

**Spring 2012 Curriculum  
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**CENTER FOR THE ADVANCEMENT OF PUBLIC ACTION**

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

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

*The following Spring 2012 course offerings include those taught by visiting faculty and CAPA Fellows. Related courses can be found throughout the curriculum.*

**ADVANCEMENT OF PUBLIC ACTION**

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

*Elizabeth Coleman*

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

**Prerequisites:**                      Completion of the first-half of the course or permission of the instructor.

**Credits:**                                      4

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

**APA2106.01                    Interpreting Data in the Modern World**

*Michael Rolleigh*

It is nearly impossible to live in the modern world without being inundated with data. From media sources to sports broadcasts, statistics are used to support claims and convince voters. How do we learn to recognize dishonest or unintentionally distorted representations of quantitative information? How can we reconcile two medical studies with contradictory conclusions? How many observations do we need to make an informed decision? This course aims to answer these questions and more by developing an appreciation for and an understanding of the interpretation of data. All coursework will be implemented in Excel. This course will familiarize students with correlation, t-tests, variance, regressions, and their interpretations. Applications will range from cheating on standardized tests to medical studies and will come from the world around us. Grades will be determined by problem sets based on the applications.

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

**APA2107.01                    Graphs with Style**

*Michael Rolleigh*

Data and the modern world come hand in hand. Often this data comes in a visual format, as a graph or slideshow. What attributes make graphs excellent? What attributes obfuscate the content of a graph? When should you use a pie chart instead of a bar chart? How did PowerPoint presentations mislead NASA into launching the space shuttle Challenger? How can we improve the content of PowerPoint presentations? This class will answer these questions as we examine famous and infamous visual representations of data. Completing this class will improve your ability to communicate ideas and thus increase your influence on the world (or earn more money). Grades will be determined by problem sets, which will consist mainly of creating and evaluating representations of data.

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

**APA2115.01 Introduction to Economics: Applications***Michael Rolleigh*

This course covers the fundamentals of microeconomics and macroeconomics, including supply, demand, market structures, income distribution, fiscal policy, growth, international economic relations, and behavioral economics. The focus will be on using these ideas to explain behavior and design better public policies. Should we use minimum wage or the Earned Income Tax Credit to support the incomes of low wage earners? Should we use tariffs to preserve jobs in US manufacturing? Do agricultural subsidies in the US and EU hurt the poorest countries? What changes in technology or government policies have led to the current concentration of wealth in the US? These are a few of the applications we will address in this class. Grades will be determined by problem sets, short papers, and either a final exam or longer paper.

**Prerequisites:** None. Not open to students who have taken *PEC2110 Microeconomics*.  
**Credits:** 4  
**Time:** TF 2:10 - 4pm

**APA2120.01 Aphorisms: from Ideas to Action***James Geary*

Aphorisms—brief, witty, philosophical sayings—are the oldest written art form on the planet and one of the few forms of oral literature still practiced in every country and culture around the world. This course explores how and why this shortest of literary forms has such an outsized impact on everything from the way we vote to how we think to what we buy. Readings range from the very first aphoristic texts, composed some 5,000 years ago in ancient Egypt and China, to works by the likes of Mark Twain (“I never let school interfere with my education”), 17<sup>th</sup>-century French aristocrat François VI Duc de la Rochefoucauld (“Old people are fond of giving good advice; it consoles them for no longer being able to set a bad example”) and Polish dissident Stanislaw Lec (“No snowflake in an avalanche ever feels responsible”). In addition to the primary texts, we also examine slightly longer aphoristic forms (riddles, parables, micro-essays) and do secondary reading in psychology, behavioral economics and neuroscience to learn how language works in the brain and why aphorisms are so powerful and persuasive. We consider contemporary variations on the form, such as advertising taglines, political slogans, bumper stickers and tweets. We also investigate non-linguistic aphorisms, through the work of artists like Rene Magritte and Marcel Duchamp and by watching the contemporary French movie *Ridicule* and the short films of silent comedy pioneer Buster Keaton. Through close reading and lively discussion, we analyze rhetorical and stylistic devices (the use of metaphor, wit and prosody), decipher hidden agendas, and debate the philosophical and political messages conveyed through aphorisms. Students will write three critical papers, give one presentation on a topic/reading of their choice, and regularly compose their own aphorisms and critique those of their classmates. Active engagement with the reading/writing assignments and in class discussions is required.

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

**APA2205.01                    In the Land of Mega-Media**

*Erika Mijlin*

Every day we navigate a landscape of enormous media and information repositories: from YouTube to Wikipedia, from the visible accumulations in Flickr to the invisible mountains of expired tweets, etc. Although much of this is constructed out of our own content-contributions, the values of 'local', 'individual', and 'private' continue to be redefined as the world looks more and more toward 'the cloud' as a new mega-receptacle. What is it like to live with, and in, and amongst, these mammoth creatures in the media landscape? What are the boundaries, edges, and problems of these immense containers? We will study how all this 'knowledge-content' is manufactured, distributed, promoted, and warehoused, and to what greater effect.

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

**APA2206.01                    The Interface is the Message**

*Erika Mijlin*

Some of the most revolutionary work in new media development is happening on the level of interface design -- where human meets machine, new paradigms of communication are established. We will begin with some historical milestones in interface design (the keyboard, the mouse, etc) and then move into some more contemporary innovations (touch screens, augmented reality, artificial intelligence, kinetic input, brain-computer interfaces, etc). Our work will be to see beyond the novelty of the devices themselves to discuss their transformative implications for human societies at both a personal and public scale.

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

**APA4105.01                      Mediating the Past, Mediating the Present**

*Erika Mijlin*

In this course, we explore the ways in which our knowledge and understanding of present, recent past, and history are inevitably 'mediated'. How does the constant stream of the present become the permanent record of the past? As we dwell in the flow of a 24/7 information stream, we can identify and practically touch the moments at which the raw information 'feed' becomes digested, mediated, and perhaps more permanently interpreted into a social, cultural or political narrative. Once certain accounts are accepted into the cultural record, are there dangers in relying on one film or television account of history as definitive? How will we (or others) choose to retell the events currently swirling through our public sphere? At a different scale, in our personal lives, how are we creating a digital bread-crumbs trail through social media? It is in this context that we ask ourselves 'what is an event', 'what is history', and 'who is telling this story'? With a focus on visual and digital media, the course will explore three major areas: historical films and television (fiction and non-fiction); social media and its impact on both personal and public events; and the information-news cycle, with its manufacture of narratives and events.

**Prerequisites:**                      Previous coursework in media studies or permission of the instructor.  
**Credits:**                                      4  
**Time:**    W 2:10 - 6pm

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

*Elizabeth Coleman*

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

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

DESIGN LABS

**DL4120.01 Investigating Digital 3D Thinking, Part 2**

*Jon Isherwood; Guy Snover*

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

The first term explored the emerging world of digital production that can enable innovation that the analog world has failed to provide. Through a series of discrete exercises coupling digital fabrication and design techniques, students gained familiarity with digital space and creative systems thinking. This term, students will design solutions to extant problems using digital modeling software; these digital designs will then be translated into analog objects by way of hand, machine, and robotic tools. We will observe the multiple transitions from digital to analog, with a keen eye toward understanding the qualities of each state (if indeed they can be neatly separated).

**Prerequisites:** Completion of *DL2120 Investigating Digital 3D Thinking* or permission of the instructors.  
**Credits:** 4  
**Time:** M 2:10 - 6pm

ENVIRONMENTAL STUDIES

*The study of the environment invites coursework from multiple areas of the curriculum. The courses that are listed in full below can be found only in this section of the curriculum; those that are listed by course title alone are cross-listed and described in full on the pages indicated. For additional related courses, please consult individual areas of the curriculum.*

**ENV2230.01 Environmental Law and Policy**

*Elisabeth Goodman*

Environmental regulation requires a balance between protection of our environment and economic development, which can be considered deadlocked in the current national political arena. This course will examine the character of such environmental policy problems and how these problems complicate the search for legal solutions. We will review touchstone environmental laws in the United States, such as the National Environmental Policy Act, the Clean Air Act, and the Clean Water Act, to study how laws are developed, evaluated for effectiveness, and changed. In addressing these questions, we will pay particular attention to how existing institutions, such as the Environmental Protection Agency, and the application of administrative law shape environmental decision-making. Through the course students will gain an understanding of both the successes and failures in the application of current major environmental law and policies to our most pressing environmental concerns.

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

**ENV4108.01 City and Hinterland**

*Valerie Imbruce*

Cities have always been intimately connected to their rural hinterlands. The waterways and farmland surrounding cities gave rise to urban commerce and population density. In turn, urban growth resulted in the pollution and destruction of the natural environment. Urban life has been characterized as the antithesis of environmental lifestyles, where consumption reigns and people are divorced from their natural environments. Now, as rural to urban migration continues at rapid rates, cities face the new challenge of housing over half of the world's population. Many post-industrial cities in the world's more developed countries have become leaders in environmental governance supporting polices that are reclaiming polluted sites, conserving energy, reducing greenhouse gas emissions, fostering urban agriculture and mass transit. Cities in less-developed countries are struggling to provide basic services and housing for their residents, let alone take up an environmental agenda. In this course we will examine the relationship between cities, their rural hinterlands, and the natural environment more broadly in order to question if cities can provide new models for sustainable living.

**Prerequisites:** One course in the social sciences or environmental studies, or permission of the instructor.  
**Credits:** 4  
**Time:** MTh 2:10 - 4pm

**ENV4501.01 Advanced Projects in Environmental Studies**

*Valerie Imbruce*

Students in this course will complete an original project of their design. Class time will be spent examining various lines of inquiry within environmental studies and the methodologies employed to investigate them. Students will identify common readings from primary literature for group discussions and peer-review each other's work from the design phase to project completion. A final presentation of the project will be required as well as identification of outside reviewers. Students in this course should be prepared to conduct a substantial amount of independent work.

**Prerequisites:** Previous work within environmental studies and related areas and permission of the instructor.  
**Credits:** 2  
**Time:** TBA

**ENV2104/PHI2103 Environmental Ethics (see page 81)**

*Paul Voice*

**ENV2106 / ES2101 Geology of the Bennington Region (see page 72)**

**ENV2106L / ES2101L Geology of the Bennington Region Lab**

*Tim Schroeder*



**ENV2107 / BIO2107**      **Natural History of Plants (see page 66)**  
*Kerry Woods*

**ENV2108/CR2105**      **Environmental Conflicts and Mitigation (see page 8)**  
*Rabbi Michael Cohen*

**ENV2110/MUS/SCMA** **Energy (see page 48, 76)**  
*Jeff Feddersen*

**ENV2113 / BIO2249**      **Global Change (see page 67)**  
*Kerry Woods*

**ENV/ LIT2290.01**      **Ecopoetics: Origins of Environmental Literature (see page 43)**  
*Mark Wunderlich*

**ENV 4215 / PHY4215**      **Applied Physics - Deformation of Solids (see page 75)**  
*Tim Schroeder*

CONFLICT RESOLUTION

**CR2105.01**      **Environmental Conflicts and Mitigation**  
*Rabbi Michael Cohen*

This class will look at the environmental messages found within the Book of Genesis and explore their relevance for us today. The two creation stories, the respect for diversity and the conflicts of religious fundamentalism are all found in this text. We will also explore the importance of water as an essential element, symbol and metaphor in human affairs.

**Prerequisites:**              None.  
**Credits:**                      1  
**Time:**                         MTh 4:10 - 6pm, Monday, March 19 – Thursday, April 5

**MED2110.01                    And Process for All**

*Peter Pagnucco*

In American society, conflict resolution need not mean a punch in the nose—instead, we have process. This course is an experiential examination of two primary conflict resolution processes, litigation and mediation; and is intended for students willing to try things out. First, we will explore what society might want from a conflict resolution process and examine some of the sources of our wisdom on process. Then we will embark on an experiential study of litigation and mediation. Throughout the course, students will have many opportunities, through readings, written assignments, class exercises, and mediation and litigation/trial role plays, to learn about these processes from the inside out and practice skills employed by various process participants (lawyers, judges, mediators, disputants, etc.). Ultimately students will develop a richer understanding of these processes which will help inform their decisions and actions when confronted with conflict.

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

**MED4101.01                    Small Claims Court Mediation**

*Susan Sgorbati; Amy Kuzmicki*

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

If time permits, students will also learn the basics of restorative justice by observing community panels for court diversion and restorative programs sponsored by the Center of Restorative Justice.

Students write a short paper on each mediation or community panel observed, analyzing why a particular dispute was resolved or not.

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

**MED4301.01                    Advanced Mediation Training**

*Peter Pagnucco*

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:**                *MOD2110 Mediation and Negotiation* module or permission of the instructor.

**Credits:**                        1

**Time:**                         MTh 4:10 - 6pm, Thursday, February 23 – Monday, March 12

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. In addition, each module requires attendance (for a seventh class) at one relevant lecture/performance/event at the college outside of regularly scheduled class time, to be determined by the faculty.

**MOD2105.03                    The Art of Critique**

*Robert Ransick; Dana Reitz*

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

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

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

**Prerequisites:**                None.

**Credits:**                        1

**Time:**                         **Section 3**

MTh 4:10 - 6pm Monday, April 16 – Thursday, May 3  
plus attendance at one lecture/performance/event at the college.

**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 23 – Monday, March 12  
plus attendance at one lecture/performance/event at the college.

**MOD2126.02                    Wicked Problems**

*Eileen Scully*

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

**Prerequisites:**                None.  
**Credits:**                        1  
**Time:**                         **Section 2**  
MTh 4:10 - 6pm, Monday, March 19 – Thursday, April 5  
plus attendance at one lecture/performance/event at the college.

## CENTER FOR CREATIVE TEACHING

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

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

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

**EDU2150.01                    Conceptions and Misconceptions***Carol Meyer*

Before even going to school, we work to make sense of the world in which we live and, as a result, develop conceptions as to how our world works. In schools, we broaden that process by developing conceptual frameworks based on learning beyond our everyday experiences. During these processes, we develop both adequate and inadequate conceptual frameworks, with the inadequate ones often resulting in misconceptions. In this course, we will explore the process of developing conceptions, misconceptions, and conceptual change through the study of some common misconceptions, particularly in the areas of history, mathematics, and science.

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

**EDU2180.01 Principles of Developing Literacies**

*Christine Dawson*

Literacy is often thought of as one's ability to read the written word, but this simple definition limits both political and educational decisions. As an extension of commonsense definitions of literacy, this course addresses issues of literacy as social theory, as a cultural construct, and as educational and social practice. These more nuanced considerations of literacy raise questions about the changing nature of literacy, what constitutes a literate person, and the varying definitions of "text" in our technologically savvy world. In this course we will join educators at all levels by asking: What makes someone "literate?" 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 text? What are various theoretical approaches to literacy instruction? How do these theories transfer into classroom curriculum and instruction? And, what are the personal and political implications of our literacy choices? This course will explore 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

**EDU2519.01 Discourse and Compassion**

*Peter Jones*

In the stated goals and intentions of schooling, communication for cognitive purposes trumps affect. Given the range of difficult experiences many children have both in and out of school, the implementation of content learning in light of affect is crucial. This course explores connections between communication, content, and affect through the study of classroom discourse taking place in local schools. We are specifically looking at compassion in relation to content. What does classroom discourse look like when teachers deliberately pursue academic content in compassionate ways? Teachers in local schools develop with us a provisional model of compassionate academic discourse. Students will contribute to the effort by studying the discourse that is produced in implementation of the model. They will visit local schools and examine artifacts displaying attempts to communicate content compassionately. We thus come to understand communication as discourse and develop analytic resources and skills as we orient to a practical, applied context where it matters.

