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CHANGES AND UPDATES

As of February 20, 2013

Course Cancellation(s):

MOD2107.02 Noticing, Choosing, and Writing to Describe

CHANGES AND UPDATES

As of February 19, 2013

Course Cancellation(s):

JPN4216.01 Japanese Aesthetics

Revised Course(s):

DRA4156.01 Projects in Costume Design: Myths and Hymns
Schoonmaker, Charles

This class will be focused primarily on the creation of costumes for the faculty directed production of Adam Guettel's "Myths and Hymns", directed by Jean Randich with costume design by Chip Schoonmaker. The class will be involved in production meetings, design meetings, fittings and rehearsals. The class will also be involved in research, shopping, sourcing fabrics and accessories as well as assisting with hair and make up design.

Prerequisites: Permission of the instructor. Students with a variety of interests and backgrounds besides fashion and costume are encouraged to inquire.

Corequisites: Drama lab assignment.

Credits: 2

Time: To Be Announced

Max Enrollment: 8

CHANGES AND UPDATES

As of February 12, 2013

Course Cancellation(s):

ITA4118.01 Italian Biographies

APA4108.01 Small Claims Court

Time Change(s):

DAN4218.01 Performance Project: Revisit W 6:30 – 8:20pm; plus more time to be scheduled

MIN4236.01 Piano Lab II T 2:10 – 4pm

MIN2232.01 Piano Lab I F 2:10 – 4pm

CHANGES AND UPDATES

As of November 27, 2012

New Course(s):

AH4313.01

Venice

Hofstadter, Dan

Over the centuries the art of Venice has been particularly associated with splendid color and innovative paint quality. Rightly or wrongly, many viewers have enjoyed it as an exclusively aesthetic experience, a world apart from politics or religion seriously considered. We study the origins of the Venetian Renaissance in the Vivarini workshop, the Bellini family, Cima da Conegliano, Carpaccio, and its plenitude in the works of Giorgione, Titian, Veronese, Tintoretto, and Bassano and his sons, as well the hybrid offshoots of Venetian painting in Bergamo and Brescia. Musings on the interpretation of Venetian art (ranging from the treacly to the brilliant to the utterly wiggled-out) by Pater, Ruskin, Berenson, Mary McCarthy, and S.J. Freedberg will also be considered. Emphasis will be on the training of visual memory. Lots of looking at pictures. Lots of quizzes. Museum visits.

Prerequisites: Permission of the instructor.

Credits: 4

Time: Th 2:10 – 6pm

Max Enrollment: 18

DA4106.01

Digital Synaesthesia

Rokhsar, Adam

An interdisciplinary dive into the world of programming and physical computing in order to create novel forms of art. We will learn how the graphical programming language Max can create new possibilities for the composition and performance of dance, music, video, art, and sculpture. We will learn how to use Max to harness the power of cameras, microphones, iPhones, the Kinect, and other sensors to create interactive, responsive art that crosses traditional lines between disciplines. Dancers can kinetically control music, sculptors can create installations that interact with visitors; and musicians can create visual art that responds to musical texture. Artists working in any medium are encouraged to participate, and required to explore each other's disciplines. A basic familiarity with programming languages or prototyping platforms, such as the Arduino, is required.

Prerequisites: Permission of instructor. Contact Kate Dollenmayer or Nick Brooke for further information.

Credits: 4

Time: W 2:10 – 6pm

Max Enrollment: Space is limited; preference given to Bennington College faculty and staff.

LIT228301

Roman Poetry and “The Metaphysical I”

Lasky, Dorothea

This course will examine several key Ancient Roman Poets and connect the work of these poets to a handful of contemporary American poets. The poets will be studied under the lens of "The Metaphysical I", a concept, inspired by Aristotle. Our reading list will include: Catullus, Horace, Virgil, Ovid, Juvenal, and Martial. American Poets read will include Walt Whitman, Frank O'Hara, Sylvia Plath, and Eileen Myles. We will also read scholarly and creative translations of the poet Catullus by American poets Bernadette Mayer, Louis Zulfosky and Brandon Brown. Over the semester, students will complete two essays, give an in-class presentation, and complete a set of responses to a series of creative exercises influenced by our reading.

Prerequisites: None.

Credits: 4

Time: W 2:10 – 6pm

Max Enrollment: 20

LIT4342.01

Reading and Writing Poetry: Color, Text, and Sound

Lasky, Dorothea

In this poetry course, students will investigate relationships between color, text, and sound, and consider this relationship closely by looking at the work of poets, writers, and theorists who have thought extensively about the connections between color and language. Our reading list will include work by Maggie Nelson, Anne Carson, Gertrude Stein, Daniel Tammet, William Gass, Bernadette Mayer, Hannah Weiner, Ludwig Wittgenstein, and David Batchelor, among others. By examining the connections between color and language, the course will train students in the ability to break down lived experience into more basic sensual components-- such as smell or sound-- and incorporate these components into their own poetry writing. Students will do weekly critical and creative exercises and will turn in both a final poetry manuscript and critical essay by the end of the course.

Prerequisites: Permission of the instructor. If interested in this course, please contact Mark Wunderlich, Michael Dumanis, or Dorothea Lasky (dottielasky@gmail.com).

Credits: 4

Time: Th 2:10 – 6pm

Max Enrollment: 15

MCO4139.01

Advanced Projects in E-Music

Neal, Randall

This course will focus on composition in the electro-acoustic medium. Students may choose to develop their technical skills in any of the following areas: sound synthesis, digital signal processing, digital audio recording and surround sound spatialization.

Students are expected to complete an electro-acoustic composition in 4.0 surround sound to be presented in concert at term's end. Students are also expected to complete short readings, participate in class discussions and to present their creative work on a regular basis in class sessions. An intermediate to advanced level tutorial.

Prerequisites: Permission of instructor and MCO2109, Electronic Music: Creativity and Sound.

Credits: 2

Time: M 4:10 – 6pm

Max Enrollment: 12

PHI4256.01

Kierkegaard and Heidegger

Morris, Theresa

In this course we'll put two highly influential existential philosophers in dialogue. Soren Kierkegaard, considered by many to be the father of existentialism, will be approached with an eye toward the key themes and concepts he originated, which were later appropriated by Martin Heidegger, particularly in his masterwork, *Being and Time*. We'll explore each philosopher, gaining familiarity with the ways in which their philosophical projects converge and diverge, through our analysis of concepts such as authenticity, despair, anxiety, fallenness, and the moment. Our goal will be to discover how each thinker, beginning with these common themes, arrives at very different claims about the meaning of existence and what it means to be a self.

Prerequisites: Prior work in philosophy.

Credits: 4

Time: W 2:10 – 6pm

Max Enrollment: 15

CHANGES AND UPDATES

As of November 12, 2012

Credits:

SCU2126.01 **Close Encounters: Artists Affecting Change** 2 credits

Time Change(s):

ARC2104.01 **Architectural Graphics** T 4:10 – 6pm

ITA4607.01 **Love and Other Italian Disasters** TTh 4:10 – 6pm

CHANGES AND UPDATES

As of November 5, 2012

New Course(s):

FRE4719.01 **Creole Identities/Identités creoles**

Bruce, Clint

This course examines literary and cultural expressions of Creole identities in several regions of the French-speaking world, especially the Caribbean, the Indian Ocean, and Louisiana. Forged primarily in former slave societies, where populations of diverse origins created new identities and languages, Creole cultures resist easy categorization. Theorist Édouard Glissant argues that the process of creolization provides a vital, intercultural paradigm for our globalized world. In that spirit, we will explore (1) how larger cultural issues are treated in French depictions of “Creoleness” and, conversely, (2) how texts from Creole cultures challenge dominant

assumptions about identity and language itself. The texts studied in the class span from the colonial era to the twenty-first century; they include two novels, short fiction, historical documents, poetry, theater, folktales, songs, and film. Conducted in French. Advanced level.

