA IN WRITING

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