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

**EDU4401.01**                      **Capstone in Education**

*Peter Jones*

In the Capstone, students consolidate and build on their prior study in the College to create a portfolio of advanced work reflecting their understanding of education as a field of practice and research. Students build by pursuing research into unifying concepts informed by sustained observation in schools. The aim is for students to generate disciplined perspectives on teaching, research, community, and policy that can prepare them for thoughtful action in educational arenas.

**Prerequisites:**                      For those students not student teaching, please email [pjones@bennington.edu](mailto:pjones@bennington.edu) with your proposal by October 31. Students will be notified of their status in the course by November 3.

**Credits:**                                      4

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

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

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

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

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

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

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

**DAN2130.01                    Narrative Implications***David Gordon; Ain Gordon*

We will be examining movement-based material and abstraction to identify and discuss frequently unacknowledged narrative implications and then harness those implications for use or disposal through the process of editing. Via these investigations of so-called movement-based non-linear performance forms the class will use/expand/detonate notions of character, story, emotion, mood and place. Warning: we will also reckon with extant text.

This course will be held in the second seven weeks of the term; David Gordon will be teaching the first weeks of the course and Ain Gordon will then teach the remainder of the term.

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



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

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

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

**DAN2213.01**                    **Movement Practice: Yoga, Gymnastics, and Dance**  
**DAN2213.02**                    **Movement Practice: Yoga, Gymnastics, and Dance**  
*Terry Creach*

For students interested in "moving-through" or flowing yoga asanas informed by attention to alignment, along with basic gymnastic floor-exercise skills that deal with momentum and more complex coordinated actions. We will warm-up with the stretching/strengthening poses and sequences from yoga and apply the alignment principles to rolls, handstands, and cartwheels in order to build gymnastic dance sequences.

**Prerequisites:**                None.  
**Credits:**                        2  
**Time:**                            MTh 8:10 - 10am (section 1)  
**Time:**                            MTh 4:10 - 6pm (section 2)

**DAN2226.01**                    **Methods of Lighting Design, via Text and Music**  
*Matthew Adelson*

An introduction to the methods and techniques of stage lighting design, using dramatic literature and music as the genesis for design ideas. Students will explore the creation of lighting ideas by investigating the light they observe in their every day environments, as well as the images they discover through the reading and discussion of selected plays. There will also be special emphasis placed on the role of music in creating lighting ideas, and the way lighting designs are generated for music-specific events, such as musical theater, opera, and concerts. Class time will be devoted to the practical exploration of lighting techniques generated by previous class discussions.

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

**DAN2239.01**                    **Color in Light: Changing Perceptions**

*Rick Martin*

Light dramatically affects the way we look at the world, and the use of color in light adds to this drama. It can alter our sense of space and time, affect our emotions and subtly guide us in unexpected directions. In this class, we will focus on the impact of color in space, honing our skills in using it to translate and alter ideas.

Students are expected to work in teams and independently, to develop ideas outside of class and present them to the group. Class critiques will be essential to help understand how well ideas are communicated in light. Brief writing assignments will sharpen skills of observation, as well.

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

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

*Souleymane Badolo*

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

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

**DAN2321.01**                    **An Introduction to Dance Phrasing**

*Dana Reitz*

This is designed for those who are interested in developing a sense of personal movement phrasing by making and exploring material. Full attention is paid to detail, nuance, and finesse of any phrase material that is made. Performance of the material will directly affect the sense of phrasing and technical understanding, and in reverse, knowledge of technique/phrasing will help develop performance skill.

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

**DAN4120.01 Dance Making/Visual Prompts**

*Gwen Welliver*

This course focuses on translating images from one form or medium into another. Working with a wide variety of prompts, we will explore both figurative and nonfigurative forms. The goal is to investigate increasingly complex artifacts and consider each a source for developing movement. Class will be conducted as a studio seminar; we will use analytical exercises and impulsive improvisations to complete a movement-based project each week. The projects will be presented periodically at Dance Workshop (Thursdays 7 - 8:30pm).

**Prerequisites:** Prior experience in dance and permission of the Dance Faculty (see Dana Reitz).

**Credits:** 2

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

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

**DAN4140.01 Making Fast and For Many**

*David Gordon; Ain Gordon*

Each session is turned over to one student in the role of choreographer/director/maker. Choreographer/director/maker has 90 minutes to make/assemble/devise "something". Class divides into "cast/performers" and/or "audience/critics". David Gordon/Ain Gordon will interact with and comment on the forming and communication skills of choreographer/director/maker. Where warranted class may also halt the process to talk; What just happened? Do you, the performer, understand what is being asked? Do you the maker hear what you're asking? etc. Each class will culminate in watching and discussing the new material. Focus includes students' ability to notice and shift gears and their readiness to use what is there rather than wish for what is not, etc.

This course will be held in the second seven weeks of the term; David Gordon will be teaching the first weeks of the course and Ain Gordon will then teach the remainder of the term.

**Prerequisites:** Prior work in Dance or Drama and permission of Dance Faculty (see Dana Reitz).

**Credits:** 2

**Time:** WF 10:10 - 12noon

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

**DAN4308.01 Research & Practice in African Dance/Burkina Faso**

*Souleymane Badolo*

Souleymane Badolo will offer investigations of his own contemporary dance forms as well as introduce students to some traditional West African dances. Additionally he will share his research into particular divination practices and ceremonies of Burkina Faso.

**Prerequisites:** Permission of the instructor.

**Credits:** 2

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

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

*Stuart Singer; Kayvon Pourazar*

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

**DAN4321.01                    Technique, Phrasing, and Performance**

*Dana Reitz*

This is designed for those who have made dance work and are interested in further developing a sense of personal movement phrasing. 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:**                            T 10:10 - 12noon

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

*Stuart Singer, Kayvon Pourazar*

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

**Prerequisites:**                Prior dance experience and permission of the instructor.  
**Corequisites:**                Dance Workshop (Thursday 7 - 8:30 pm).  
**Credits:**                        2  
**Time:**                            MTh 4:10 - 6pm

**DAN4420.01**                    **Dance Repertory Project**  
*Gwen Welliver*

This course will meet for the first seven weeks of the term. Initially, we will focus on learning sections from existing Gwen Welliver repertory. Eventually, we will dissect, rearrange and expand the material to make a new work. Our work in progress will be shown periodically at Dance Workshop (Thursdays 7 - 8:30pm); the completed work will be presented at the end of the seven-week course or later in the term, as appropriate.

**Prerequisites:**            Prior experience in dance and permission of the Dance Faculty (see Dana Reitz).  
**Credits:**                    2  
**Time:**                      WF 10:10 - 12noon  
*(This course meets the first seven weeks of the term.)*

**DAN4711.01**                    **Dance Improvisation Ensemble**  
*Terry Creach*

For students with extensive experience with dance improvisation. Our practice will involve developing scores by the participants using both solo and ensemble forms. Students may then show their work-on-progress in Workshops and/or in public performances.

**Prerequisites:**            Permission of the instructor  
**Credits:**                    1  
**Time:**                      T 2:10 - 4pm

**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 (Thursday 7 - 8:30 pm), and Dance or Drama lab assignment.  
**Credits:**                    2  
**Time:**                      T 6:30 - 8:20pm

<b>DRAMA</b>
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**DRA2120.01                    Word Play: Sounds That Make Sense***Jean Randich*

In daily life and on stage, every word is an action. In this course we will mine the rhythms, images, textures, sounds, structures, and metaphors occurring in everyday speech and dramatic text. Focusing on classical and contemporary plays, we will discover how the text communicates the world of the play. Employing a variety of rehearsal techniques, such as displacement strategies, task performance, resistance exercises, repetition, concretizing thought, and one-upmanship, we will work to connect to thought in a real, physical, and authentic way. Students will work individually and as an ensemble on text analysis and performance. A commitment to physical exploration, risk-taking, and a sense of play is welcome.

For the final project each student will present a fully physicalized scene and/or monologue from one of the plays studied.

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

**DRA2124.01                    Viewpoints Groundwork***Jenny Rohn*

Viewpoints is a physical improvisational form used for training actors and creating movement for the stage. This class encourages students to explore the physical and vocal possibilities of time and space, with a specific focus on developing the capacity to be physically present, emotionally open, and free to follow creative impulses. Special emphasis will be placed on the development of listening skills and ensemble building. Coursework will cover the nine Viewpoints and their application to composition and character exploration.

**Prerequisites:**                None.  
**Corequisites:**                Dance or Drama Lab assignment.  
**Credits:**                        4  
**Time:**                            MTh 10:10 - 12noon

**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 2011-2012. 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 1950s, 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 collaborate weekly on the presentation of group research. There will be a mid-term quiz and a final paper.

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

**DRA2170.01 The Actor's Instrument**

*Kirk Jackson*

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

**Prerequisites:** None.  
**Corequisites:** Dance or Drama Lab assignment.  
**Credits:** 4  
**Time:** MTh 4:10 - 6pm

**DRA2211.01 Costume Construction Studio Basics**

*Richard MacPike*

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

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

**DRA2212.01 History of Dress Part II: Rococo to Modern**

*Charles Schoonmaker*

The focus of this class will be on Western European and United States clothing, though students will do individual reports on non-western clothing, as well. We will see how period clothing has been interpreted by costume designers in film and other media (*Marie Antoinette*, *The Young Victoria*, for example) and by designers working in their own period (*The Philadelphia Story*, 1940, costume design by Adrian).

**Prerequisites:** None.  
**Credits:** 2  
**Time:** F 2:10 - 5pm

**DRA2226.01 Methods of Lighting Design, via Text and Music**

*Matthew Adelson*

An introduction to the methods and techniques of stage lighting design, using dramatic literature and music as the genesis for design ideas. Students will explore the creation of lighting ideas by investigating the light they observe in their every day environments, as well as the images they discover through the reading and discussion of selected plays. There will also be special emphasis placed on the role of music in creating lighting ideas, and the way lighting designs are generated for music-specific events, such as musical theater, opera, and concerts. Class time will be devoted to the practical exploration of lighting techniques generated by previous class discussions.

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

**DRA2239.01 Color in Light: Changing Perceptions**

*Rick Martin*

Light dramatically affects the way we look at the world, and the use of color in light adds to this drama. It can alter our sense of space and time, affect our emotions and subtly guide us in unexpected directions. In this class, we will focus on the impact of color in space, honing our skills in using it to translate and alter ideas.

Students are expected to work in teams and independently, to develop ideas outside of class and present them to the group. Class critiques will be essential to help understand how well ideas are communicated in light. Brief writing assignments will sharpen skills of observation, as well.

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



**DRA2273.01**                    **Playwriting: Structuring the Drama**  
*Sam Hunter*

2300 years ago, Aristotle analyzed Sophocles's *Oedipus Rex* and gave us one of the earliest examples of dramatic theory. His ideas of plot, character, reversal, climax, etc., have fundamentally shaped our idea of how plays operate. But two millennia later, how have our ideas of dramatic structure changed? As dramatists, what new, evolving dramaturgical tools do we have at our disposal?

We will spend some time looking at some ideas and writings from dramatic theory, but the bulk of our time will be spent reading and writing plays. Students will complete short writing assignments throughout the semester, and will write a one-act play as a final project.

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

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

How do actors 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 scene partners, emotional preparation, and scene presentation. Each student will be required to research and present the biography of one renowned actor during the term, and these presentations will serve as a springboard for an on-going group conversation about the craft of acting. Students will work to create a warm-up specifically designed to meet their individual needs, and work on one scene throughout the term, allowing them to explore deeply, revise, and edit their choices. Various rehearsal techniques will be explored, so that students can begin creating their own rehearsal technique for future performance work.

**Prerequisites:**                *DRA2170 The Actor's Instrument* or permission of the instructor.  
**Corequisites:**                Dance or Drama Lab assignment.  
**Credits:**                        4  
**Time:**                            MTh 2:10 - 4pm

**DRA4162.01                    Embodying Text: Shakespeare and Beyond**

*Kirk Jackson*

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

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

**DRA4171.01                    Scenes from Dramatic Literature: Landford Wilson**

*Dina Janis*

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

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

**DRA4206.01                    Costume Design I: From Script to Stage**

*Charles Schoonmaker*

Students learn to analyze text for character and historical context as well as how to present and articulate their ideas in words and images. We start with a design for a character monologue; then move on to a television script or modern dress play, and a period project. While drawing skills are not necessary, students are expected to address and improve how to communicate their designs in various ways, therefore some drawing during the term can be expected.

**Prerequisites:**                *DRA2216 The Scene: Theatrical Design History* / *DRA2153 History of Theater I* (or equivalent).  
**Credits:**                        4  
**Time:**                         M 2:10 - 6pm

**DRA4268.01                    Meisner Technique**

*Jenny Rohn*

"If you are really doing it, you don't have time to watch yourself doing it." Sanford Meisner was an actor and founding member of the Group Theater. He went on to become a Master Teacher of Acting who sought to give students an organized approach to the creation of truthful behavior within the imaginary circumstances of a play. The class focuses on listening, following impulses, trusting your instincts, working from moment to moment, and working off of an acting partner. We will do this through the exploration of repetition, independent activities, emotional preparation and text work. The class will require extensive out-of-class preparation, with a minimum of six hours a week for rehearsals and the crafting of exercises. In addition we will be reading Eleanora Duse's biography, *A Mystic in the Theater*.

**Prerequisites:**                    One 4000-level acting class and permission of the instructor.  
**Corequisites:**                    Dance or Drama Lab assignment.  
**Credits:**                            4  
**Time:**                                TF 10:10 - 12noon

**DRA4304.01                    Performance Production: When You're Here**

*Jean Randich*

In Samuel D. Hunter's new play, *When You're Here*, "It's Famiglia Week at the Olive Garden on the brink of extinction in Pocatello, Idaho, where corporate culture has become the culture. As two families try to reconcile past and present, they search for a new definition of home, a new way to relate to the world – and to each other."

2011 Obie Award-winning playwright Sam Hunter will be in residence this spring at Bennington College. In staging his new play, students will experience first hand what goes into crafting an original work of theater that speaks to our financially and emotionally precarious time.

This course represents the hours of study both in and out of rehearsal necessary for artists to create a successful performance in production. This course may also be of interest to designers, assistant directors, musicians, dancers, and dramaturges. Rehearsals, techs, and performances constitute students' commitment.

**Prerequisites:**                    By audition only. Students should prepare a two-minute memorized monologue to be scheduled during Drama auditions held the first week of the term.  
**Credits:**                            4  
**Time:**                                TWThF 7 - 10pm, and some weekends  
*Please note that this course replaces DRA4215*

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

*Kirk Jackson*

Students develop original and/or primary source material and explore its shape, arc, and thematic whole in a performance medium that can involve text, movement, characterization, and personal examination and observation. We will view solo performance artists. Students write, edit, rewrite multiple drafts 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 ten 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 28. (VAPA faculty box or email to kjackson2@bennington.edu) Individual conferences will be scheduled between October 28 and November 4. A class list will be posted November 7.