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

Credits: 4

Time: TF 2:10 – 4pm

Max Enrollment: 20

MIN4331.01 **Piano** *Christopher Lewis*

MIN4331.02 **Piano** *Yoshiko Sato*

MIN4331.03 **Piano** *Polly van der Linde*

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

Prerequisites: Auditions will be held on Tuesday, December 4, 2012 from 12 – 1pm in Jennings #232.

Corequisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8pm).

Credits: 2

Time: Individually scheduled

Max Enrollment: 5 (per section)

PHI2142 .01 **Philosophy of Religion**

Zelcer, Mark

The philosophy of religion asks questions like: What is religion? Why are people religious? Why might a philosophically sophisticated person come to believe or stop believing in the existence of a God? Do believers and nonbelievers really communicate with one another about religion? The course will address those questions and many others. Perhaps most interestingly, the course will explore these questions by engaging a wide variety of philosophical techniques and personalities from the history Western thought.

Prerequisites: None.

Credits: 4

Time: MTh 4:10 – 6pm

Max Enrollment: 20

PHI2148.01 **Philosophy of Science**

Zelcer, Mark

The course in philosophy of science will provide an overview of the central questions that philosophers are asking about nature of scientific inquiry. What is science? How does it differ from pseudo-science or other fields of inquiry? How does science work and how can its history guide us in thinking about it? We will also look at the metaphysics of science: in what sense are we justified in saying that something is real, especially in cases where it can't be seen or measured? The course will also dedicate some time to talking about philosophical questions regarding specific sciences like physics, psychology, and biology.

Prerequisites: None.

Credits: 4

Time: MTh 2:10 – 4pm

Max Enrollment: 20

Course Code Change(s):

JPN4708.01

(was JPN4102.01)

Non-Fiction in Fiction: Writers and Their Work

DRW2106.01

(was DRW4107.01)

Order: Finding Structures for Drawing

Course Description Change(s)

PHY2106.01

Stars and Galaxies

DRW2106.01

Order: Finding Structures for Drawing

Instructor Change(s):

MPF4222.01

Brazelton, Kitty; Higa, Stephen

Chant- Reading and Singing Neumes

Time Change(s):

HIS4750.01

Special Projects

Email by Nov 9, to Veronica Jorgensen, Program Coordinator for Social Sciences, a brief statement outlining the sort of project that might be undertaken in the course. A list of students accepted into the course will be posted in Barn 247 by Nov 13.

MIN4345.01

Violin/Viola

Audition Time: Thurs., November 29th 11 – 12pm

MPF4104.01

Senior Projects

Th 10:10 – 12pm, W 4:10 – 6pm

COURSES AT A GLANCE

Center for the Advancement of Public Action

Advanced Mediation
Cities and Extending Human Rights to Women and Girls
Conflict Resolution: The Ideas and Practice
Fundamentals of Advancing Public Action
Media Convergence and Culture
One Man's Treasure: Env. Conflict Resolution
Point of Criticality: Problems of Complexity
Power 101

Pagnucco, Peter
Coleman, Elizabeth; Ibarra, Susie
Cohen, Michael
Scully, Eileen
Mijlin, Erika
Pagnucco, Peter
Sgorbati, Susan
Mijlin, Erika

Center for Creative Teaching

Capstone in Education
Digital Literacies
Discourse and Thinking

Jones, Peter
Jones, Peter
Jones, Peter

Dance

An Introduction to Dance Phrasing
Collaboration in Light, Movement, and Clothes

Contemporary African I/Burkina Faso
Dance Making/Visual Prompts
Dance on Film
Dance Performance Project: The Pasture
Experiential Anatomy
Improvisation Ensemble for Dancers & Musicians
Movement Practice: Advanced Dance Technique
Movement Practice: Intermediate Ballet
Movement Practice: Intermediate Dance Technique
Movement Practice: Moving Out - Beginning Dance Tech
Moving/Forming/Partnering
Performance Project: Adaptable Score
Performance Project: Revisit
Projects: Dance
Senior Projects in Dance

Reitz, Dana
Giannitti, Michael; Reitz, Dana;
Schoonmaker, Charles
Badolo, Souleymane
Welliver, Gwen
Creach, Terry
Welliver, Gwen
Beauchamp, Ione
Sgorbati, Susan; Wimberly, Michael
Welliver, Gwen
Roberts, Daniel
Roberts, Daniel
Creach, Terry
Creach, Terry
Reitz, Dana
Badolo, Souleymane
Reitz, Dana
Creach, Terry

Drama

Adaptation II
Advanced Acting Ensemble
American Theater Now
Architectural Light
Creative Collaboration in Writing and Performance
Devising Performance and Collaborative Creation
Directing I: The Director's Vision
Five Approaches to Acting
Light Art
Out of the Ordinary - Costume Design for Fantasy
Resisting the Stitch
Set Design Fundamentals
The Actor's Instrument

Kramer, Sherry
Jackson, Kirk; Rohn, Jenny
Rohn, Jenny
Giannitti, Michael
Jackson, Kirk
Randich, Jean
Randich, Jean
Jackson, Kirk
Giannitti, Michael
Schoonmaker, Charles
MacPike, Richard
Chalfant, Andromache
Rohn, Jenny

The Magical Object - Visual Metaphor
To Die For! Fighting Falling and Fisticuffs
Untitled: Construction
Projects in Costume Design: Myths and Hymns

Kramer, Sherry
Edwards, Chris
Chalfant, Andromache
Schoonmaker, Charles

Environment

Bennington Farm to Plate
Environmental Law and Policy
Environmental Studies Colloquium
Ethnobotany

Imbruce, Valerie
Goodman, Elisabeth
Foley, Janet; Imbruce, Valerie
Imbruce, Valerie

Languages

24 Stories of Filial Piety vs. Zhuangzi
Cartoon Culture
Chinese Culture in Film
Contemporary Chinese Poetry
Creole Identities/ Identités creoles
Haunted Spain: Trauma, Memory, and Literature
Inner Travel
Insider Perspectives on the Francophone World II
La Francophonie in Song
Language through Film
Life and Death: Buddhism in Modern Japanese Films
Love and Other Italian Disasters
Non-Fiction in Fiction: Writers and Their Work
Social Expectations for Japanese Children
Travel and Discovery
Travelling in Italian Film

Lin, Ginger
Harris, Sarah
Lin, Ginger
Lin, Ginger
Bruce, Clint
Harris, Sarah
Pitcher, Jonathan
Shapiro, Stephen
Bruce, Clint
Pitcher, Jonathan
Yoshida, Ikuko
Alfano, Barbara
Yoshida, Ikuko
Yoshida, Ikuko
Shapiro, Stephen
Alfano, Barbara

Literature

Art of the Sonnet: Conventions and Inventions
Bowen and Powell
Conrad and Nabokov
Cultural Legacies of Argentina's "Dirty War"
Dada and Surrealism
English as a Second Language
Enlightenment Prose
How to Read a Translation
Jane Austen and George Eliot
Reading and Writing Poetry: Color, Text, and Sound
Reading and Writing Satire
Reading Poetry and "The Metaphysical I"
Readings in Contemporary Poetry
Readings in Melville
Style and Tone in Nonfiction Writing
Tell Me About It: Memoir in Form and Practice
The Art of Portraiture
The Scriptorium: Ekphrasis
Through Syntax to Style: a Grammar of Writing

Dumanis, Michael
Davis-Goff, Annabel
Davis-Goff, Annabel
Feitlowitz, Marguerite
Dumanis, Michael
Hoffmann-Ogier, Wayne
Allen, Brooke
Feitlowitz, Marguerite
Hofstadter, Dan
Lasky, Dorothea
Allen, Brooke
Lasky, Dorothea
Wunderlich, Mark
Guthrie, Camille
Hoffmann-Ogier, Wayne
Anastas, Benjamin
Feitlowitz, Marguerite
Guthrie, Camille
Gould, John

Transcendentalism and its Discontents

Anastas, Benjamin

Writing Essays about Literature

Hoffmann-Ogier, Wayne

Modules: Transferable Approaches

Environmental Back-of-the-Envelope Calculations
 Negotiation
 Noticing, Choosing and Writing to Describe

Schroeder, Tim
 Pagnucco, Peter
 Reitz, Dana

Music

Advanced Projects in E-Music
 Advanced Voice
 Advanced Workshop in Recording
 Banjo
 Bass and Electric Bass
 Beginning Cello
 Beginning Composing
 Beginning Guitar
 Beginning Violin and Viola
 Beginning Workshop in Recording
 Bennington World Percussion Ensemble
 Brass Chamber Ensemble
 Brass Instruments
 Cello
 Chant - Reading and Singing Neumes
 Chant - Why, When, Where, How
 Clarinet
 Classical Guitar
 Drumming: An Extension of Language
 Electronic Music: Creativity and Sound
 Fiddle
 Improvisation Ensemble for Dancers & Musicians
 Intermediate Voice
 Introduction to Jazz Theory and Improvisation
 Jazz Ensemble
 Leonard Bernstein's World
 Live Sound System Design
 Mandolin
 Music Composition Project
 Music Toolkit: Hearing and Singing Music
 Music Toolkit: Notation/Transcription
 Music Toolkit: Piano
 Music Toolkit: Rhythm
 Myths and Hymns: Music Theater Performance
 Performance Production: Myths & Hymns
 Piano
 Piano
 Piano
 Piano Chamber Ensemble
 Piano Lab I
 Piano Lab II
 Sacred Harp College
 Sacred Harp Singing School

Neal, Randall
 Bogdan, Thomas / Rosales, Rachel
 Last, Julie; Lehrer, Scott
 Kirk, John
 Bisio, Michael
 Parke, Nathaniel
 Shawn, Allen
 Hand, Frederic
 Washiyama, Kaori
 Last, Julie; Lehrer, Scott
 Ibarra, Susie
 Botts, Nathan
 Botts, Nathan
 Parke, Nathaniel
 Brazelton, Kitty
 Brazelton, Kitty
 Williamson, Bruce
 Hand, Frederic
 Wimberly, Michael
 Neal, Randall
 Kirk, John
 Sgorbati, Susan; Wimberly, Michael
 Bogdan, Thomas / Rosales, Rachel
 Williamson, Bruce
 Stewart, Jeremy
 Shawn, Allen
 Lehrer, Scott
 Kirk, John
 Shawn, Allen
 Bogdan, Thomas
 Brooke, Nicholas
 Peters, Valerie
 Williamson, Bruce
 Bogdan, Thomas; Randich, Jean
 Williamson, Bruce
 Lewis, Christopher
 Sato, Yoshiko
 van der Linde, Polly
 van der Linde, Polly
 Peters, Valerie
 Peters, Valerie
 Brazelton, Kitty
 Brazelton, Kitty

Sage City Symphony
 Saxophone Workshop
 Scoring Romantically
 Senior Projects
 Song for Ireland and Celtic Connections
 Songwriting: The Partnership of Lyrics and Music
 String Chamber Ensemble
 The Perfect Chorale
 Theory of Impressionism
 Traditional Music Ensemble
 Violin/Viola
 Whose Opera?

Music Faculty
 Williamson, Bruce
 Brooke, Nicholas
 Brazelton, Kitty
 Kirk, John
 Last, Julie
 Washiyama, Kaori
 Brooke, Nicholas
 Brooke, Nicholas
 Kirk, John
 Washiyama, Kaori
 Brazelton, Kitty

Science, Mathematics, and Computing

An Environmental History of Food and Farming
 Animal Social Behavior + Lab
 Bennington Biodiversity Project
 Biochemistry
 Biogeography, Paleoecology, and Human Origins
 Calculus I
 Chemistry 2: Organic Structure and Bonding + Lab
 Chemistry 4 - The Nature of Materials
 Chemistry 4 Lab: Independent Research Projects
 Dynamical Systems, Chaos, and Fractals
 Entry to Mathematics
 Environmental Hydrology
 Field Course in Coral Reef Biology
 How Do Animals Learn and Remember?
 How Do Animals Work? + Lab
 Introduction to Cell Biology + Lab
 Make Me Dangerous + Lab
 Modern Physics
 Mutants: Genetic Variation and Human Development
 Physics II: Fields + Lab
 Programming and Data Structures in C
 Research in Cell Biology
 Stars and Galaxies
 The Science of Consciousness

Woods, Kerry
 Sherman, Elizabeth
 Woods, Kerry
 Bullock, John
 Woods, Kerry
 Reardon, Michael
 Bullock, John
 Foley, Janet
 Foley, Janet
 Reardon, Michael
 Mundt, Josef
 Schroeder, Tim
 Sherman, Elizabeth
 Edelman, David
 Sherman, Elizabeth
 McClellan, Amie
 Cencini, Andrew
 Crowl, Hugh
 McClellan, Amie
 Schroeder, Tim
 Cencini, Andrew
 McClellan, Amie
 Crowl, Hugh
 Edelman, David

Social Science

Capital Punishment
 Christianity & Homosexuality
 Comparative Democratization
 Conspiracies: Past, Present, Always
 Contemporary Issues in Political Economy
 Culture, Environment, and Sustainable Living
 Developmental Psychology After the Grand Theories
 Kierkegaard and Heidegger
 Managing Ethnic Conflicts
 Mathematical Underpinnings of Economics
 Medieval Virginity

Cohen, Ronald
 Higa, Stephen
 Suberu, Rotimi
 Scully, Eileen
 Rolleigh, Michael
 Prazak, Miroslava
 Anderegg, David
 Morris, Theresa
 Suberu, Rotimi
 Rolleigh, Michael
 Higa, Stephen

Other People's Worlds
 Persons, Groups, and Environments
 Philosophy of Religion
 Philosophy of Science
 Political Economy of Trade
 Power and Culture in the Middle East
 Seminar in Clinical/Developmental Psychology
 Special Projects
 Theories of Psychotherapy
 US-Africa Relations
 Violence

Prazak, Miroslava
 Cohen, Ronald
 Zelcer, Mark
 Zelcer, Mark
 Rolleigh, Michael
 Coburn, Noah
 Anderegg, David
 Scully, Eileen
 Anderegg, David
 Suberu, Rotimi
 Coburn, Noah

Visual Arts

Adobe Creative Suite for Artists
 Advanced Architecture Tutorial
 Advanced Ceramic Projects
 Advanced Projects in Video
 Advanced Workshop for Painting and Drawing
 Architectural Graphics
 Architecture I - Elements
 Beginning Potters Wheel
 Building/Materials: Woodshop
 Close Encounters: Artists Affecting Change
 Collage/Montage
 Critical Texts in Recent Art
 Developing a Color Aesthetic
 Digital Photography Foundations
 Digital Synaesthesia
 Documentary Video Production: The Environment
 Experimental Filmmaking
 Films for Photographers
 Form to Function / Digital Design to Analog Build
 Foundations in Ceramics: The Hand as a Tool
 Gas & Electricity
 History of Western Art I
 History of Western Art II
 Idiosyncratic Tools
 Introduction to Etching with a Multimedia Attitude
 Introduction to Painting
 Introduction to Rhino 3D Modeling
 Introduction to Video
 Japanese Subculture Studies
 Lithography with a 21st Century Makeover
 Making / Meaning
 Manga Into Art: After Super Flat
 Markmaking and Representation
 Narrative Cinema: Century One
 Order: Finding Structures for Drawing
 Photographic Portraiture: Friends & Strangers
 Photography Foundation
 Photography: Materials & Processes