**Credits:**                                4

**Time:**                                    W 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, the students direct and perform a series of scenes from one contemporary play. Directors and actors work together to rehearse, design, stage, and present a public performance of this event.

**Prerequisites:**                    Two to three prior terms in at least two of the following: stage-management, dramatic literature, acting, playwriting or design and permission of the instructor.

**Credits:**                                4

**Time:**                                    T 2:10 - 6pm, F 2:10 - 4pm

**DRA4367.01                      Playscript Development**

*Sam Hunter*

In the modern American theater, few new plays make it to the stage before going through several drafts. A key component of playwriting is the ability to take notes, receive feedback, and push a script further through rewrites. In this course, students will act as both playwright and director as they push existing material through a developmental process.

We will spend time reading plays and dramatic theory/criticism, but the bulk of our time will be spent discussing and shaping student work. All students are expected to have either a full draft that is in need of development or a large amount of material they wish to shape into a full length play. Students will be expected to both give notes on other student plays and rewrite their own plays, culminating in a final presentation at the end of the term.

**Prerequisites:**                      Permission of the instructor. Email material that is intended to be workshopped in the class to samhunter1@gmail.com no later than October 28.

**Credits:**                                      4

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

**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 8:20 - 12noon

<b>FOREIGN LANGUAGES</b>
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CHINESE**CHI2115.01 Contemporary Chinese Poetry***Ginger Lin*

While the language of classical Chinese poetry is practically inaccessible to even today's native speakers of Chinese, the poetry of the five contemporary poets studied in this course is written in the vernacular and serves as a rich source of authentic texts for this course, which integrates language learning with poetry study. The five poets, all born after 1980, each offer a unique perspective into the changing society and culture of modern China. Through reading and discussing these poets as well as writing their own poems in Chinese, students will gain insights into the changing culture of modern China, 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 4:10 - 6pm

**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*. Students will explore Daoist concepts while building on their competencies in listening, speaking, reading and writing Mandarin Chinese.

Each class or every other class, students will be given a different one of the *Tales of Zhuang Zi* translated into modern Chinese along with a vocabulary list for that reading. Students will be expected to read the tale and prepare to discuss it in Chinese with the teacher and classmates during the next class meeting. Conducted in Chinese. Intermediate-low level.

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

**CHI4209.01 Confucianism and Daoism in Chinese Culture**  
*Ginger Lin*

Daoism and Confucianism can be thought of as the Yin and Yang of Chinese culture respectively. While Daoism emphasizes the individual's attempt to live in harmony with the Way of Nature, Confucianism emphasizes society, family, and the individual's responsibilities within hierarchical social structures. Through in-class discussion, reading, and writing, students will explore, compare, and contrast these two philosophies and how they have influenced Chinese culture, while building on core competencies in Mandarin Chinese. The material for the course consists of, among other things, teacher prepared texts and multimedia presentations based on classic Daoist and Confucian texts. Conducted in Chinese. Intermediate-high level.

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

**CHI4711.01 Special Projects in Advanced Chinese II**  
*Ginger Lin*

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

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

FOREIGN LANGUAGE EDUCATION

**FLE2110.01 Pronounced: the International Phonetic Alphabet**  
*Martha Herr*

The International Phonetic Alphabet is an important and very useful tool for language and voice students. It allows one to pronounce an alphabet of symbols that represent sounds used in all languages. Singers of classical music perform music in a minimum of five languages. They are not expected to be fluent in all of these languages, but they are expected to pronounce them convincingly, as if each were their mother tongue. Similarly, many language students have difficulty with sounds that are not part of their native language. For these students too the IPA (International Phonetic Alphabet) is an invaluable tool: learning the IPA and the rules of pronunciation can help classical singers and language students master the pronunciation of many different languages.

The course will focus first on learning the IPA for the English language. We will then go on to use poetry as a tool for learning the basic rules of additional symbols and pronunciation in other languages – Italian, French, German and Spanish. Depending on the individual needs of the students, the rules for pronunciation of other languages can also be included in this course.

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

FRENCH

**FRE2104.01                    Insider Perspectives on the Francophone World II**

*Stephen Shapiro*

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

**Prerequisites:**                    *FRE2103 Insider Perspectives on the French-Speaking World* or one term of introductory level French at Bennington.

**Credits:**                            4

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

**FRE4118.01                    Shaping Perspectives in the News**

*Jean-Frederic Hennuy*

In France and French-speaking countries, the news isn't always presented in the same way as in the US. The topics are not the same and neither is the way in which they are reported/covered. Differences arise in function of the country, the region, where the newspaper is produced, notwithstanding the type or the political leaning of the paper.

Throughout the term, you will analyse and study the ways in which the news is presented in France and in French speaking countries around the world. You will learn different reading strategies that will help you to tackle a variety of subjects/articles (politics/economics/culture/sports/arts). All the articles that we will read you will be able to find on the Internet (but their original medium may have been a newspaper/radio/television) and we will look at a different country every 15 days.

Every week you will be expected to produce a written piece of work in which you will express your opinions and critical analysis and at the end of the term there will be a final project.

**Prerequisites:**                    Three terms of French or permission of the instructor.

**Credits:**                            4

**Time:**                                TWF 8:30 - 10am



**FRE4214.01**                      **Life Stories**

*Stephen Shapiro*

This course will focus on perfecting your written French through creative autobiographical writing. Literary readings will offer both a critical perspective on a wide variety of autobiographical genres as well as models for inspiration and imitation in your own writing. We will also examine style and register while striving to master some of the stylistic and grammatical difficulties which confound even native speakers. Workshop sessions will allow students to present each others' work in a workshop setting. Conducted in French. Intermediate-high level.

**Prerequisites:**                      Five terms of French or permission of the instructor.

**Credits:**                                      4

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

**FRE4717.01**                      **Thinking Freely: Montaigne**

*Jean-Frederic Hennuy*

Why read Montaigne (1533-92) in the 21st Century? How can a French author from the 16th Century help us understand and think about our contemporary lives? We will read Montaigne's essays not only because he was the writer who influenced figures as diverse as Shakespeare, Descartes, Rousseau, Nietzsche, and Virginia Woolf, but mainly because he is the originator of modern thought. Through the study of Montaigne's essays we will discuss and mainly think, like him, aloud and discursively, using his innovative method of philosophical inquiry which mixes the anecdotal and the personal with serious critiques about friendship; solitude; colonialism; the relationship between children and their parents; the power of poetry to encapsulate the workings of desire, fanaticism and cruelty; tolerance and acceptance of otherness; and also death, sex, travel, friendship, kidney stones, the human thumb, and above all, "the power of the ordinary and the unremarkable, the value of the here-and-now." Students will be responsible for regular assignments and oral presentations that will help them not only to improve their reading, speaking and writing skills but also to develop their ability to think, speak and write critically in French. Conducted in French. Advanced level.

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

**Credits:**                                      4

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

ITALIAN

**ITA2108.01                      Unlocking Italian Culture II**

*Barbara Alfano*

Entering the worlds of Italy is an integral part of learning the language. Students will continue exploring Italian culture through ideas of space, supported by role-play, music, film, videos, and the Internet, along with different authentic materials. In this course, we will focus in particular on public spaces and their social activities. Meanwhile, students will also advance in the study of the language by continuing 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:**    MWTh 8:10 - 10am

**ITA4102.01                      Italy Through Regional Contexts**

*Barbara Alfano*

There are as many Italies as the regions that make up the country. There are, in fact, more since dialects, cuisine and social behavior may vary significantly in any one region. This course takes a path beyond the obvious and apparent to lead students into an exploration of the differences, peculiarities and singularities of Italian regional cultures and of how the puzzle stays together in a manner that is called Italian. The investigation of regional history, culture, and literature will be supported by individual research on the matter that will culminate in a final, original project. Students will continue developing their speaking skills, enlarging their vocabulary and strengthening the use of complex linguistic structures. As students develop their writing, they will initiate their transition from a paragraph-level discourse to a more sophisticated and analytical text. Conducted in Italian. Intermediate-low level.

**Prerequisites:**                      Three terms of Italian or permission of the instructor.  
**Credits:**                                      4  
**Time:**    MTh 10:10 - 12noon, W 4:10 - 6pm

JAPANESE**JPN2107.01 Social Expectations for Japanese Children***Ikuko Yoshida*

Japanese children are expected to behave and communicate in very specific ways. Students will understand these expectations by analyzing Japanese children's books and Japanese animation. Students will also examine how gender differences are depicted in children's books and animation. Throughout the course, students will continue to develop their skills in interacting in Japanese by stating and supporting their opinions in discussions focusing on narrative texts. Approximately 60 new Kanji will be introduced. As the final project of the course, students will write their own children's book in Japanese. Conducted in Japanese. Introductory level.

**Prerequisites:** One term of Japanese or permission of the instructor.

**Credits:** 4

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

**JPN4117.01 Life and Death: Buddhism in Modern Japanese Films***Ikuko Yoshida*

In this course, students will examine how Buddhism influenced Japanese thought on the after-life and analyze how Japanese views on the relationship between life and death are depicted in recent Japanese films. In the first seven weeks of the course, students will examine and discuss the history, beliefs, and deities of Buddhism and their influences on society. In the second half of the term, students will analyze how death and a common theme, reincarnation, are depicted in different genres of Japanese films such as love stories and fantasy. Throughout the course, students will develop both their linguistic skills and cognitive skills by discussing their understanding of Buddhist beliefs and analyzing Japanese perspectives on death and reincarnation. Individual projects are required. Conducted in Japanese. Intermediate-low level.

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

**Credits:** 4

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

**JPN4201.01 What Do Japanese Students Learn About WWII?***Ikuko Yoshida*

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

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

**Credits:** 4

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

**JPN4705.01**                    **Special Projects in Advanced Japanese**  
**JPN4705.02**                    **Special Projects in Advanced Japanese**  
*Ikuko Yoshida*

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

**Prerequisites:**                Permission of the instructor.  
**Credits:**                        2  
**Time:**                            MTh 10:10 - 12noon  
*(Section 1 meets the first seven weeks of the term. Section 2 meets the second seven weeks of the term.)*

SPANISH

**SPA2109.01**                    **Contemporary Issues on Film**  
*Sarah Harris*

Students in this course will continue to learn the Spanish language through an examination of contemporary issues in films in Spanish. While there will be some necessary discussion about cinematographic components, the focus of discussion will be on social and political issues present in the films. A consideration, for instance, of national and regional identity, violence, border crossing, intolerance, and gender issues, will drive the student-generated conversation. The course will also provide specific and explicit support for the linguistic development necessary to communicate in increasingly complex ways, in both written and oral Spanish. Conducted in Spanish. Introductory level.

**Prerequisites:**                One term of college-level Spanish or permission of the instructor.  
**Credits:**                        4  
**Time:**                            MWTh 8:30 - 10am, plus an independent component to be arranged.

**SPA4116.01                    The Generation of 1898**

*Jonathan Pitcher*

Paradoxically initiated by the loss of its last colonies in the Spanish-American War of 1898 and a Nicaraguan poet's invention of modernism, Spain's rebirth, its Silver Age, was marked by an increasingly cosmopolitan, radical egoism. This cultural revitalization, particularly the newfound gravitas of the philosophical essay, fed by America to Europe then back to America once again, is sometimes referred to as the essence of Hispanicism. The course will consider the Generation of '98, emphasizing the work of the leader of its intelligentsia, José Ortega y Gasset, and that of its darkest associate, Ramón María del Valle-Inclán.

Students will expand their descriptive, analytical, polemical, and creative vocabulary. Discussions, presentations, tacky puppetry and makeshift, flamboyant performances will facilitate the development of oral fluency. Written work will include both analysis and fiction, and should solidify familiarity with linguistic structures. Conducted in Spanish. Intermediate-low level.

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

**Credits:**                            4

**Time:**                                TF 4:10 - 5:40pm, W 4:10 - 5:10pm

**SPA4213.01                    Metafiction and Authorship**

*Sarah Harris*

This course will be an exploration of metafiction and authorship in Spanish literature, film, and other arts. Through a careful consideration of several important, often playful, yet sharply critical works in Spanish, as well as the most significant theoretical underpinnings, students will read and discuss text that calls attention to itself as an artifice. This will also be a course on the socio-historical context that has surrounded the works' production and consumption. The focus of the course will be on student-generated discussion and critical thinking about texts and concepts. Students will develop and defend ideas in spoken and written language. Conducted in Spanish. Intermediate-high level.

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

**Credits:**                            4

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

**SPA4713.01                    More Unhomely Thoughts from Abroad**

*Jonathan Pitcher*

From Simon Bolívar's recruitment of the exiled Francisco de Miranda in early nineteenth-century London, to the counter-revolutionary Guillermo Cabrera Infante's *Tres tristes tigres*, written in a Hampstead flat, much of Latin America's postcolonial identity has been forged outside its borders. Beyond defining home, exiles have defined their alternate environments. De Miranda's statue still stands in Fitzroy Square, and Cabrera Infante lived in London for the rest of his life. Exile, whether a political necessity or voluntary, is more than a discursive conceit in this context, and language an act of memory.

The proposal is to study Latin America's exilic thought, one of its most formative traditions, from Independence to the present. Students will debate their own perspectives, both in conversation and in writing, thus developing analytical and linguistic skills, and will undertake a research project. The usual array of media will be included. Conducted in Spanish. Advanced level.

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

**Credits:**                            4

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

<b>LITERATURE</b>
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**LIT2101.01                    English as a Second Language***Wayne Hoffmann-Ogier*

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

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

**LIT2124.01                      Readings in Chaucer***Rebecca Godwin*

Our overriding aim is simple: to read, discuss, write about, and generally immerse ourselves in Geoffrey Chaucer's masterworks, *The Canterbury Tales* and *Troilus and Criseyde*. In the process, we'll aim to get sufficiently comfortable with Middle English to read, delight in, and even imitate that rich language. We'll also consider something of Chaucer's life and times as necessary corollaries to understanding his work, and dip into the colossal industry that constitutes Chaucerian scholarship. As we focus on the works as literature, students will do plenty of reading aloud, discussing, and writing at least two papers, in addition to presentations, OED exploration, and journal-keeping or weekly responses.

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

**LIT2129.01                      The Long Story, The Novella***Marguerite Feitlowitz*

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

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

**LIT2131.01                      The Scriptorium***Camille Guthrie*

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

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



**LIT2167.01                    The Anglo-Irish Novel**

*Annabel Davis-Goff*

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

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

**LIT2169.01                    Through Syntax to Style: a Grammar of Writing**

*John Gould*

“Syntax” is the aspect of grammar concerned with the relationships of words in a language, with how they fit together to create meaning. By exploring various English syntactical structures, we will discover a variety of ways to combine the same words to say slightly different things. The course will rely heavily on the linguistic work of Noam Chomsky. We will write a number of short, pithy essays in which syntax and punctuation will make a great difference. The ability to control syntax is critical for all writing, both expository and, more importantly, creative.