Clark, Timothy
 Sherefkin, Donald
 Peltz, Aysha
 Dollenmayer, Kate
 Pibal, Ann
 Sherefkin, Donald
 Sherefkin, Donald
 Peltz, Aysha
 Umphlett, John
 Isherwood, Jon
 Cockerham, Warren
 Voorhies, James
 White, Elizabeth
 White, Elizabeth
 Rokhsar, Adam
 Purdie, Kate
 Dollenmayer, Kate
 Kline, Jonathan
 Isherwood, Jon
 Bartlett, Barry
 Gunderson, Chad
 Voorhies, James
 Voorhies, James
 Umphlett, John
 Amos, Sarah
 Blackwell, Joshua
 Snover, Guy
 Purdie, Kate
 Inoue, Yoko
 Amos, Sarah
 Blackwell, Joshua
 Inoue, Yoko
 Lum, Mary
 Mijlin, Erika
 Pibal, Ann
 White, Elizabeth
 Kline, Jonathan
 Kline, Jonathan

Projects in Sculpture: Making It Personal
Screenprinting Workshop
Screenprinting Workshop
Set the Table - Tableware Design
The Fine Art of Physical Computing
The Grand Vessel
The Interstitial: Boundaries, Screens and Gaps
The Language of Drawing: Investigating Abstraction
The Web as Artistic Platform
Venice
Visual Arts Lecture Series

Isherwood, Jon
Pike, Sarah
Pike, Sarah
Peltz, Aysha
Ransick, Robert
Bartlett, Barry
Sherefkin, Donald
Lum, Mary
Ransick, Robert
Hofstadter, Dan
VA Faculty

Graduate Programs

Graduate Assistantship in Dance
Graduate Research in Dance
Reflective Practice II: Student Teaching Seminar

Creach, Terry; Reitz, Dana
Creach, Terry; Reitz, Dana; Sgorbati, Susan
Ossorio, Rebecca

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. 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.

ADVANCEMENT OF PUBLIC ACTION

APA2101.01 Fundamentals of Advancing Public Action

Scully, Eileen

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.

Prerequisites: None.

Credits: 4

Time: MTh 4:10 - 6pm

Max Enrollment: 25

APA2208.01 Power 101

Mjlin, Erika

In this 14-week workshop, we will approach the question of power in its many dimensions. The questions of who does or does not have power underlie some of society's most pressing public and private dilemmas. Shadowed behind our many institutional, social and personal movements toward change, both historical and contemporary, power stands as a little understood structure. How does this complex commodity flow through our institutions? How does power organize itself to be visible, or available? With essential contribution from CAPA fellows and invited guests, through readings, case studies, and active exercises in visualizing and navigating power, we will attempt to describe and understand what power is, where it comes from, how it is taken or given, how it is wielded, and what is its transformative social potential. Presenting participants, individually and in panel, will include CAPA fellows Matt Kohut, Gong Szeto, Veronica Gunn, Suzanne Brundage, Rob Sanders, and Nigel Jacob, as well as other invited guests and Bennington faculty.

Prerequisites: None.

Credits: 2

Time: T 4:10 - 6pm

Max Enrollment: 25

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APA4102.01

Media Convergence and Culture

Mijlin, Erika

A seminar on the changing nature of the relationship between consumption and production of media, and how these newly intersect. With a perspective rooted in the cultural history of forms such as quotation, parody, and collage, in this course we will explore the many transitions in the present media paradigm -- the changing aesthetics of digital media content and context, the personal and political uses of creativity and expression, and the economic and political implications of access, ownership, and participation in media. By investigating the new landscape of cinema, television, internet, gaming, social media, fan/remix culture, technoculture, media archaeology and more, we find that what we think of as 'convergence' is even more than a technological transition, and is in fact a cultural transformation.

Prerequisites: Previous coursework in media studies or permission of the instructor.

Credits: 4

Time: M 2:10 - 6pm

Max Enrollment: 18

APA4205.01

Workshop in Advancing Public Action: Cities and Extending Human Rights to Women and Girls

Coleman, Elizabeth; Ibarra, Susie

The focus of this workshop will be on Cities and Extending Human Rights to Women and Girls enabling students enrolled in the Fall 2012 Workshops to continue to pursue work in these areas. Students who were not enrolled in the Fall workshops and students who are working in other areas of public action are welcome to apply for admission. Bennington faculty and staff, CAPA Fellows and guests will participate throughout the workshop.

Prerequisites: Permission of the instructors.

Credits: 4

Time: T 8:20 - 12pm

Max Enrollment: 20

CONFLICT RESOLUTION

Cross-Listed Course(s):

MOD2142.02

Negotiation

APA2136.01

Conflict Resolution: Ideas and Practice

Cohen, Michael

Conflict Resolution as a field of inquiry began in the 1950s and 60s. This course will present an interdisciplinary approach to the practice and study of conflict resolution. Theories of conflict resolution will be introduced and then explored through a number of different prisms. These will include the nature of peace, the Arab-Israeli Conflict, the Bible, Rock 'n' Roll, the arts, and the environment. The course will culminate during its last two sessions with students sharing and discussing their own perspectives on conflict resolution based on the readings and topics discussed in class.

Prerequisites: None.

Credits: 4

Time: Th 6:10 - 10pm

Max Enrollment: 25

APA2210.01

One Man's Treasure: Environmental Conflict Resolution

Pagnucco, Peter

On this ever shrinking planet, the likelihood that one will be a stakeholder in a dispute over natural resources, property development or environmental injury has never been greater. Through experiential learning, this course in environmental dispute resolution is designed to help equip students to effectively engage such conflict. We will examine the complexity of environmental disputes and, focusing on collaborative, multiparty processes, we will structure and work through processes intended to bring resolution. Through readings, written assignments, class exercises, and a semester long case study role play, students will experience these processes from the inside out. Ultimately, students will develop a richer understanding of the challenges and opportunities of environmental dispute resolution which will help inform their decisions and actions when confronted with the inevitable environmental conflict.

Prerequisites: None.

Credits: 4

Time: TF 10:10 - 12pm

Max Enrollment: 18

APA4203.01

Point of Criticality: Problems of Complexity

Sgorbati, Susan

This is a course on the relationship of complex systems to conflict analysis. Concepts such as self-organization and improvisation, emergence, pattern recognition and complexity, feedback loops, nesting and topologies will all be examined as aspects of how complex problems are constructed. By looking at the 10 Step Complexity CR Model, we will analyze two case studies of current conflicts, one of high stakes distribution related to water, and one that the class will decide on while making recommendations for action.

Prerequisites:

Credits: 4

Time: MTh 10:10 - 12pm

Max Enrollment: 25

APA4206.01

Advanced Mediation

Pagnucco, Peter

This course is an advanced level of training in mediation. Advanced mediator skills are featured including effective neutral intervention, constructive communication, reframing, problem framing, interest-based negotiation and agreement writing. Students will participate in daily role-play exercises, read and present articles, and write a reflection essay or short project.

Based on prior course credit, a certificate for a 24-hour training will be issued to each student who completes this course.

Prerequisites: Introductory Mediation and Negotiation module or permission of the instructor.

Credits: 1

Time: TF 4:10 – 6pm; Friday, February 22 – Tuesday, March 12, 2013

Max Enrollment: 16

CENTER FOR CREATIVE TEACHING**EDU2208.01****Digital Literacies***Jones, Peter*

Digital literacies, or meaning-making practices in online environments, are both continuous and discontinuous with traditional print literacy and modes of communication. This course investigates the tension between different ways of making meaning from an educational linguistic perspective. It explores the ways that language and discourse are recruited into digital literacies, with consequences for communication and learning. Lenses on digital language and literacies include sociolinguistics, language socialization, ethnography of communication, and Bakhtin's dialogical approach. Students will develop informed critical abilities and bases for interventions in a range of digital contexts. Emphasis will be placed on both official and unofficial literacy apprenticeships and practices in schooling.

Prerequisites: None.**Credits:** 4**Time:** T 4:10 - 6pm, T 6:30 - 8:20pm**Max Enrollment:** 18**EDU2520.01****Discourse and Thinking***Jones, Peter*

We study the social organization of thinking. Discussion, conversation, confrontation, evaluation; in public, at home, in classrooms, on street corners: thinking can be studied as both specialized and ordinary communicative practices. Thinking is understood not so much as a private mental process, but an activity emergent within social interaction and pursued jointly. Approaching the construction and justification of social realities as discursive phenomena makes thinking visible and available to criticism. Throughout the course students gather data and analyze it using discourse analysis.

Prerequisites: None.**Credits:** 4**Time:** W 8:00am – 12pm**Max Enrollment:** 20**EDU4401.01****Capstone in Education***Jones, Peter*

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

Prerequisites: Please email pjones@bennington.edu with a statement of interest by October 31.**Credits:** 4**Time:** T 8:20 – 12pm**Max Enrollment:** 12

DANCE**Cross-Listed Course(s):**

MUS4015.01

Myths and Hymns: Music Theater Performance

DAN2118.01

Moving/Forming/Partnering*Creach, Terry*

This beginning level course is for any students interested and/or curious about the dance-making process, whether or not they have previous dance experience. We will first work to develop physical awareness and physical facility and work to unearth movement ideas, images, and memories. In the partnering practices we will deal with many of the same questions found in Contact Improvisation that involve touch, weight taking and giving, momentum, force, and trust, but we will also attend to the forms, images, meanings and metaphors that emerge and work to frame those interests. We will develop improvisational scores as well as set pieces - solos, duets, and group works - giving particular attention to partnering skills and collaborative processes. Projects will be shown in both theatrical and site-specific settings.

Prerequisites: None.**Corequisites:** Must attend and participate in Dance Workshop (Thursday 7 - 8:30 pm) and Dance or Drama lab assignment.**Credits:** 4**Time:** MTh 2:10 - 4pm**Max Enrollment:** 18

DAN2201.01

Experiential Anatomy*Beauchamp, Ione*

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

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

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

Prerequisites: None.**Credits:** 4**Time:** TF 4:10 – 6pm**Max Enrollment:** 20

DAN2212.01

Movement Practice: Moving Out - Beginning Dance Tech

Creach, Terry

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 – 12pm

Max Enrollment: 20

DAN2277.01

Dance on Film

Creach, Terry

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

Prerequisites: None.

Credits: 2

Time: W 10:10 - 12pm

Max Enrollment: 25

DAN2307.01

Contemporary African I/Burkina Faso

Badolo, Souleymane (MFA Teaching Fellow, supervised by Terry Creach)

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: MW 4:10 - 6pm

Max Enrollment: 20

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

Reitz, Dana

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: W 2:10 - 4pm

Max Enrollment: 20

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

Welliver, Gwen

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).

Students are expected to attend Dance Workshop and complete a lab assignment (assist in a dance/theater production).

Prerequisites: Prior experience in dance and permission of the dance faculty.

Corequisites: Dance Workshop, Thursdays 7 - 8:30pm. Dance or Drama lab assignment.

Credits: 4

Time: TF 2:10 - 4pm

Max Enrollment: 18

DAN4215.01 **Dance Performance Project: The Pasture**

Welliver, Gwen

This performance project will use image-based improvisations to explore full-body portraiture via movement, performance, and drawing. Figurative and nonfigurative approaches to anatomy, gender, and character in real and fantastical forms will lead us to make a myriad of scenes and images. Be it a series, a score, or a longer dance, our work will be performed at the the end of the term.

Prerequisites: Prior experience in dance and permission of the dance faculty.

Credits: 2

Time: W 4:10 - 6pm, plus additional time to be scheduled

Max Enrollment: 9

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DAN4217.01 **Movement Practice: Intermediate Ballet**

Roberts, Daniel (MFA Teaching Fellow, supervised by Terry Creach)

Ballet has a large presence in the field of contemporary dance, predominantly as a means of training, but also, as a point of reference for 300 years of western dance. This class will focus on classical forms and contemporary uses of ballet in dance, and will address technical function, aesthetics, placement, and virtuosity, all within the ballet vocabulary. The structure will follow a traditional form inclusive of barre, center phrases, turning, and jump work. The class aims to develop strength, flexibility, and coordination for the dancer, while addressing musicality and performance qualities.

Prerequisites: Prior movement training and permission of the instructor.

Credits: 2

Time: TF 10:10 - 12pm

Max Enrollment: 20

DAN4218.01 **Performance Project: Revisit**

Badolo, Souleymane (MFA Teaching Fellow, supervised by Dana Reitz)

Students will begin working with materials and images from Souleymane Badolo's own movement style, working both inside and outside the Burkina Faso tradition. We will then develop new materials based on more recent research ranging from divination practices to "The Godfather of Soul," James Brown. This project will encompass different ways of thinking about movement. We will work collaboratively to develop six sections of movement material that can be randomly ordered for each performance.

Prerequisites: Permission of the instructor. Auditions to be scheduled.

Credits: 2

Time: W 6:30 – 8:20pm; plus more time to be scheduled.

Max Enrollment: 8

DAN4286.01 Collaboration in Light, Movement, and Clothes

Giannitti, Michael; Reitz, Dana; Schoonmaker, Charles

Visual elements are a significant component of performance, whether it be theater, performance art, music or dance. With many performance projects, there is little time to contemplate, rethink or adjust designs in the actual performance space; there is rarely an opportunity to watch a collaborative art develop.

In this class, equipped space is available to give the time to seriously look at and question the integration of performance elements. Furthermore, this situation is an opportunity to explore equal partnership among the collaborators, whose roles will shift. Students are actively involved in all aspects -- making movement, designing lighting and designing costumes.

Explorations are structured for both formal theatrical contexts and informal studio situations as well as found environments. Time for group project development must be invested outside of class in the Martha Hill Theater. While some projects are done on an individual basis, most coursework requires close collaboration with other students in the class and close observation of the work of others. All work done for the course is viewed and discussed by the class and instructors as a group.

Prerequisites: Previous experience in drama, dance, or visual arts: in creating, directing, performing, and/or designing.

Corequisites: Dance or Drama lab assignment.

Credits: 4

Time: MTh 10:10 – 12pm

Max Enrollment: 24

DAN4314.01 Movement Practice: Intermediate Dance Technique

Roberts, Daniel (MFA Teaching Fellow, supervised by Dana Reitz)

This class will be based in the technique developed by Merce Cunningham for the purposes of his choreographic work, and address the articulations of the spine, codified exercises, complex foot/leg combinations, and jump training. The Cunningham Technique is known for its ability to strengthen the dancer's individual awareness of space. The class aims to enhance the dancer's resilience when dealing with change and stillness, as well as develop complex coordinations between the torso and leg work. Musicality and rhythm are inherent to the work, and will be the nuclei of all work performed in class. Alignment, coordination, and phrasing will be the main themes of this intermediate class.

Prerequisites: Prior experience in dance and permission of the instructor.