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

**LIT2171.01                    Eastern European Literature and Cinema**

*Alexandar Mihailovic*

In this course we will examine contemporary literature and cinema from Eastern Europe from the Cold War to the present, exposing the intricacies of daily life in a region where the past is always present. The cinematic and literary texts will be drawn from the former East Bloc nations and their successor states in post-Communist Europe, including iconoclastic writers and film directors such as Dubravka Ugrešič, Semezdin Mehmedinović, Andrzej Wajda, Dorota Masłowska, Ilya Khrzhanovsky, and the 2009 Nobel Prize recipient Herta Müller. We will also consider the exiled artist’s more detached yet no less poignant perspective on political events, as exemplified by the work of expatriate writers such as the Bosnian Aleksandar Hemon and the Czech Milan Kundera.

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

**LIT2178.01                    The Art of Criticism**

*Megan Mayhew-Bergman*

We live in a time where criticism has been democratized by message boards and the desire for increased Web traffic encourages polemics and manifestos. How can we become better readers, generate insight, and contribute meaningful ideas to ongoing conversations about contemporary literature? This class explores the way in which we absorb and speak critically about books, and the art of constructing and defending arguments. We will read creative contemporary work by Annie Proulx, Jonathan Franzen, and Jennifer Egan, and the critical work of Zadie Smith, James Wood, Wyatt Mason, Sven Birkerts and Edmund Wilson. Students will develop techniques for analyzing work, and through response papers will gain valuable experience in argument construction. Discussion points include the relevance of gender in critique, assessment of prose quality, and the return of realism.

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

**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 - 12noon

**LIT2229.01                    Literary Diaries and Journals**

*Brooke Allen*

Great diaries open a window onto past worlds: seventeenth century England has never been better depicted than through the diaries of Samuel Pepys, while France's Goncourt brothers have provided unparalleled warts-and-all portraits of their great contemporaries. Diaries also give us intimate visions of their authors, though as readers we must wonder exactly what impression the diarist is trying to make, and for whom he or she is writing. In this course we will consider the work of diarists such as John Evelyn, Pepys, the Duc de Saint-Simon, Lord Byron, Stendahl, the Goncourts, Dorothy Wordsworth, Leo Tolstoy, Robert Louis Stevenson, Alice James, Robert Musil, Franz Kafka, Virginia Woolf, and Christopher Isherwood.

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

**LIT2264.01 Paradise Lost***Camille Guthrie*

We will immerse ourselves in John Milton's epic poem *Paradise Lost* (1667). Composed by Milton while blind, the more than 10,000 lines of blank verse profoundly changed our understanding of the biblical story of the Fall. We will examine some of the many sources Milton drew upon for the poem—including Homer, Virgil, Ovid, Saint Augustine, and Guillaume du Bartas. And, we will study some of the texts and artworks that *Paradise Lost* influenced and inspired, including William Blake's and Salvador Dali's illustrations of the epic; the Romantic poets' envisioning of a new kind of hero based on Milton's Satan; Ronald Johnson's poetic erasure of the first books of the text; and Phillip Pullman's culling of the plot in the *His Dark Materials* series. Assignments may include weekly close readings, a presentation, a recitation, two essays, two exams, and creative responses to the poem.

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

**LIT2290.01 Eco-poetics: Origins of Environmental Literature***Mark Wunderlich*

In this course, we will look at the ways in which writers have shaped our thinking about nature, the environment, sustainability, and rural living and will place particular emphasis on the intersection between language and our thinking about the natural world. For starters, we will study works by Virgil, poets of the English Romantic era, New World travel journals, and accounts of first encounters between Europeans and indigenous people. In addition to poems, we will read essays and longer works of nonfiction by authors such as Emerson, Henry David Thoreau, Walt Whitman, and Emily Dickinson, though the main body of reading will be poetry.

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

**LIT2320.01 Exodus***Marguerite Feitlowitz*

This seven-week course focuses on the second book of the Bible. Full of earthly incident (oppression, banishment, plagues, exile) and numinous drama (God's revealing himself to Moses, the Covenant, the giving of the Ten Commandments), Exodus has not only been a foundational text for Jews, but has also been a reference for liberation movements throughout history. We will delve into the text from a variety of viewpoints and historical contexts.

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

**LIT4154.01                      Reading and Writing Memoir**

*Megan Mayhew-Bergman*

Memoir is a democratic genre; anyone can write autobiography. We will read and critique memoirs from different eras that vary by artistic approach and intent, including works by Nabokov, Joan Didion, Nick Flynn, Lucy Grealy, Leonard Michaels, Jo Ann Beard, and Edward Abbey. The class will discuss creative liberty and truth, the authorial “I,” narcissism, excess, and the act of confession. We will also identify techniques for giving vitality to scene, dialogue, and characters. With an eye toward narrative strategy, the class will spend significant time composing and refining individual work.

- Prerequisites:**                      Permission of the instructor. Email writing sample of 3 to 5 pages to mmayhew-bergman@bennington.edu no later than October 31. A class list will be posted by November 4 on the Literature bulletin board on the second floor of the Barn.
- Corequisites:**                      Students who are enrolled in this course are required to attend Literature Evenings (every second Wednesday, 7pm)
- Credits:**                                      4
- Time:**    MTh 10:10 - 12noon

**LIT4160.01                      The Political Novel**

*Brooke Allen*

This class will examine the political novel as it has developed throughout the world since the late nineteenth century, under political regimes as various as Stalin's Russia, Kenyatta's Kenya, and Pinochet's Chile. Readings will include works by Anthony Trollope, Sinclair Lewis, Alexander Solzhenitsyn, Milan Kundera, Ngugi wa Thiong'o, and Roberto Bolano.

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

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

*Rebecca Godwin*

We'll read some 40 stories in this class—mostly contemporary, although we will include 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 workshops and revise. Intensive engagement in reading, writing, and talking is an absolute requirement.

- Prerequisites:**                      Permission of the instructor. Email creative writing sample of 3 to 5 pages to rgodwin@bennington.edu no later than October 31. A class list will be posted by November 4 on the Literature bulletin board on the second floor of the Barn.
- Corequisites:**                      Students who are enrolled in this course are required to attend Literature Evenings (every second Wednesday, 7pm)
- Credits:**                                      4
- Time:**    W 8:20 - 12noon

**LIT4271.01**                      **Dante's Inferno**

*Dan Hofstadter*

We will read all of Dante's *Inferno* in a variety of highly creative English translations. As an introduction to this transcendently great work of the very early fourteenth century we also study a number of ancient poetic texts dealing with the "underworld passage" theme, including Homer and Virgil. Arriving at Dante's era, we look into some of Dante's other verse, including his early love poetry; after reading the *Inferno* we examine later parts of *The Divine Comedy*. Dante will be considered as a poet, a religious thinker, and an exiled politician enraged at the bad governance of his native Florence. Students will be encouraged to debate Dante's poetic inventions as well as his principal social concerns -- moral complacency, violence, contrition, carnal weakness, suicidal depression, political corruption, and so forth. In this course some other Tuscan cultural achievements of this period, the Trecento, will also be scrutinized for their sheer beauty. Students who can read or speak Italian will be encouraged to read Dante in the original.

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

**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:**                      Proficiency in French, Spanish, Catalan, or Italian. Please arrange an interview with the instructor prior to October 25.  
**Corequisites:**                      Students who are enrolled in this course are required to attend Literature Evenings (every second Wednesday, 7pm)  
**Credits:**                                      4  
**Time:**                                        MTh 10:10 - 12noon

**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 that Forster describes. We will read some of Forster's 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 31 at [ADavis-Goff@bennington.edu](mailto:ADavis-Goff@bennington.edu) with a statement of interest in the course. A class roster will be posted by November 4 on the Literature bulletin board on the second floor of the Barn.

**Credits:**                            4

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

<b>MUSIC</b>
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MUSIC

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

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

*Kitty Brazelton*

You may or may not play an instrument. It doesn't matter. What matters is how you think, how you hear, how you communicate, and your willingness to adapt that knowledge to the musical field. We will learn to listen to music, talk about music, improvise music, write music, write about music, read music, and read about music, but most of all we will learn to collaborate to make music unique to the class and the individuals in it. No matter what your background, come prepared to play.

**Prerequisites:**                None.

**Corequisites:**                Must attend seven Music Workshops (Tuesday, 6:30 - 8pm). Students must also register for the lab, *MFN2110L*.

**Credits:**                        4

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

**Time:**                            TBA (lab)

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

*Composer Interns*

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

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

**Credits:**                        2

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

**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

**MUS2110.01**                    **Pronounced: the International Phonetic Alphabet**

*Martha Herr*

The International Phonetic Alphabet is an important and very useful tool for language and voice students. It allows one to pronounce an alphabet of symbols that represent sounds used in all languages. Singers of classical music perform music in a minimum of five languages. They are not expected to be fluent in all of these languages, but they are expected to pronounce them convincingly, as if each were their mother tongue. Similarly, many language students have difficulty with sounds that are not part of their native language. For these students too the IPA (International Phonetic Alphabet) is an invaluable tool: learning the IPA and the rules of pronunciation can help classical singers and language students master the pronunciation of many different languages.

The course will focus first on learning the IPA for the English language. We will then go on to use poetry as a tool for learning the basic rules of additional symbols and pronunciation in other languages – Italian, French, German and Spanish. Depending on the individual needs of the students, the rules for pronunciation of other languages can also be included in this course.

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

**MUS2111.01**                    **Energy**

*Jeff Feddersen*

Energy has been called the "universal currency" (Vaclav Smil) but also "a very subtle concept... very, very difficult to get right" (Richard Feynman). Building on skills started in physical computing, we will, through generating and measuring electricity, gain a more nuanced and quantitative understanding of energy in various forms. We will turn kinetic and solar energy into electrical energy, store that energy in batteries and capacitors, and use it to power small devices. We will develop skills useful in a variety of undertakings, from citizen science (distributed remote sensor networks) to large-scale art installations. Students will build a final project using skills learned in the class.

**Prerequisites:**                None.  
**Credits:**                        2  
**Time:**                            Th 8:10 - 12noon  
*(This course meets the first seven weeks of the term.)*



**MUS4124.01 Writing About Music***Kitty Brazelton*

For students who want to show advanced work in music in written form. How do you write about music? With ingenuity, evoking the music in the ear of your reader. With heart, deciphering the music's purpose within personal and social contexts. With credibility, bringing analytical discussion from theoretical symbology into verbal expression without losing investigative drive. With skill, transcribing scored examples of brief moments that demonstrate your thesis.

**Prerequisites:** Permission of the instructor and/or faculty recommendation.

**Credits:** 2

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

MUSIC COMPOSITION**MCO2109.01 Electronic Music: Creativity and Sound***Randall Neal*

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

**Prerequisites:** None.

**Credits:** 4

**Time:** M 10:10 - 12noon, M 2:10 - 4pm

**MCO4130.01 Composing for the Choir***Kitty Brazelton*

Composers who sing (or would like to), singers who compose (or would like to), songwriters who would like to stop singing alone, writers who would like to hear their writings sung (and maybe sing some too) and anyone who's always wanted to learn how to shape music for a vocal group---this class is for you. We will compose, rehearse and then perform our own repertoire in several live concert effusions through the term. Fun, hard work, and more fun.

**Prerequisites:** Previous voice, composition, or writing classes. A performative understanding of music theory. Permission of the instructor.

**Corequisites:** Must attend seven Music Workshops (Tuesday, 6:30 - 8pm).

**Credits:** 4

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

**MCO4150.01                      Sound Installation**

*Jeff Feddersen*

In this course we'll examine and create sound pieces that differ from traditional musical performances in that they are longer, larger, and/or (more directly) interactive. Topics will include: process music and algorithmic composition; mechanized and computerized sound making; strategies for remote power, processing and amplification; sensors. Students will critique representative works and create their own, culminating in an end-of-term exhibition.

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

**MCO4239.01                      Composing - Performers' Ensemble**

*Bruce Williamson*

This ensemble will be comprised of performing musicians who also compose and/or improvise. The focus will be on the reading of new works, composed specifically for the instrumental possibilities within the group. By reading and rehearsing material generated by the ensemble members (and perhaps other student composers) on a weekly basis, students will get a chance to improve both their writing skills and reading skills in the areas of: 1) through-composed notated music, 2) music with improvised sections, and 3) improvised music using written directions and/or graphic scores. Ensemble blend and overall musicianship will also be addressed.

**Prerequisites:**                      Ability to read music and some experience with improvisation.  
**Credits:**                                      4  
**Time:**    W 2:10 - 6pm

**MCO4501.01                      Composition Project: Acoustic/Electronic**

*Randall Neal;Allen Shawn*

In this course students will compose a substantial work for one solo instrument with fixed-medium (CD) electro-acoustic 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 9, 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.

**Prerequisites:**                      Good notational skills, previous classes, and permission of the instructor.  
**Credits:**                                      4  
**Time:**    MTh 4:10 - 6pm

## MUSIC HISTORY

### **MHI2000.01 Music History Lecture Series**

*Nicholas Brooke*

The class will meet weekly 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 Mediaeval 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. Nick Brooke will coordinate the series and be present at all sessions.

**Prerequisites:** None.  
**Credits:** 2  
**Time:** T 8:30 - 10:20pm

### **MHI2110.01 Women Composers**

*Allen Shawn*

This class will explore music by women composers, with a special emphasis on composers from the 20th and 21st centuries. We will become acquainted with music by Hildegard von Bingen, Fanny Mendelssohn Hensel, Clara Schumann, Germaine Tailleferre, Amy Beach, Lili and Nadia Boulanger, Rebecca Clarke, Ruth Crawford, Galina Ustvolskaya, Sofia Gubaidulina, Mary Lou Williams, Vivian Fine, Betsy Jolas, Ellen Taffe Zwillich, Joan Tower and Kaija Saariaho, among others. After a few introductory lectures, the course will consist primarily of student presentations. Each student will be assigned a composer to present to the class. There will be weekly listening assignments and selected readings, and students will be expected to keep a journal of notes on classes and homework.

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

**MHI2120.01                      Locating Ethnomusicology**

*Nicholas Brooke*

This library-intensive seminar examines the elusive figure of the ethnomusicologist, tracing the increasingly diverse methodologies surrounding so-called world music. By reading seminal texts in ethnomusicology, across a range of musical cultures, we'll look at how the study of musical culture has expanded beyond its roots in the early 20th century. We'll study four paradigms: the ethnomusicologist as writer (Nettl, Slobin, Perlman, et al.); as recordist (Lomax, Yampolsky, Sublime Frequencies); as videographer (Les Blank, JVC), and finally as, sometimes, creator/collaborator/composer. This course is based in Crossett library, and students are expected to produce exhaustive annotated bibliographies on their chosen areas of study, as well as advanced writing. We will pay special attention to the changing role of ethnomusicology in the digital age, and how documentation has changed through revolutions in media.

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

**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.  
**Credits:**                                2  
**Time:**                                    T 10:10 - 12noon

MUSIC PERFORMANCE**MPF2100.01 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. This course may be taken no more than twice for credit.