Credits: 2

Time: MTh 8:10 - 10am

Max Enrollment: 20

DAN4344.01

Movement Practice: Advanced Dance Technique

Welliver, Gwen

This advanced movement class will develop from simple skeletal mobility sequences to expansive movement forms. The warm-up will examine the joints and how their range of motion relates to alignment, readiness to move, and articulation. These principles will then become the foundation for traveling sequences and longer movement phrases.

Distinguishing between tempo, rhythm, and phrasing will also become a priority. Our goal will be to find a way of working that makes technique central to our daily movement practice without it inhibiting our individual approaches to dancing and making work.

Prerequisites: Prior movement training and permission of the dance faculty.

Credits: 2

Time: WF 8:10 - 10am

Max Enrollment: 20

DAN4357.01

Improvisation Ensemble for Dancers & Musicians

Sgorbati, Susan; Wimberly, Michael

This course focuses on work in the performance of improvisation. For dancers, special attention is given to the development of individual movement vocabularies, group ensemble structures, and the exploration of emergent forms.

For musicians, attention is given to creating rhythms and sonorities which can then be manipulated and developed while interacting with dancers in the moment.

Dancers are expected to have experience with improvisation in performance. Musicians should have basic skills on their instrument and be able create and convey a sense of form to other musicians.

Both dancers and musicians will meet together on Mondays 4-6 PM. Dancers meet Thurs. 4-6 PM. Musicians meet Tues. 4-6 PM

Prerequisites: Prior experience and training in either dance or music, and permission of the instructor.

Corequisites: For Dancers: Dance or Drama lab assignment.

Credits: 4

Time: MTh 4:10 - 6pm

Max Enrollment: 20 (combined with MPF4357.01)

DAN4679.01

Performance Project: Adaptable Score

Reitz, Dana

With new movement material crafted by both the instructor and the participants, we will delve into multiple variations of the phrases made, exploring the qualities, inherent technical challenges, spatial use, and timing. The final score will weave the developed phrase material with light, integrating both formal structural concerns and liquid interpretation. The new work will be presented in one of the end-of-term concerts.

Prerequisites: By permission of instructor.

Credits: 2

Time: W 10:10 - 12pm, plus additional time to be scheduled.

Max Enrollment: 6

DAN4794.01

Projects: Dance

Reitz, Dana

For students with prior experience in dance composition who wish to be involved in making new work for performance. Attention will be given to all of the elements involved in composition and production, including collaborative aspects. Students are expected to show their work throughout stages of development, complete their projects and perform them formally or informally by the end of the term.

Prerequisites: Permission of the instructor.

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

Credits: 2

Time: M 6:30 - 8:20pm

Max Enrollment: 12

DAN4796.01

Senior Projects in Dance

Creach, Terry

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

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

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

Credits: 2

Time: T 6:30 - 8:20pm

Max Enrollment: 12

DRAMA

Cross-Listed Course(s):

DAN4286.01

Collaboration in Light, Movement, and Clothes

MUS4015.01

Myths and Hymns: Music Theater Performance

DRA2116.01

The Magical Object - Visual Metaphor

Kramer, Sherry

There is a great difference between a prop and an object on stage that is built or filled with the dramatic forces of a play. Such objects become metaphors, they become fresh comprehensions of the world. In the theater, we believe in magic. Our gaze is focused on ordinary objects...a glass figurine, a pair of shoes, a wedding dress...and then our attention is shaped, and charged, and we watch the everyday grow in meaning and power. Most of our greatest plays, written by our most poetic playwrights, contain a visual metaphor, an object with metaphorical weight that we can see on stage, not just in our mind's eye.

How do we make the ordinary into the extraordinary? How do we create something that can carry meaning across the stage, into the audience and then out of the theater, all the way home, and into the lives of these strangers who come to sit together in the dark? How do we generate a magical object on stage?

Students will read five plays, write a small play that contains a magical object, and, as their final project, build/create that magical object.

Prerequisites: None.

Credits: 4

Time: W 2:10 - 6pm

Max Enrollment: 12

DRA2126.01

Resisting the Stitch

MacPike, Richard

This class is an exploration in fabric modification through the use of dyes and various stitched resist techniques often referred to as shibori. Students will learn to work with acid, direct, cold process, union, and natural dyes. Concurrently students will learn a variety of resist techniques such as kanoko, mokume, orinui, makinui, karamatsu, boshi, arashi, itajime, adire eleso, and katano which create patterns and designs on fabrics when dyed and/or overdyed.

Prerequisites: None.

Credits: 2

Time: Th 10:10 - 12pm

Max Enrollment: 10

DRA2134.01

Devising Performance and Collaborative Creation

Randich, Jean

Devised Performance emerged in the 50s and 60s when American avant-garde groups such as the Living Theatre and Open Theatre pioneered non-text-based rehearsal and performance practices to liberate and empower the actor. We will investigate the history, philosophies, and evolving techniques of this ensemble-based movement in which the company generates all aspects of the performance. Looking at the work of Augusto Boal, Elevator Repair Service, and Theatre de Complicite, among others, we will explore how devised performance has been invoked for aesthetic, political, visual, and social ends. Students participate in physical exercises, improvisations, games, and create collaborative works throughout the term. The final project is a showing of short pieces of devised performance.

Prerequisites: There are no prerequisites but a spirit of collaboration is welcome.

Credits: 4

Time: TF 10:10 - 12pm

Max Enrollment: 18

DRA2151.01

American Theater Now

Rohn, Jenny

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 8:20am - 12pm

Max Enrollment: 25

DRA2170.01

The Actor's Instrument

Rohn, Jenny

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 8:10 - 10am

Max Enrollment: 16

DRA2228.01

Light Art

Giannitti, Michael

What is light art? How does one look at, think about, and describe this inherently cross-disciplinary medium? We will start with a look at some prominent light artists, such as Olafur Eliasson, James Turrell, Dan Flavin, Jenny Holzer and others who have worked with light bulbs, projection and/or daylight, followed by a brief look at the work of acclaimed cinematographers. Participants will learn to respond critically to these images, both in presentations and in writing; will learn the fundamentals of operating common light sources, including incandescent, fluorescent and LED; and then will design and make light art pieces of their own.

Prerequisites: None.

Credits: 2

Time: M 2:10 - 4pm

Max Enrollment: 20

DRA2238.01

Architectural Light

Giannitti, Michael

Light and architecture partner in shaping the appearance and our experience of all structures and spaces. This course will explore the interaction and interrelationship of light and architecture, from the perspectives of aesthetics, functionality and economics. Topics will include human vision and perception, color science of light sources, human factors in lighting design, daylight, developing lighting design ideas and approaches, applications of lighting technology, lighting considerations for different kinds of spaces, lighting for visual impact, and energy efficiency. Course work will consist of readings, demonstrations and discussions in class, and weekly assignments.

Prerequisites: None.

Credits: 2

Time: M 4:10 - 6pm

Max Enrollment: 16

DRA2244.01

Out of the Ordinary - Costume Design for Fantasy

Schoonmaker, Charles

This class will focus on designing costumes for characters that exist in fantasy worlds. Students will explore methodology to create the costume that they would wear. Research sources will include aspects of period dress, works of art, and the students' own imaginations.

Note: this is not a construction class.

Prerequisites: None. Costume history, costume rendering or at least one class in a visual discipline are highly recommended. Students should have strong creative impulses and good research skills.

Corequisites: Dance or Drama lab assignment.