<b>Prerequisites:</b>	None. Music literacy welcome but not required.
<b>Corequisites:</b>	Attendance at at least one off-campus public singing organized by the Sacred Harp Club. Dates and times TBA.
<b>Credits:</b>	1
<b>Time:</b>	Th 7 - 8:30pm

**MPF2201.01 Javanese Gamelan***Nicholas Brooke*

A practicum in playing and hearing the gamelan, the Central Javanese percussion orchestra. Students will learn about court and local traditions of Central Java, Indonesia, while playing classic works of karawitan (loosely translated as “weaving”), the multilayered repertoire of central Java. Weekly rehearsals will focus on navigating the intricate levels of irama (rhythm), pathet (tonality), and the ornate elaboration of the balungan, or basic skeletal melody. Performers will be expected to play all instruments—from gong to metallophones—while orally learning and memorizing tunes. The course will culminate in a master class and performance. Students will also be expected to master pivotal readings on karawitan.

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

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

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

<b>Prerequisites:</b>	Audition. Contact Suzanne Jones, x4510, for details.
<b>Credits:</b>	1
<b>Time:</b>	Su 6 - 8:45pm

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

For experienced Sacred Harpers only. You must be familiar with Sacred Harp repertoire and know how to lead from the "hollow square". We will focus on learning to teach and key Sacred Harp. And we will always sing. Attendance will be the only criterion for evaluation. This course may be taken no more than twice for credit.

**Prerequisites:**                One term of *MPF4101 Sacred Harp Singing School* or permission of the instructor.  
**Corequisites:**                Attendance at at least one off-campus public singing organized by the Sacred Harp Club. Dates and times TBA.  
**Credits:**                        1  
**Time:**                            Th 8 - 9:30pm

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

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

**Prerequisites:**                Three to five years of instrument playing experience. Must have your own instrument or arrange for instrument use per term.  
**Corequisites:**                Must attend seven Music Workshops (Tuesday, 6:30 - 8pm).  
**Credits:**                        2  
**Time:**                            T 9 - 10am

**MPF4235.01**                    **String Chamber Ensemble**  
*Kaori Washiyama*

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

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

**MPF4236.01                      Woodwind Chamber Ensemble**

*Bruce Williamson*

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

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

**MPF4237.01                      Brass Chamber Ensemble**

*Jonathan Myers*

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

**Prerequisites:**                Students must have significant previous instrumental training and experience.  
**Corequisites:**                Must attend seven Music Workshops (Tuesday, 6:30 - 8pm).  
**Credits:**                         2  
**Time:**                            Th 8:30 - 10:20pm

**MPF4238.01                      Piano Chamber Ensemble**

**MPF4238.02                      Piano Chamber Ensemble**

*Music Faculty*

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

**Prerequisites:**                Students must have significant previous instrumental training and experience.  
**Corequisites:**                Must attend seven Music Workshops (Tuesday, 6:30 - 8pm).  
**Credits:**                         2  
**Time:**                            TBA (both sections)

**MPF4239.01 Composing - Performers' Ensemble**

*Bruce Williamson*

This ensemble will be comprised of performing musicians who also compose and/or improvise. The focus will be on the reading of new works, composed specifically for the instrumental possibilities within the group. By reading and rehearsing material generated by the ensemble members (and perhaps other student composers) on a weekly basis, students will get a chance to improve both their writing skills and reading skills in the areas of: 1) through-composed notated music, 2) music with improvised sections, and 3) improvised music using written directions and/or graphic scores. Ensemble blend and overall musicianship will also be addressed.

**Prerequisites:** Ability to read music and some experience with improvisation.  
**Credits:** 4  
**Time:** W 2:10 - 6pm

**MPF4241.01 Improvisation Ensemble for Musicians**

*Bruce Williamson*

This course focuses on work in the performance of improvisation. Special attention is given to creating rhythms and sonorities which can then be manipulated and developed while interacting with dancers in the moment. Musicians should have basic skills on their instrument and be able create and convey a sense of form to other musicians in an efficient way.

**Prerequisites:** Prior experience and training in music and permission of the instructor.  
**Credits:** 2  
**Time:** Th 2:10 - 4pm

**MPF4250.01 Jazz Ensemble**

*Bruce Williamson; Barry Saunders*

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. Contact Suzanne Jones, x4510, for details.  
**Corequisites:** Must attend seven Music Workshops (Tuesday, 6:30 - 8pm).  
**Credits:** 2  
**Time:** W 6:30 - 8:20pm



**MIN2110.01 Music and Education***Barry Saunders*

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

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

**MIN2215.01 Banjo***John Kirk*

Beginning, intermediate, or advanced group lessons on the 5-string banjo in the claw-hammer/frailing style. Student will learn to play using simple song sheets with chords, tablature, and standard notation. Using chord theory and scale work, personal music-making skills will be enhanced. Awareness of traditional styles of playing the instrument will be furthered through a listening component and ensemble playing with other instrumentalists. Student will be expected to perform at Music Workshop, or as part of a concert, in ensemble and/or solo. Depending on scheduling, these will be individual or group lessons.

**Prerequisites:** Student must have his/her own instrument (5-string banjo).  
**Credits:** 2  
**Time:** T 2 - 3pm

**MIN2227.01 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 a music gathering, or as part of a concert, in ensemble and/or solo. Students must have their own instrument or make arrangements for renting one from the music department. This will be a group lesson.

**Prerequisites:** None.  
**Credits:** 2  
**Time:** T 3 - 4pm

**MIN2229.01                   Mandolin***John Kirk*

Beginning, intermediate, or advanced group lessons on the mandolin will be offered. Students 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. 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:**           Must have your own instrument.**Credits:**                   2**Time:**                     T 1 - 2pm**MIN2232.01                   Piano Lab I****MIN2232.02                   Piano Lab I***Kate Lyczkowski*

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

**Prerequisites:**           None.**Credits:**                   2**Time:**                     T 8:10 - 10am (section 1)**Time:**                     F 2:10 - 4pm (section 2)**MIN2235.01                   Woodwind Workshop***Bruce Williamson*

This small group of intermediate woodwind students (flute, clarinet, oboe) will collectively work to improve technique (fingerings, articulation, breath), tone production (embouchure, mouthpiece, reeds), sight-reading, ensemble playing (intonation and blend), and improvisation skills.

**Prerequisites:**           A rudimentary knowledge of chosen instrument and music notation.**Corequisites:**           Must attend seven Music Workshops (Tuesday, 6:30 - 8pm).**Credits:**                   2**Time:**                     T 4:10 - 6pm

**MIN2241.01                    Beginning Violin and Viola**

*Kaori Washiyama*

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

**Prerequisites:**                None.  
**Corequisites:**                Must attend seven Music Workshops (Tuesday, 6:30 - 8pm).  
**Credits:**                        2  
**Time:**                          TBA

**MIN2247.01                    Beginning Guitar**

*Frederic Hand*

Introduces the fundamentals of acoustic guitar playing, including hand positions, tuning, reading music, major and pentatonic scales, major, minor, and seventh chords, chord progressions, blues progressions, and simple arrangements of songs. Some previous musical experience is required.

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

**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 attend seven Music Workshops (Tuesday, 6:30 - 8pm).  
**Credits:**                        2  
**Time:**                          TBA

**MIN4218.01 Brass Instruments**

*Jonathan Meyers*

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

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

**MIN4223.01 Clarinet**

*Bruce Williamson*

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

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

**MIN4236.01 Piano Lab II**  
**MIN4236.02 Piano Lab II**

*Kate Lyczkowski*

Basic keyboard skills for those with some prior piano experience.

**Prerequisites:** *MIN2232 Piano Lab I* or audition and permission of the instructor.  
**Credits:** 2  
**Time:** Th 8 - 10am (section 1)  
**Time:** F 10:10 - 12noon (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. Contact Suzanne Jones, x4510, for details.  
**Corequisites:** Must attend seven Music Workshops (Tuesday, 6:30 - 8pm).  
**Credits:** 2  
**Time:** TBA

**MIN4333.01 Piano**

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

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

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

**MIN4335.01 Jazz Piano Lab**

*Bruce Williamson*

This course will utilize Bennington's Piano Lab to explore and develop the skills and knowledge required to effectively play non-classical piano repertoire. Styles covered are: blues, reggae, salsa, bossa-nova and jazz. Students will take turns learning and playing bass lines, chord voicings, stylistic rhythms, melodies and improvised solos. Students will be requested to show work during the term at Music Workshop.

**Prerequisites:** Basic piano skills and a rudimentary knowledge of music notation. Audition. Contact Suzanne Jones, x4510, for details.  
**Corequisites:** Must attend seven Music Workshops (Tuesday, 6:30 - 8pm).  
**Credits:** 2  
**Time:** Th 10:10 - 12noon

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

*Kaori Washiyama*

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

**Prerequisites:**            Audition. Contact Suzanne Jones, x4510, for details.  
**Corequisites:**            Must attend seven Music Workshops (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* or permission of the instructor.  
**Credits:**                    1  
**Time:**                        Th 9 - 10am

**MIN4355.01**                    **Cello**

*Nathaniel Parke*

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

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

<b>MVO4301.01</b>	<b>Intermediate Voice</b>	<i>Rachel Rosales</i>
<b>MVO4301.02</b>	<b>Intermediate Voice</b>	<i>Rachel Rosales</i>
<b>MVO4301.03</b>	<b>Intermediate Voice</b>	<i>Martha Herr</i>
<b>MVO4301.04</b>	<b>Intermediate Voice</b>	<i>Martha Herr</i>

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

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

<b>MVO4401.01</b>	<b>Advanced Voice</b>	<i>Rachel Rosales</i>
<b>MVO4401.02</b>	<b>Advanced Voice</b>	<i>Martha Herr</i>

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

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

MUSIC SOUND DESIGN AND RECORDING**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.

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

**MSR4237.01            Audio Post-Production for Visual Media***Scott Lehrer*

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

**Prerequisites:**            Video, Digital Arts, or Animation class.  
**Corequisites:**            Current enrollment in a Video, Digital Arts, or Animation class.  
**Credits:**                    2  
**Time:**                        F 8:20 - 12noon  
*(Note: This course meets every other week alternating with MSR4364 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:**                Sound Design or Beginning Recording Workshop, or permission of the instructor.  
**Credits:**                        2  
**Time:**                            F 8:20 - 12noon  
*(Note: This course meets every other week alternating with MSR4237 Audio Post-Production for Visual Media.)*

MUSIC THEORY

**MTH4130.01**                    **Harmonic Spheres**  
*Nicholas Brooke*

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

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

## SCIENCE, MATH, AND COMPUTING

BIOLOGY

**BIO2102.01**                    **How Do Animals Work?**  
**BIO2102L.01**                **How Do Animals Work Lab**

*Elizabeth Sherman*

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

**Prerequisites:**                None.  
**Corequisites:**                Students must also register for the lab, *BIO2102L*.  
**Credits:**                        4  
**Time:**                            TF 10:10 - 12noon  
**Time:**                            W 8:20 - 12noon (lab)

**BIO2107.01**                    **Natural History of Plants**

*Kerry Woods*

Plants define the biological environment. All other organisms depend on plants' capacity for photosynthesis. Plant structure and chemistry have shaped animal (including human) evolution, and we directly depend on plant 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 controlling the living landscape, or are aware of the particulars (and vulnerabilities) of our dependence on plants. This course is a general exploration of the structure, habits, and diversity of plants, with strong emphases on the study of plants in habitat and development of observational skills. 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). In addition to classroom and written work, the course includes extensive fieldwork in diverse terrain and weather, and there will probably be one weekend field trip.

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

**BIO2110.01**                      **Fundamentals of Genetics**

*Michele Gilson*

All living organisms must follow a genetic plan, encoded in their DNA. We have recently made major advances in studying and manipulating genes, some with significant medical and social effects. In order to understand this growing field, a fundamental knowledge of genetics is necessary. This course will provide a general overview of genetic systems. We will explore basic molecular biology, Mendelian genetics, and genetics of disease (including cancer). With these fundamentals in hand, we will go on to explore modern genetic advances and biotechnology.

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

**BIO2249.01**                      **Global Change**

*Kerry Woods*

Every generation thinks they live in unique times, but we might have the best argument for this claim in the last few centuries. There are several reasons it's hard to predict where we're going by looking to the past. What's distinctive about our time? What are the consequences for human welfare and futures? For the natural environment? Human population has increased many-fold in the last century, and is still increasing rapidly even though rates of growth are dropping. We are already experiencing significant climate change, and our best understanding indicates that, within the next century, the world will experience climates warmer than any since the evolution of humans. These changes are substantially driven by the one-time combustion of a limited fossil fuel resource that's likely to be fully depleted over the next few decades. Humans now preempt a third or more of biological production on the planet, contributing to massively accelerated extinction (perhaps, now, a species every few minutes), wholesale rearrangement of ecosystem function, and regional collapses in productivity of agricultural systems and fisheries. Social and economic structures are embedded in and dependent on these global systems; changes in their dynamics will affect us. We will strive for understanding of the connections among global physical, biological, and cultural systems, and we will give some thought to how human society can and might respond to global changes.

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

**BIO4202.01**                    **Neurons, Networks, and Behavior**  
**BIO4202L.01**                **Neurons, Networks, and Behavior Lab**  
*Elizabeth Sherman*

How does light energy falling on the back of our eye get interpreted as a particular image of our friend or a painting or a leaf? How does a cockroach escape imminent predation by a toad? How does a slug remember that a recent poke wasn't dangerous? How do we remember? A rigorous consideration of general principles of neural integration at the cellular, sensory, central, and motor levels of organization serves as the groundwork for an examination of such questions of integration. Then we apply those principles to particular systems including: locust flight, cockroach escape, the role of giant fibers in crayfish behavior, memory and learning in invertebrates and vertebrates, and vertebrate visual systems (from light transduction in the retina through integration in the visual cortex). Students read appropriate primary literature and conduct their own research projects.

**Prerequisites:**            Cell biology and permission of the instructor.  
**Credits:**                    4  
**Time:**                      TF 8:10 - 10am  
**Time:**                      TBA (lab)

**BIO4220.01**                    **Microbiology**  
**BIO4220L.01**                **Microbiology Lab**  
*Michele Gilson*

It is estimated that there are over 150 million microbial species, less than 1% of which have ever been studied. Microbes live in every habitat imaginable, from the deepest hot sea vents to Antarctic ice, and even the stratosphere. Although some are harmful to humans, others are beneficial. Many microorganisms play essential roles in the biosphere, performing vital functions in oxygen production, carbon and nutrient cycling, and habitat maintenance.

The course will look at the microbial world, organized by groups of organisms and the functions they perform. The course will cover the basic structure and functions of microbes, organisms of medical interest, organisms of environmental interest, and organisms of general interest. Course materials will include a textbook as well as readings from the primary scientific literature.

**Prerequisites:**            Previous college biology course(s).  
**Corequisites:**            Students must also register for the lab, *BIO4220L*.  
**Credits:**                    4  
**Time:**                      TF 2:10 - 4pm  
**Time:**                      W 2:10 - 5:30pm (lab)

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

An advanced, research-oriented exploration in ecological science. The class will combine reading and discussion of the primary research literature and development and execution of original research projects. We will decide whether class members will undertake individual research projects or work together on a synthetic project. 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. 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 and data representation and analysis. The course will require extensive independent work.

**Prerequisites:** Prior college-level work in ecology or related fields or permission of the instructor.

**Credits:** 4

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

CHEMISTRY**CHE4212.01 Chemistry 2: Organic Structure and Bonding****CHE4212L.01 Chemistry 2 Lab***Janet Foley*

Students will explore stoichiometric relationships in solution and gas systems which are the basis of quantifying results of chemical reactions. Understanding chemical reactivity leads directly into discussion of equilibrium and thermodynamics, two of the most important ideas in chemistry. Equilibrium, especially acid/base applications, explores the extent of reactions while thermodynamics helps us understand if a reaction will happen. Students will be introduced to new lab techniques and ways to measure progress of reactions. They will also devise their own questions and experiments. Kinetics (rates of reaction) provides information about how reactions work and, along with thermodynamics, provides the basis for evaluating the viability of a reaction. This concept will be explored particularly with respect to substitution reactions. Research articles will relate these ideas to current topics in the literature such as solar-enhanced fuels, rates of atmospheric reactions, and using chemistry for remediation. Taking *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:** MTh 8 - 10am

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

**CHE4215.01**                    **Chemistry 4 - The Nature of Materials**  
**John Bullock**

This course represents the culmination of the two-year integrated general/organic chemistry sequence and will introduce special topics that go beyond those traditionally covered in those courses. Material presented will focus on functional materials such as semiconductors and structures involved in energy transfer and storage. Topics such as electrochemistry, molecular orbital theory, and transition metal chemistry will be introduced to provide a solid theoretical foundation for the applications we will cover. Students will write several papers related to the material; there will also be review assignments and exams.

**Prerequisites:**                *CHE2211 Chemistry 1, CHE4212 Chemistry 2, and CHE4213 Chemistry 3.*  
**Corequisites:**                None  
**Credits:**                        4  
**Time:**                            TF 10:10 - 12noon

**CHE4216.01**                    **Chemistry 4 Lab: Independent Research Projects**  
*John Bullock*

Students will apply the principles of Chemistry 1, 2, and 3 to the execution of substantive research projects of their own design. They will also be responsible for independently analyzing their data and publicly presenting their findings. Enrollment is limited to those students who have had a project proposal approved as part of Chemistry 3.

**Prerequisites:**                *Chemistry 1, CHE4212 Chemistry 2, and CHE4213 Chemistry 3.*  
**Corequisites:**                None  
**Credits:**                        2  
**Time:**                            W 2:10 - 6pm

**CHE4301.01**                    **Biochemistry**  
*Janet Foley*

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

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

COMPUTING**CS2106.01                      Understanding Alan Turing***William Doane*

Alan Turing is a central figure in the history and theory of computing. Turing gave the first precise definition of algorithms and computability and a guideline for understanding artificial intelligence: the Turing Test. Turing played a role in the cracking of German military encryption during World War II and in the post-war development of the first digital computers. Turing lost his security clearance and was largely forgotten for the last half of the 20th century because he was homosexual. We will explore the man, his ideas, and his lasting contributions to modern computing.

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

**CS2113.01                      The Nature of Information***William Doane*

What is information? How do you measure it? Is information perishable? Is it scarce? Understanding what information is and how (and whether) it can be created, shared, manipulated, or destroyed is increasingly critical in understanding science, public policy, and civic engagement. This course will explore how our understanding of information has changed over the past 100 years and how that understanding changes how we behave individually and collectively.

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

**CS4120.01                      Contributing to Free/Open Source Software (FOSS)***William Doane*

Most of us use free/open source software (the Web, Open Office, R, Linux) or services that rely upon FOSS (Yahoo!, Facebook, Google). In this course we will explore how these software projects are managed, the community of developers working to improve these projects, and the tools and languages they use. We will learn how to read, understand, and contribute to these projects.

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

**CS4302.01                   Advanced Topics in Computing***William Doane*

In this course, we will apply computing methods in order to develop solutions to real world problems. We will focus on problems that require computing in order to create, collect, process, or visualize data and that offer opportunities to hone our coding and software development skills. Students are invited to bring their project ideas or existing projects in need of development into the class.

**Prerequisites:**            Prior programming experience and either an ongoing or new project you want to bring to fruition.

**Credits:**                    2

**Time:**                        F 2:10 - 6pm  
*(This course meets the first seven weeks of the term.)*

EARTH SCIENCE**ES2101.01                   Geology of the Bennington Region****ES2101L.01                Geology of the Bennington Region Lab***Tim Schroeder*

The stunning landscapes seen from Bennington's campus were sculpted by geologic processes over millions of years. Bennington College lies near an ancient boundary, along which the Proto-North American continent's coast collided with other continental fragments over 400 million years ago to build the continent as we see today. The Bennington region is an excellent natural laboratory to study both internal and external Earth processes, and learn how continents are built. This course will introduce basic geologic concepts, including: Plate Tectonics, geologic time, Earth materials, rock-forming processes, the water cycle, erosion, and glacial flow. Students will explore how these processes acted locally by applying field, mapping, and laboratory techniques to study rocks, sediments, and landscapes. Students will be expected to participate actively in field excursions and laboratory exercises, and independently acquire and analyze data. Field trips may require moderate physical activity.

**Prerequisites:**            None.

**Corequisites:**            Students must also register for the lab, *ES2101L*.

**Credits:**                    4

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

**Time:**                        W 2:10 - 4pm (lab)



MATHEMATICS**MAT2115.01 Introduction to Pure Mathematics***Andrew McIntyre*

Are there infinitely many prime numbers? How can we know? How do we know for certain that the infinitely many digits in the decimal expansion of the square root of 2 never repeat? Can we ever have definite knowledge about abstractions like infinite sets or the fourth dimension? These questions are typical of "pure" mathematics: mathematics studied for its own sake rather than for any particular application. Pure mathematical questions are usually not only about how to compute something (e.g. how to find prime numbers), but also about how we know something for certain (e.g. that there are infinitely many prime numbers). This class is an introduction to this type of reasoning. We will look at some fundamental ideas of mathematics: rational and irrational numbers, infinite sets, geometric axioms, and some classic questions about them. This course is intended to serve as a foundation, and it will be a prerequisite for many other pure mathematics courses. Students will be expected to have a good facility with high school algebra. Students without this solid background can still take the course if they are willing to work on this as the course progresses.

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

**MAT4118.01 Abstract Algebra and its Applications***Andrew McIntyre*

This course will be organized around two main themes. One will be the analysis of symmetries, in particular the symmetries of tiling patterns and crystals. The other will be classical polynomial algebra, in particular the analysis of the extent to which polynomial equations may be solved explicitly (and what that means). The relevant mathematical topics are what are known as group theory and Galois theory. Our treatment of group theory will be fairly abstract, while the treatment of polynomial algebra and Galois theory will be very concrete, classical, and historically motivated. Students with sufficient background may also do optional material on differential equations or quantum mechanics.

**Prerequisites:** *MAT2115 Introduction to Pure Mathematics*, or permission of the instructor.  
**Credits:** 4  
**Time:** TF 10:10 - 12noon

**MAT4122.01            The Creation of Statistics***Josef Mundt*

The goal of this course is to develop the skills to create, analyze, and present data found in the world around us. The course will focus on the basics of statistics and the creation of visualizations that will allow us to accurately display our information to others. Classes will be split between lecture and labs where we will be using a statistical software called R (<http://www.r-project.org/>) to help us present data sets and explore the mathematical values held within. The course will culminate in the creation of a survey or collection of data that will be fully analyzed, displayed, and explained.

While this course is an introduction to statistics, students should have familiarity with some college mathematics, a general understanding of scientific thinking, and/or a comfort with some aspects of computer programming. Entrance into the course will be at the discretion of the instructor.

**Prerequisites:**            Permission of the instructor upon receipt of a one paragraph description of the student's background, need for statistics, and, if applicable, the dataset the student will workshop in this class. Email to [jmundt@bennington.edu](mailto:jmundt@bennington.edu) by November 7. A class list will be decided by November 9.

**Credits:**                    4

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

**MAT4145.01            Calculus: Analysis of the Infinite***Andrew McIntyre*

Calculus is the mathematics of quantities that are infinitely small or infinitely many in number. For example, in physics, the curved trajectory of a planet can be understood by splitting it into infinitely many, infinitely short straight line pieces. An area can be computed by splitting the shape into infinitely many, infinitely small squares or triangles. The paradox of Achilles and the Tortoise asks us to sum infinitely many diminishing numbers. Talking vaguely about infinity of course quickly leads to confusion or paradox; calculus is the art of handling infinity safely. It finds application in any situation involving continuous change.

This course is an introduction to calculus. However, it will cover more than a typical first course, including some integral calculus, infinite series and differential equations. The approach will be historically motivated, and will be organized around a few key problems and major applications. Note that this course is not a repetition of AP calculus.

**Prerequisites:**            *MAT2111 Introduction to Applied Mathematics* or *MAT2115 Introduction to Pure Mathematics* or permission of the instructor.

**Credits:**                    4

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

PHYSICS**PHY2107.01 Stars, Planets, Life***Hugh Crowl*

In the last twenty years, the study of life beyond our own planet has gone from science fiction to legitimate science. The course will initially focus on how stars form and evolve starting from the formation of the universe. We will discuss current planetary formation theories, planet detection techniques, and the explosive discovery of planets outside our solar system in the past year. We will examine the conditions under which we think life evolves and whether any of the glut of planets we've discovered in the last year may support life. While there are no specific prerequisites for this class, an ability to think quantitatively will be a great asset.

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

**PHY4215.01 Applied Physics - Deformation of Solids***Tim Schroeder*

This course applies the concepts of mechanical physics to practical engineering and environmental problems. Any structure, be it a building, a nuclear reactor, a dam, an embankment, or a natural hillside, must be able to withstand the stresses that are placed on it by its environment without failing in order to ensure peoples safety. You will learn how forces cause stress within solid materials and how to map the three-dimensional state of stress through a material. We will then apply concepts of material science to predict how the stress state of a material causes it to deform and predict how, and at what load, a structure will fail. One emphasis of this course will be learning how to study a natural setting or a design and reduce it to a simplified model that can be analyzed mathematically.

**Prerequisites:** *PHY2235 Forces and Motion* and strong quantitative skills.  
**Credits:** 4  
**Time:** MTh 8:10 - 10am

**PHY4325.01**                    **Physics II: Fields**  
**PHY4325L.01**                **Physics II: Fields Lab**  
*Hugh Crowl*

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.*  
**Corequisites:**            Students must also register for the lab, *PHY4325L.01.*  
**Credits:**                    4  
**Time:**                        MTh 10:10 - 12noon  
**Time:**                        W 8:20 - 12noon (lab)

#### SCIENCE AND MATHEMATICS

**SCMA2110.01**                **Energy**  
*Jeff Feddersen*

Energy has been called the "universal currency" (Vaclav Smil) but also "a very subtle concept... very, very difficult to get right" (Richard Feynman). Building on skills started in physical computing, we will, through generating and measuring electricity, gain a more nuanced and quantitative understanding of energy in various forms. We will turn kinetic and solar energy into electrical energy, store that energy in batteries and capacitors, and use it to power small devices. We will develop skills useful in a variety of undertakings, from citizen science (distributed remote sensor networks) to large-scale art installations. Students will build a final project using skills learned in the class.

**Prerequisites:**            None.  
**Credits:**                    2  
**Time:**                        Th 8:10 - 12noon  
*(This course meets the first seven weeks of the term.)*

<b>SOCIAL SCIENCE</b>
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ANTHROPOLOGY**ANT2101.01                    Many Peoples, One World***Miroslava Prazak*

Why are cultures and societies so different, and simultaneously, so similar? We explore these questions by reading various ethnographic studies, meanwhile developing an anthropological perspective on economy and politics, social organization, kinship and family life, ideology and ritual, ecology and adaptation. We also focus on the sources and dynamics of inequality. Against this background, we examine some of the theoretical and methodological approaches used by anthropologists in their explorations into human culture and society.

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

**ANT4109.01                    Learning from People***Miroslava Prazak*

Participant observation and interviewing are the hallmark methods anthropologists utilize in studying people, culture and society. In this workshop course we will learn the techniques and nuances of these methods, and use them to explore a particular issue or event. Further, we will assess their limitations, and ways in which those can be overcome. This two-credit course will meet over the entire term, for four hours every other week in order to permit adequate time for completion of hands on exercises and projects between class meetings.

**Prerequisites:**                Previous work in social science, permission of the instructor.  
**Credits:**                        2  
**Time:**                            W 2:10 - 6pm, every other week

**ANT4135.01                    Global Capitalism***Miroslava Prazak*

We are all familiar with a culture and society dedicated to the idea of consumption as the ultimate source of well-being. Its technology, wealth, and power are monuments to its success. But its spread around the globe has been accompanied by growing social and economic inequality, environmental destruction, mass starvation, and social unrest. Though most members of this society and culture perceive these problems as distant, it may well be that they are intrinsic to the culture itself. This course explores global problems such as the population explosion, famine and hunger, environmental destruction, the emergence and spread of new diseases, ethnic conflict and genocides, terrorism and social protest. It examines the links between these problems and the broad emergence of the culture of consumption. It also explores how the emergence of this culture has led, not to a single concept of "modernity" shared by everyone, but to many different "modernities" produced when capitalism is filtered through the "traditional" ways of looking at the world in other societies.

**Prerequisites:**                Previous work in Anthropology or permission of the instructor.  
**Credits:**                        4  
**Time:**                            TF 2:10 - 4pm

HISTORY**HIS2136.01                    The U.S. Constitution: Amendments***Eileen Scully*

The United States Constitution is an "invitation to struggle," an arena and set of principles for unending battles between irreconcilable visions of freedom, well-being, consent, obligation, and community. Far from enshrining answers, it defends questions. Battles over constitutional interpretation and amendment have been, at their core, battles to open or close core questions. In this seven-week seminar, we examine these battles at close range. Readings include primary documents, contemporary newspapers, and historical commentary. Writing assignments are varied and weekly. When the class convenes, we will work out arrangements for one or two day trips to nearby historically significant locations.

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

**HIS2137.01                    The U.S. Constitution in 2025***Eileen Scully*

Its language is sometimes quaint, but the United States Constitution is curiously postmodern in its paradoxical combination of fixity and elasticity. On dilemmas of citizenship, consent, obligation, rights and entitlements, it has been aptly characterized as "a roof without walls." In this seven-week seminar, we delve into ongoing projects to "globalize" the U.S. Constitution. Readings include primary documents, commentary and multidisciplinary scholarship. Writing assignments are weekly and varied.

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

**HIS2229.01                    Intellectual Revolutions***Carol Pal*

Between 1500 and 1800, Europe staggered through a non-stop succession of world-changing upheavals. Wars, new world conquests, and the Protestant Reformation brought changes that filtered into the fabric of everyday life for peasants and princes alike. Yet the most enduring and earth-shattering revolutions of those years did not involve bloodshed at all because they were revolutions of the mind. The invention of empirical science, the professionalization of medicine, and the secular discourse of the various Enlightenments (French, Scottish, English, and German) created the intellectual platform on which we are still standing today. We follow this exciting process, and illuminate the assumptions implicit in the intellectual fabric of our world.

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

**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:** Previous work in history or literature and permission of the instructor.