Credits: 4

Time: MTh 2:10 - 4pm

Max Enrollment: 12

DRA2278.01**Untitled: Construction***Chalfant, Andromache*

Joseph Cornell worked out of his childhood home in Queens, NY and never traveled further than Manhattan yet his constructions and films transport us to other worlds through the use of everyday objects and materials. A set designer is required to become an expert on the people, places, and history set before him/her by the playwright. We may be asked to travel back in time or to a future that has never existed. Like the work of Cornell, many great ideas derive from what is gathered in our daily experience. Students will explore the hunt for such visual inspiration and the mining of ideas through everyday images and objects. Among others we will consider the work of such highly visual theater and film directors as: Pina Bausch, Robert Wilson, Jack Smith, Kenneth Anger, Matthew Barney and Lars VonTrier. There will be weekly assignments, readings, films to view, and group discussions. Students will be asked to work with provided texts, develop books of images, and generate constructions in a variety of media.

Prerequisites: none**Credits:** 4**Time:** Th 2:10 - 6pm**Max Enrollment:** 16**DRA4111.01****Adaptation II***Kramer, Sherry*

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

Prerequisites: Five to thirty page writing sample in any genre, hard copy, to instructor by November 13th.**Credits:** 4**Time:** T 2:10 - 6pm**Max Enrollment:** 12

DRA4112.01

Advanced Acting Ensemble

Jackson, Kirk; Rohn, Jenny

The ability to quickly make and commit to choices based on close textual analysis is a skill an actor employs in auditions, readings and rehearsals. Preparation is often accomplished in isolation and the time to explore in rehearsal limited. This class will challenge actors to prepare thoroughly and make bold choices through analyzing, researching and rehearsing multiple plays from a variety of periods and presenting them in a series of public readings.

To this end we will build an Ensemble of Actors through physical and vocal exercises as well as explore the types of preparation one might use to enliven an understanding of a play, including research into time period, accents, voices, physicality, a plays production history and, of course, the playwright.

Students can expect to be cast in a variety of roles: some for which they may be suited and some which will constitute an extreme stretch.

Prerequisites: Two previous terms of Acting and permission of instructors.

Corequisites: Dance or Drama lab assignment.

Credits: 4

Time: W 2:10 - 6pm

Max Enrollment: 12

DRA4156.01

Projects in Costume Design: Myths and Hymns

Schoonmaker, Charles

This class will be focused primarily on the creation of costumes for the faculty directed production of Adam Guettel's "Myths and Hymns", directed by Jean Randich with costume design by Chip Schoonmaker. The class will be involved in production meetings, design meetings, fittings and rehearsals. The class will also be involved in research, shopping, sourcing fabrics and accessories as well as assisting with hair and make up design.

Prerequisites: Permission of the instructor. Students with a variety of interests and backgrounds besides fashion and costume are encouraged to inquire.

Corequisites: Drama lab assignment.

Credits: 2

Time: To Be Announced

Max Enrollment: 8

DRA4164.01

To Die For: Fighting, Falling and Fisticuffs

Edwards, Chris

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

Prerequisites: Permission of the instructor.

Corequisites: Dance or Drama Lab assignment.

Credits: 4

Time: M 2:10 - 6:00pm

Max Enrollment: 16

DRA4170.01

Five Approaches to Acting

Jackson, Kirk

Taking as our premise that acting is the study of the art of human relationships (actor to actor as well as actor to audience) this course is a comprehensive overview of the theories behind the practice of various ways an actor works from a script to create a character to tell a story. Using the text book "Five Approaches to Acting" by David Kaplan as a study guide, as well as supplemental reading from Stanislavski, Brecht and social anthropologist Ruth Benedict, we will read plays from Euripedes to Neil Simon and study performance on film from Lillian Gish to Robert DeNiro. Assignments will include both written responses and scene work.

Prerequisites: DRA 2170 The Actor's Instrument.

Corequisites: Dance or Drama lab assignment.

Credits: 4

Time: MTh 10:10 - 12pm

Max Enrollment: 16

DRA4178.01**Set Design Fundamentals***Chalfant, Andromache*

Before the first words are spoken on stage, the audience is confronted by the set design, setting the tone and their expectations. This course will explore the process of developing a set design through the analysis of 5 plays: Samuel Beckett's *Waiting For Godot*, Suzan Lori-Parks' *In The Blood*, William Shakespeare's *Hamlet*, David Mamet's *Glengarry Glen Ross*, and Tennessee Williams' *A Streetcar Named Desire*. As a class we will examine each text and engage in defining "the world of the play". We will consider such questions as: what do we mean by realism? What is a psychological space? Can you successfully recontextualize a play to understand its meaning in the present culture? Students will be asked to read each play and generate visual responses through a variety of media including 2D and 3D collage. The second half of the semester will focus on developing these ideas into a set design through research, drafted groundplans, and scale models. There will be weekly assignments, group discussions and critiques, technical demonstrations, and in-class model building projects.

Prerequisite: Basic drafting and model making skills and permission of the instructor.

Corequisites: Dance or Drama lab assignment.

Credits: 4

Time: F 8:20 - 12pm

Max Enrollment: 12

DRA4261.01**Creative Collaboration in Writing and Performance***Jackson, Kirk*

This class is about surviving the crucible of creative collaboration to satisfy the instant gratification of a hungry audience. Students write, produce and perform serialized stories. The class will divide into story line teams; each team writes and performs three scenes of a developing narrative every week. Each episode will necessitate meeting at least four times per week with your group: 1) to write a first draft 2) to rewrite a performance draft 3) to rehearse/tech the performance and 4) to perform for the campus community (Thursdays at 10pm) the combined alternating scenes from all story lines. The first half of the term will be devoted to collaborative writing exercises and assignments used to develop formulas for quick generation and collaborative processing of material, to establish teams and each story's genre. Performances constitute the second half of the term.

Prerequisites: Permission of the instructor upon receipt of writing sample by November 2 and subsequent interview. Writing sample: hard copy, three pages minimum of dialogue or creative writing, submitted to Kirk Jackson, VAPA, E223.

Credits: 4

Time: T 6:30 - 8:20pm, Th 6:30 - 10pm

Max Enrollment: 18

DRA4332.01

Directing I: The Director's Vision

Randich, Jean

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 Instructor.

Credits: 4

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

Max Enrollment: 16

ENVIRONMENT

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 elsewhere in the curriculum.

Cross Listed Course(s):

ANT2117.01	Culture, Environment, and Sustainable Living
BIO2102.01	How Do Animals Work?
BIO4239.01	Field Course in Coral Reef Biology
BIO2204.01	An Environmental History of Food and Farming
BIO4317.01	Biogeography, Paleoecology, and Human Origins
ES4105.01	Environmental Hydrology
FV4115.01	Documentary Video Production: The Environment
MOD2133.03	Environmental Back-of-the-Envelope Calculations
PSY2141.01	Persons, Groups, and Environments

ENV2203.01 Ethnobotany

Imbruce, Valerie

This course will be a cross-cultural study of the relationships between people and plants. We will focus on how indigenous peoples around the world today know and use plants for food, medicine, shelter, and rituals. We will examine folk taxonomies, the role of plants in religion and cosmology, the conservation of genetic diversity, and the ethics of bioprospecting and scientific documentation of indigenous knowledge. The course will include basic botany as well as cultural studies.

Prerequisites: None.

Credits: 2

Time: F 10:10 - 12pm

Max Enrollment: 20

ENV2230.01 Environmental Law and Policy

Goodman, Elisabeth

Environmental law and policy are fundamental features of our daily lives. Yet, despite 40 years of detailed and complex regulations, obtaining a balance between economic growth and development and environmental quality has never been more difficult or more critical than it is today. This course will examine the character of environmental policy problems such as climate change, fracking, and depletion of ocean fisheries, and how these problems complicate the search for legal solutions. We will review key 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 administrative policies shape environmental decision-making. By the completion of the semester, students will understand basic themes that occur in virtually all environmental conflicts and how laws are being reinvented. Students will learn how to analyze judicial decisions and statutes, perform legal research, and write about it.