**Credits:** 4

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

**HIS4401.01                    The Great Nobi Earthquake: 1891***Eileen Scully*

Nobi Daijishin, the Great Nobi Earthquake, hit Japan at 6:38am on October 28, 1891. Also known as the Mino-Owari Earthquake, it remains one of the largest such disasters in world history. Killing thousands, Nobi Daijishin spread hunger, pestilence, fire, and destruction across a 4200-square mile area radiating out from the epicenter in present-day Motosu city, Gifu Prefecture. Using an innovative "one day in history" methodology, we will explore this momentous, traumatic event, through contemporary photographs, maps, reports, literature, art, drama, and witness-accounts.

**Prerequisites:** Prior college-level work in History or related disciplines.

**Credits:** 4

**Time:** MTh 8:30 - 10:20pm

**HIS4750.01                    Special Projects***Eileen Scully*

This course is an opportunity for students to pursue individual and collaborative interdisciplinary independent projects, whether in the exploratory phase or already underway. In early weeks, we workshop and finalize project ideas to produce individual contracts. These contracts include arrangements for each student to receive preliminary consultation on proposals and culminating review of completed work by recognized experts here in the Bennington College community or beyond. Class meetings thereafter are opportunities to learn and hone project-centered capacities, to present and discuss work-in-progress, and to consult one-on-one with the instructor. Recent projects have included sixth-term thesis proposals, seventh- and eight-term research papers, historically grounded short stories and animations, curatorial guides, and video documentaries.

**Prerequisites:** Submit by October 31 to Veronica Jorgensen, Program Coordinator for Social Sciences, a brief statement outlining the work that might be undertaken in the course. A list of students accepted into the course will be posted in Barn 247 by November 4.

**Credits:** 4

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

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

In 2007, large numbers of homeowners faced sudden increases in their monthly mortgage payments as their low mortgage interest rates abruptly re-set to much higher rates. Many families, unable to pay the higher premiums, lost their homes and had to move. Many financial institutions, which owned bundles of these sub-prime mortgage obligations, suddenly had to write off billions of dollars from their books as thousands of mortgages went into default. Weakness in large global financial firms like Citigroup, Bear Stearns, and Merrill Lynch triggered a global credit crisis that pushed the global economy into a significant recession. 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. Not open to students who have taken *MOD2131 Hedge Fund*.  
**Credits:**                       4  
**Time:**                         Th 8:20 - 12noon

**PEC2261.01                   State, Market, and Society***Geoffrey Pigman*

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

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



**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:** One political economy, international relations, or political science class or permission of the instructor.

**Credits:** 4

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

PHILOSOPHY

**PHI2103.01 Environmental Ethics**

*Paul Voice*

What ethical responsibilities do individuals have towards the environment? What does environmental justice require of national and international institutions? This course examines the philosophical issues and arguments that underlie these questions. Our complex relationship to the environment, as nature, as resource, and as shared world, invites questions concerning our ethical obligations to others, to parts of the world itself, to non-human animals, and to future generations.

**Prerequisites:** None.

**Credits:** 4

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

**PHI4106.01**                    **Reading Marx**  
*Paul Voice*

Marx's ideas remain an important source of political and social science thought. This class requires students to engage in a close and critical reading of a number of Marx's essays and to assess his work in the light of critical philosophical responses.

**Prerequisites:**            At least two classes in any of the social sciences or literature.  
**Credits:**                    2  
**Time:**                        W 2:10 - 6pm  
*(This course meets the first seven weeks of the term.)*

**PHI4220.01**                    **Philosophy Projects**  
*Karen Gover;Paul Voice*

This course is for advanced students in philosophy who want to research and write a thirty to forty page paper on a topic of their own choosing. In addition students will be expected to read and comment on other students' work, to discuss reading chosen by students and to make presentations of their own work.

**Prerequisites:**            Advanced Work in Philosophy Group Tutorial.  
**Credits:**                    4  
**Time:**                        W 6:30 - 10:10pm

**PHI4244.01**                    **Plato's Republic**  
*Karen Gover*

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

**Prerequisites:**            Prior work in philosophy.  
**Credits:**                    4  
**Time:**                        TF 2:10 - 4pm

POLITICS AND INTERNATIONAL RELATIONS**POL2250.01                    Democratization in Africa***Rotimi Suberu*

Since the early 1990s, a wave of democratization has swept the African continent, leading to the unraveling of previously authoritarian (one-party, military, and/or strongman) political regimes. The transition to democracy has unfolded unevenly across the continent, however. Some countries (Benin, Ghana and Mali, for example) have witnessed significant progress towards the institutionalization or consolidation of democratic government. A number of other countries (Côte d'Ivoire, Democratic Republic of Congo, Angola) have experienced the dramatic recession, collapse, or breakdown of democratization. Several other African countries (Nigeria, Ethiopia, Kenya, Uganda) are drifting ambiguously and precariously in their democratic journey. This course focuses on the democratization project as it has unfolded in Africa. Assignments and readings will explore African democratization in theoretical and comparative perspective, transitions from authoritarianism, elections, the roles of domestic civil society and the international community, the impact of democratization on governance, democracy's prospects, and illustrative country case studies.

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

**POL4252.01                    US-Africa Relations***Rotimi Suberu*

US foreign policy toward Africa has been characterized variously as one of indifference, neglect, selective/constructive engagement, disengagement, reengagement, and so on. This course probes the US-Africa relationship in the light of the seeming reprioritization of that interaction by the United States since 9/11. Topics, readings, assignments, and presentations will explore alternative paradigms for analyzing US-Africa relations, the historical evolution of the relationships, the strengths and weaknesses of specific US Africa-oriented policies and programs (including the Africa Command, the African Growth and Opportunity Act, the President's Emergency Plan for Aids Relief, and the Millennium Challenge Corporation), US interventions in African conflicts, and US relations with selected African states, including the anchor states of South Africa, Nigeria and Kenya.

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

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

PSYCHOLOGY

**PSY2107.01                    Developmental Psychology**

*Dan Schoenfeld*

This course will focus on theory and research in cognitive, social, emotional, and physical development and its practical application, particularly to education and instruction. Specifically, major developmental theories and theorists will be discussed and analyzed in an attempt to gain a complete understanding of the developing child from infancy through adolescence. These theories also will be examined through the lens of current research in order to understand their full scope and reach.

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

**PSY2120.01 Cognitive Neuroscience***Anthony McCaffrey*

After learning the basics of a neuron, brain anatomy, and current neuroscience techniques (e.g., fMRI, ERP, MEG, and TMS), we will address student questions about the brain. For example, how does the brain learn new motor programs and can knowing this process improve your ability to learn or teach dance? Or, how does the brain process language and could understanding this process help you become a better or more creative writer? These are just two of the many possible questions that could be addressed, depending on student interests. We will learn to convert these questions into experimental designs that help answer them. Further, we will debate relevant ethical questions that emerge from neuroscience technology. Can neuroscience techniques produce an accurate lie detector and, if so, should it be used for this purpose? Can neuroscience techniques produce a “mind reading” device and, if so, should it be used in this fashion?

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

**PSY2130.01 Cognitive Psychology***Anthony McCaffrey*

We will cover the most reliable and intriguing experimental results from the areas of human perception, attention, memory, knowledge, language, visual imagery, problem solving, creativity, and decision-making. We will address the results that either tell us most about the human person or have important applications. For example, we experience our visual field as continuous and in focus across the continuum, but this subjective experience is an illusion created by our brain. This result has implications for the issue of what is real and what is a human construction. Further, memory research shows how fragile eyewitness testimony is—especially in children—and how eyewitnesses should and should not be questioned on the witness stand. This research suggests that human memory is highly reconstructive and not a copy of experience. These are just two of the many results with important implications and applications that can be delved into and debated, depending on student interest.

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

**PSY4190.01 Spaces, Places, and Identities***Ronald Cohen*

"Spaces" have geographical coordinates, "places" are territories of meaning, and "identities" are the senses we have of ourselves and others. This course will examine links among these through (1) reading theory and research in several social science disciplines, (2) writing short essays, and (3) completing one or two research papers.

**Prerequisites:** One course in social psychology, one course in environmental studies, and permission of the instructor.  
**Credits:** 4  
**Time:** MTh 10:10 - 12noon

**PSY4239.01                      Discourse, Deliberation, and Democracy**

*Ronald Cohen*

Most conceptions of democracy imply something more than merely the registering of preferences. What they imply is that citizens deliberate about the issues they consider important, and that they do so by talking with others. Some of this talk occurs in informal settings and without an explicitly political agenda, for example, conversations in coffee shops or at family gatherings; some occurs in more formal settings explicitly structured for political discussion, such as public debates, political party meetings, and community hearings on matters of public policy. Recently, a great deal of attention has been focused on conceptions of democracy that emphasize such deliberation, theories of deliberative democracy. Few of these theories examine how citizens actually talk about politics, or avoid doing so, and why. This is what we will do in this course.

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

SOCIOLOGY

**SOC2120.01                      Urban Life**

*Marketa Rulikova*

Modern man has moved to the city, a site with concentrated powers of various kinds, and it has changed him irreversibly. We will examine these forces through readings in urban theories as well as ethnographic studies. We will address themes such as the organization of urban life, the political economy of cities, housing and homelessness, and urban planning. The city is also the chief site of cultural production and meaning, and our scope of interest will range from studying subcultures, to reading graffiti, to analyzing monuments. Bearing in mind the inexorable social change of past decades, we will reconsider some classical thought on urban life in the context of postmodern discourse, conceptualize the post-industrial and global city, and conclude with an examination of the problems faced by cities in developing countries.

This course is designed to provide students with a comprehensive introduction to urban studies. Students will become familiarized with both classical and modern urban theories, and in reading ethnographies they will have an opportunity to understand some fundamental methodological approaches to the study of the city.

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

<b>VISUAL ARTS</b>
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ART HISTORY**AH2106.01                      History of Western Art II***James Voorhies*

Introduction to the history of western art from the Renaissance to 1945. This course will study art of the Renaissance, Baroque, Rococo, Neo-Classicism, Romanticism, Realism, Impressionism, Fauvism, Cubism, Expressionism and Surrealism, Abstract Expressionism, concluding with the emergence of Postmodernism. It will give particular attention to the increased interest to represent reality in art, the rise of the individual artist and the desire to convey personal expression. Major topics will include the influence of politics, the industrial revolution, transportation, race, gender, sexuality, class, war, and the everyday on art. The course will address relevant contemporary contexts as means to initiate discussions about these topics and the art. Students will learn to identify and discuss the styles of individual artists, movements, and mediums. They will learn to analyze a work of art, a style, and a discipline within the history of visual culture and be able to communicate about it through writing and speaking

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

VISUAL ARTS / STUDIOS**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:**                                    W 8:20 - 12noon

**CER2107.01                      Beginning Potters Wheel**

*Aysha Peltz*

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

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

**CER2125.01                      Naked Clay**

*Chad Gunderson*

This intensive seven-week course will concentrate on the potential of the raw clay surface while focusing on the essentials of clay formulation. Students will discover how to achieve rich and varied ceramic surfaces without the use of glaze. Coursework will include lectures and experimentation ranging from low-fire to high-fire temperatures with a variety of oxidation and reduction atmospheres. The goal of this course is for students to develop a fundamental knowledge of clay materials while at the same time exploring surfaces for functional and non-functional ceramics.

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

**CER2135.01                      The Molten Surface**

*Chad Gunderson*

This intensive seven-week course will take an experiential approach to glaze chemistry and application. Focusing less on functional glazes and more on how individual chemicals affect the behavior of glazes, coursework will include lectures and experimentation ranging the gambit of temperatures and atmospheres possible in ceramics. Among the many things covered, students will explore the potential of multiple firings, low-fire reduction, underglaze, and overglaze. Emphasis will be placed on developing a variety of unique and innovative glassy surfaces for all types of ceramic objects.

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



**DA2102.01 Adobe Creative Suite for Artists***Tim Clark*

This course familiarizes students with Adobe's Creative Suite and how to incorporate these powerful tools into their creative work. We will explore best practices for using the software for idea development, sketching, prototyping, and presentation. The majority of the course focuses on Adobe Illustrator as well as related lessons in Adobe Photoshop and InDesign. Major tools of the programs are covered including image editing and manipulation, creating original vector graphics, working with type, and creating templates for books and portfolios. Students will apply skills learned to their own creative projects and ideas.

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

**DA2106.01 Rhino 3D Modeling Tool Box***Guy Snover*

This is a seven-week introductory course in 3D modeling open to all students. Three-dimensional modeling is a critical skill for the realization of spatial form in the 21st century. We will be using Rhinoceros, a 3D modeling environment widely used in a number of industries--including architecture, engineering, art production, fabrication, manufacturing, product design, Film/television, and sciences. As an accurate and flexible software tool, Rhino allows users to pursue anything from orthogonal solid modeling to free-form NURBS surface modeling. We will survey a range of modeling techniques needed to work in 3D. In addition to modeling, we will cover processes for representing models as rendered images, drawings, and output through CNC fabrication technologies.

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

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

This course is an introduction to creative practices within digital technologies specifically focused on Internet based fine art projects. A broad survey of web-based digital arts is examined in tandem with an overview of tools necessary to create your own work. These include HTML, CSS, Photoshop, content management systems, and a basic introduction to JavaScript. Students apply knowledge and skills to web-based creative projects throughout the term. There are lectures, reading assignments, studio projects, and critiques during the course designed to aid the student in developing visual literacy and critical thinking skills in relation to the digital arts.

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

**DRW2104.01                      Drawing is a Verb**

*Josh Blackwell*

“Take an object. Do something to it. Do something else to it. Do something else to it.” -Jasper Johns

Shying away from the static, resolved, or finished image, this course will explore drawing as a process of ongoing inquiry. It is intended to foster an experimental and experiential approach to artmaking, generally eschewing representation. Students will engage with various techniques and processes to make drawings that document experience as well as create an image. Topics to be considered include: artistic intent, ambition and failure, ambiguity, and technique as taste. Class time is used for drawing, technical demonstrations, discussion and critique.

**Prerequisites:**                      A positive attitude and an open mind.

**Credits:**                                      4

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

**FV2103.01                      Video Toolbox**

*Kate Dollenmayer*

A hands-on introduction to the technology and techniques of video making. Using digital video cameras, we will learn principles of motion picture photography, lighting, sound recording, editing and post-production. Classes will include brief lectures and screenings, but will consist mostly of group exercises and demonstration. Readings and short individual assignments outside of class will culminate in a group video project to be shot, edited, and screened at the conclusion of the 7 weeks.

**Prerequisites:**                      None.

**Credits:**                                      2

**Time:**                                        Th 2:10 - 6pm  
*(This course meets the first seven weeks of the term.)*

**FV2110.01                      Camera Exposure: Video and Animation**

*Warren Cockerham*

This course will offer beginning, intermediate, and advanced video and animation students the opportunity to gain technical proficiency in image exposure and lens selection for moving-image production including (but not limited to) 2D cut-out and drawn animation, 3D puppet animation, and location shooting for documentary, narrative and experimental video.

**Prerequisites:**                      None.

**Credits:**                                      2

**Time:**                                        F 2:10 - 6pm  
*(This course meets the first seven weeks of the term.)*

**FV2150.01                    Movies on Film***Kate Dollenmayer*

This course follows in a venerable tradition of people who make movies in the film medium using minimal resources and maximal arts-and-crafts ingenuity. We will explore a variety of techniques, most without the use of a camera, for making motion pictures directly on 16mm film. We will discuss this movement within the context of cinema's history as a whole, and screen examples ranging from some of the earliest hand-tinted motion pictures to films from the vibrant contemporary community of film(hand-)makers. Each student will create a short (1-3 minute) film to be screened at the end of the course.

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

**FV2152.01                    The Moving Image Record***Kate Dollenmayer*

How are motion pictures preserved and passed down? In a medium that has evolved so quickly and expansively over such a short time, how can we be confident that what has been preserved is more exemplary or significant than what has been lost or forgotten? The aim of this course is twofold: to explore what it means to archive moving images, and to seek out moving image works that lie outside the mainstream of recognized historical value, as well as works that have eluded preservation or ones that present peculiar archival challenges. Through this lens we'll chart the history of human interest in moving images with examples from pre-cinematic devices through silent films live narration and accompaniment, industrial films, live television, B-movies, multi-projector performance, banned and censored films, and new media. Course time will be spent on lecture, screenings, and discussion. Students will complete readings, frequent short research and writing assignments, and a final paper and presentation that draws on in-depth archival research.

**Prerequisites:**                None.  
**Corequisites:**                Screening, Wednesday 7pm  
**Credits:**                        4  
**Time:**                            TF 10:10 - 12noon

**FV2301.01                    Post Production for Video***Warren Cockerham*

This course will offer beginning, intermediate, and advanced video students the opportunity to gain technical proficiency in video capturing, editing, compression, DVD authoring, sound mixing, color-correction, and HD workflow. Although this course will place a heavy emphasis on technical instruction, students will also participate in conceptual and theoretical discussions concerning current and historical approaches to film/video editing and distribution.

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

**PAI2110.01                      Painting in Context**

*Andrew Spence*

This is a studio painting class.

For many reasons, painting continues to be relevant over the long course of its history. In this class, students will explore various painting styles within the context of their personal experience.

This course is designed for students who have some basic knowledge about painting, but is open to all beginners. Weekly projects, group critiques, and other art related discussions are the format of this course.

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

**PHO2111.01                      Photographing Art Objects**

*Jonathan Barber*

This course will give students an understanding of how to present art-works in photographs. In this context, photography's role is utilitarian: to show a piece with some combination of clarity, honesty, and impact, to people who may never see the work in person. This is a skill-based endeavor, in which the goal is to thoroughly inform a viewer about the artwork without distractions, and the photograph succeeds or fails solely by how well it accomplishes that goal.

Photographs of artwork must meet varying criteria, technical and aesthetic, if they will be crucial points of judgment leading to admission, grants, shows, etc. We will survey these requirements, de-code their language, and learn how to make submissions that comply.

We will work with digital cameras, tripods, studio lighting tools, and varied lens focal lengths, to explore vantage points, the effect of varied lighting tools, perspective, selective sharpness, background choices and treatments, with some time spent on art-work outdoors. Students will work on a portfolio of images of artwork throughout the course. A digital single-lens reflex camera is required.

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

**PHO2302.01                      Photography Foundation**

*Jonathan Kline*

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

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

**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 (ten prints each) or to write two seven-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 experience, 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:**                            W 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

**PRI2208.01 Stone Lithography Workshop**

*Sarah Pike*

Working with the principle that grease and water repel each other this course will introduce students to the technical aspects of stone lithography. Students will learn about stone preparation, image development and processing, printing, paper handling, and editing. Through demonstrations and hands on experience students will complete series of skill based projects working with lithographic crayons, pencils, and subtractive tools. This course is well suited to students who thrive working in mediums that challenge them both physically and mentally.

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

**SCU2101.01 Introduction to Sculpture: What is Sculpture?**

*Jon Isherwood*

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

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

**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 - 12noon  
*(This course meets the first seven weeks of the term.)*

**ARC4110.01 Architecture I**

*Donald Sherefkin*

Introduction to the discipline of architectural exploration. Architecture I focuses on the formation of architectural concepts through the development of spatial investigations using scale models and drawings.

We begin with a series of abstract exercises which explore ways in which meaning is embedded in form, space, and movement. These exercises gradually build into more complex architectural programs organized around particular problems.

In the second half of the term, a small architectural project will be developed on a campus site, with the final presentation of measured drawings and a scale model.

**Prerequisites:** *ARC2104 Architectural Graphics* or permission of the instructor.  
**Credits:** 4  
**Time:** W 10:10 - 12noon, W 2:10 - 4pm

**ARC4401.01 Advanced Architecture**

*Donald Sherefkin*

This is an advanced studio class for students who have a proficient understanding of architectural concepts, history, and theory.

**Prerequisites:** Three Architecture Studios or permission of the instructor.  
**Credits:** 4  
**Time:** T 10:10 - 12noon, T 2:10 - 4pm

**CER4205.01**                    **Wood Kilns, A History in Practice**  
**CER4205L.01**                **Wood Kilns, A History in Practice Lab**  
*Barry Bartlett*

This course will be focused on the building of a new wood-fired kiln. As a class we will study how cultures have used technologies to improve upon kilns and firing techniques through history. Through this study of the earliest types of firing techniques and moving forward in time to the current use of the ancient Anagama style kilns as a contemporary language in the ceramic arts, the student will gain a better understanding of how the medium developed and how current artists mine history to connect and expand their vocabulary as ceramic artists.

We will start the construction of the kiln right at the beginning of the term. Students will be expected to be making studio ceramic work throughout the term and to fire the work when the kiln is completed. A body of wood-fired works at the end of the term will form their final project presentation.

**Prerequisites:**                Two ceramic courses and/or permission of the instructor.  
**Credits:**                        4  
**Time:**                         T 8:20 - 12noon  
**Time:**                         TBA (lab)

**CER4226.01**                    **Varied Vessels**  
*Aysha Peltz*

This class will focus on challenging our preconceptions of pots and vessels. Readings, discussions, and research will support students' individual search for personal expression through the making of vessel forms. Considerations will be: What space does a vessel occupy and contain? How do you enter that space (formally and conceptually)? What is the pot's relationship to utility? Discussions will address formal and conceptual issues in the work including scale, audience, and use. Students will be encouraged to identify and to pursue personal directions within their work. Demonstrations, slide lectures, library visits, and critiques will provide reference and perspective on the projects. Students will be expected to engage more fully in the whole ceramic process. Assignments can be completed utilizing whatever means of making students choose. Students will choose materials and firing type appropriate to their work and test glazes accordingly. Work made in this class will be fired by groups of students under faculty supervision.

**Prerequisites:**                One college level ceramics class.  
**Credits:**                        4  
**Time:**                         F 8:20 - 12noon



**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 seniors or students enrolled in any projects level course within the Visual Arts.

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

**DRW4109.01 Fashion and Modernism**

*Josh Blackwell*

“Let there be fashion, down with art” –Max Ernst

The rise of capitalism and the Industrial Revolution led to radical shifts in politics and art in the late 19th century. Fashion acts as a powerful analogue to and forecaster of Modernism. Artists such as Henri Matisse, Leon Bakst, Sonia Delaunay and Salvador Dali took note of fashion's nascent agency and created clothing as a means of engaging the new political, social and cultural landscapes of the 20th Century. Influenced by Charles Baudelaire's radical questioning of beauty and fashion, artists attempted to define fashion's role in culture, manipulating it to reflect their own proclivities. This course will introduce and reconsider various movements such as Cubism, Fauvism, Futurism, Constructivism, Dada, and Surrealism through the lens of fashion, investigating the various agendas and ideologies deployed. Students will create artworks that engage the political spectrum as it intersects with Modernism's aesthetic partisanship, including the creation of original garments. While this is a studio course, there will be weekly reading assignments and discussion as well as critiques. Students may work in a variety of media, including painting, drawing, photography, sculpture, video, or costume design. A high degree of motivation is expected.

**Prerequisites:** At least two courses in Visual Arts and permission of the instructor.  
**Credits:** 4  
**Time:** T 8:20 - 12noon

**FV4301.01 Advanced Video**

*Kate Purdie*

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 the instructor.  
**Credits:** 2  
**Time:** T 2:10 - 4pm

**FV4313.01 Documentary Production: Personal and Political**

*Kate Purdie*

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

**Prerequisites:** *FV2101 Introduction to Video* or equivalent.  
**Credits:** 4  
**Time:** W 10:10 - 12noon, W 2:10 - 4pm

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

**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 8:20 - 12noon

**PAI4202.01**                    **Subject and Meaning in Painting**  
*Andrew Spence*

Since the 1960s, art styles and trends have become increasingly diverse. This may make it easier for more artists to find acceptable venues of expression, but as the options increase, it may be more difficult for artists who are still in their formative stage of development to find their own way of expression.

This course is designed for students who are starting to develop their own identity as painters. Experimenting with painting materials, techniques, and styles in painting will be encouraged. Both assigned projects and independent projects will be completed outside of class time in assigned studio areas. Group critiques, art-related discussions, slide presentations, and written assignments will be the format of this class. Individual critiques with the instructor will also occur.

**Prerequisites:**            One class in painting and one other art related class.  
**Credits:**                    4  
**Time:**                        W 8:20 - 12noon

**PAI4404.01**                    **Advanced Workshop for Painting and Drawing**  
*Ann Pibal*

This course is for experienced student artists with a firm commitment to serious work in the studio. Students will work primarily on self-directed projects in an effort to refine individual concerns and subject matter. Students will present work regularly for critique in class as well as for individual studio meetings with the instructor. Development of a strong work ethic will be crucial. There will be an emphasis on the growth of each student's critical abilities, the skills to think clearly and speak articulately about one's own work and the work of others. There will be supplemental readings, student research, and presentations about the work of 20th and 21st century artists.

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

**PHO4101.01**                **Digital Photography Foundations**  
*Elizabeth White*

This course offers an introduction to the basics of digital photography and provides intellectual and technical tools to enhance students' creative practices. Students will use digital cameras, gain an understanding of non-destructive editing and color management in Photoshop, and learn to produce high quality digital prints. Various methods of digital exhibition will also be discussed. Readings will provide historical and theoretical context and encourage critical thinking about the origins of modern visual culture and the relationship between analog and digital practices. Students will be asked to consider socio-political and formal aspects of the medium and will complete creative assignments using both images and text. Class time will include technical demonstrations and group critiques, as well as slide presentations and discussions. Self-directed final projects will allow students to creatively demonstrate their conceptual and technical skills as they explore their own questions and concerns.

**Prerequisites:**            *PHO2302 Photography Foundation* and permission of the instructor.  
**Credits:**                    4  
**Time:**                        F 8:20 - 12noon

**PHO4111.01**                **Photography in the Expanded Field**  
*Elizabeth White*

This course explores contemporary practices in photography and related media, including intersections with video, installation, performance, and collaborative social practices. A range of possibilities for the production, exhibition, and distribution of creative work will be discussed. Assignments invite students to explore formal and conceptual strategies while readings provide historical and theoretical context, encourage critical thinking about questions of labor and authorship, and examine the legacy of medium specificity. Class time will include slide presentations, group critiques, and discussions around socio-political and artistic considerations in contemporary photo-related practices. Students will make an oral presentation of independent research and can choose to pursue creative or analytical final projects.

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

**PHO4321.01 Historical Processes**

*Jonathan Kline*

This class investigates a variety of photographic processes that evolved in the second half of the nineteenth century and continue to be used by contemporary photographers today. We will explore the historical and chemical aspects of the following: light sensitive silver, iron, and palladium compounds; photogenic drawings; cyanotypes; albumen prints; Van Dyke & Kallitypes; printing out paper prints; and platinum and palladium printing.

Each student has the opportunity to print his or her own images with a variety of these processes, and to become familiar with making enlarged negatives digitally and in the wet lab. The 4x5 view camera will also be introduced, along with slide presentations and assigned readings covering Pictorialism, Surrealism, and contemporary practitioners. Students are required to keep a notebook/journal of their experiments, and to present a final creative portfolio at the end of the term.

**Prerequisites:** *PHO2302 Photography Foundation* and one intermediate level photo course.

**Credits:** 4

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

**PRI4205.01 Photographs With Ink: Photo-Based Intaglio Methods**

*Thorsten Dennerline*

Printmaking and photography have many parallels. Recently developed technologies and techniques provide many ways for artists to explore the relationships between these media. This intermediate level class will focus on photographic methods that use printing inks. We will use copper plates, photopolymer gravure plates, and possibly others such as Imagon. We will create both photographic and hand-made films, using drawing and collage, to expose on these plates and use them to delve into multi-plate printing in layers.

Our explorations into these techniques will drive an ongoing conversation about manipulating and reading images, which will occur in class discussions and critiques.

**Prerequisites:** Permission of the instructor.

**Credits:** 4

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

**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. and familiarity with the wood shop tools.

**Credits:**                            2

**Time:**                                Th 8 - 12noon

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

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

*Jon Isherwood*

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

**Prerequisites:**                    One introductory class, two intermediate classes, demonstration of advanced work in visual arts.

**Credits:**                            4

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

**VA4151.01                      Sound Installation**

*Jeff Feddersen*

In this course we'll examine and create sound pieces that differ from traditional musical performances in that they are longer, larger, and/or (more directly) interactive. Topics will include: process music and algorithmic composition; mechanized and computerized sound making; strategies for remote power, processing and amplification; sensors. Students will critique representative works and create their own, culminating in an end-of-term exhibition.

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

**VA4215.01                      Chromophilia: Explorations in Color**

*Ann Pibal*

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

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

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

**Prerequisites:**                      Two courses in Visual Arts, and permission of the instructor.  
**Credits:**                                      4  
**Time:**                                        Th 8:20 - 12noon

VISUAL ARTS / RELATED STUDIES

**VA2999.01                      Visual Arts Lecture Series**

*Visual Arts Faculty*

This is a series of lectures given by visiting artists and critics invited by the Visual Arts faculty.

You will attend lectures on Tuesday evenings at 7:30 pm as well as gallery exhibitions. The number of lectures and exhibitions you must attend will vary according to how many are scheduled in any term.

You are required to take notes during the lectures and exhibitions and produce a one page analytical summary of each event. All papers must be typewritten and turned in at the Visual Arts office two weeks before the end of the term.

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



<b>GRADUATE PROGRAMS</b>
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CENTER FOR CREATIVE TEACHING**EDU5425.01                    Reflective Practice II: Student Teaching Seminar***Rebecca Ossorio*

This seminar, taken in conjunction with students' yearlong teaching apprenticeship, helps to establish both an ideological and a practical foundation for self-recognition, classroom problem-solving, and smart collegueship. Through reading, class discussions, and various projects related to our individual and collective experiences, we compare, contrast, reflect, and 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 enrolled in the Master of Arts in Teaching programs and pursuing licensure.  
**Credits:**                    4  
**Time:**                        W 4:10 - 6pm, W 6:30 - 8:20pm

**EDU5504.01                    MAT Student Teaching Practicum***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***Dana Reitz*

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:**            Teaching Fellowship or Assistantship 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 (Thursday 7 - 8:30 pm).  
**Credits:**                        6  
**Time:**                            TBA