Prerequisites: None.

Credits: 4

Time: MTh 4:10 - 6pm

Max Enrollment: 18

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ENV4238.01

Environmental Studies Colloquium

Foley, Janet; Imbruce, Valerie

The Environmental Studies Colloquium is an intensive, multidisciplinary exploration of a particular environmental topic of concern. The class will involve readings from technical and general literature in natural and social sciences, visits with guest experts and speakers, and class discussion. Guests will be welcome in the colloquium, but students enrolled for credit will be expected to attend and participate in all sessions, and will have writing assignments. The topics addressed in the colloquium will vary from term to term, and students may enroll more than once for credit. The Spring 2013 Colloquium will focus on environmental health, specifically as related to chemical and biological materials --'pollutants' -- that influence human health and quality of life. We will address questions such as what naturally occurring substances and synthetic pollutants pose risks to human health? Is the right to live in an environment that doesn't impose health risks a basic human right? Who is responsible for maintaining environmental health and what are the political and economic barriers for doing so?

Prerequisites: A course in environmental studies, science or permission of the instructors.

Credits: 2

Time: T 2:10 - 4pm

Max Enrollment: 30

ENV4256.01

Bennington Farm to Plate

Imbruce, Valerie

In 2011, Vermont released its Farm to Plate Strategic Plan to provide a rationale and approach to increase economic development in Vermont's food and farm sector and improve access to healthy, local foods. Much of this work is to be done by a network of devoted individuals and organizations across the state, including a nascent Farm to Plate Council in Bennington. In this course we will contribute to the statewide effort by conducting research on food and farm issues in the Bennington region. Students will learn methods for making systematic observations about food production, distribution, or consumption, interpreting the data collected, and documenting results. Students in the course will engage in group projects and an individual project of their own design. We will also collaborate with Kate Purdie's documentary production course to explore video as a means of documentation.

Prerequisites: Permission of the instructor.

Credits: 4

Time: W 2:10 - 6pm

Max Enrollment: 14

LANGUAGES**CHINESE****CHI2115.01****Contemporary Chinese Poetry***Lin, Ginger*

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

Max Enrollment: 30

CHI4116.01**Chinese Culture in Film***Lin, Ginger*

While movies such as *Crouching Tiger, Hidden Dragon* have helped Chinese cinema broaden its appeal and consolidate its position as a significant force in international cinema, such historical fantasies may not do much to help us understand modern Chinese culture. Fortunately, there is much more to contemporary Chinese cinema and many fine Chinese language films are available that may shed more light on modern Chinese culture. Such films and scripts of selected scenes from them serve as a rich source of authentic texts for this course, which integrates language learning with cinema study. Through viewing these films, reading and discussing excerpts from their scripts as well as writing short essays in Chinese, students will gain insights into the changing culture of modern China. They will do so while building on their competencies in listening, speaking, reading and writing Mandarin Chinese. Conducted in Chinese. Advanced level.

Prerequisites: Two years of Chinese at the college level.

Credits: 4

Time: MTh 2:10 - 4pm

Max Enrollment: 18

CHI4213.01

Stories of Filial Piety vs. Zhuangzi

Lin, Ginger

The Twenty-four Stories of Filial Piety are well known Chinese stories that exemplify the devotion of children to their parents that is the chief virtue in Confucianism. The Daoist Tales of Zhuangzi on the other hand offer a much different set of values. These tales ""translated"" from classical Chinese into modern Mandarin at the student's language level will serve as a starting point for an exploration into two complimentary and competing schools of thought that have shaped the character and culture of the Chinese. Students will learn basic vocabulary and sentence patterns through a four skills approach while comparing and contrasting the basic concepts of these two important Chinese philosophies.

Prerequisites: Three terms of Chinese at the college level.

Credits: 4

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

Max Enrollment: 20

FRENCH

FRE2104.01

Insider Perspectives on the Francophone World II

Shapiro, Stephen

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

Max Enrollment: 30

FRE4213.01

Travel and Discovery

Shapiro, Stephen

In this course, we will explore the representation of travel and discovery in a variety of genres (essay, theater, novel, poetry, film). By examining both fictive and real travel narratives, we will look at how reality is transformed into a text and how fictions help us to imagine and discover new ways of thinking and living. Central themes will include exile and homecoming, utopia, and the opposition between the primitive and the civilized. We will study works from the 16th through 20th centuries by Montaigne, Du Bellay, Baudelaire, Michel Tournier, Lopold Senghor, Marjane Satrapi, and others.

This course will introduce you to French literary genres as well as writing and speaking about literature in French. It aims to provide you the basic critical vocabulary for the study of literature. Frequent written and oral assignments will give you opportunities to communicate your own insights and observations about the texts we will study. Conducted in French. High intermediate level.

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

Credits: 4

Time: TF 2:10 - 4pm

Max Enrollment: 20

FRE4218.01

La Francophonie in Song

Bruce, Clint

A cultivated person is like a music box, wrote French philosopher Alain. They always have two or three songs in their belly. In this course, students will cultivate their knowledge of la Francophonie through an exploration of its songs. From opera to opra-rock, folk to hip-hop, pop to punk, zouk to zydeco and beyond, Francophone musical traditions offer not only a window onto the cultures and geographical areas that produce them, but also an opportunity to study the French language in uniquely creative forms. Through analysis of the interplay of sound and lyrics, students will increase their level of comprehension, mastery of grammar, and critical faculties in French. Throughout the term, they will complete a variety of written and oral exercises, with emphasis placed on recognizing underlying cultural principles. Intermediate-low level. Conducted in French.

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

Credits: 4

Time: TWF 10:10 - 12pm

Max Enrollment: 20

FRE4719.01**Creole Identities/ Identités creoles***Bruce, Clint*

This course examines literary and cultural expressions of Creole identities in several regions of the French-speaking world, especially the Caribbean, the Indian Ocean, and Louisiana. Forged primarily in former slave societies, where populations of diverse origins created new identities and languages, Creole cultures resist easy categorization. Theorist Édouard Glissant argues that the process of creolization provides a vital, intercultural paradigm for our globalized world. In that spirit, we will explore (1) how larger cultural issues are treated in French depictions of “Creoleness” and, conversely, (2) how texts from Creole cultures challenge dominant assumptions about identity and language itself. The texts studied in the class span from the colonial era to the twenty-first century; they include two novels, short fiction, historical documents, poetry, theater, folktales, songs, and film. Conducted in French. Advanced level.

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

Credits: 4

Time: TF 2:10 – 4pm

Max Enrollment: 20

ITALIAN**ITA4116.01****Travelling in Italian Film***Alfano, Barbara*

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

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

Credits: 4

Time: TTh 10:10 - 12pm

Max Enrollment: 20

ITA4607.01

Love and Other Italian Disasters

Alfano, Barbara

In his film “Ricomincio da tre” (Im Starting Back at Three), the Italian director and protagonist Massimo Troisi responds to his girlfriend who reminds him that When you have love, you have everything: No, youre wrong that is health. This course focuses on the representation of love, partnership, and their (im)possibilities in contemporary Italian literature and film as they narrate of cultural landscapes caught between modernity and tradition. Students will get acquainted with Italian thought on love. They will expand their knowledge of Italian culture, history, literature, and film while improving their critical analysis, writing, and research skills. Conducted in Italian. Intermediate-high and advanced levels combined.

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

Credits: 4

Time: TTh 4:10 – 6pm

Max Enrollment: 18

JAPANESE

JPN2107.01

Social Expectations for Japanese Children

Yoshida, Ikuko

This course is designed for students to learn Japanese through Japanese childrens books and animation. In this course, students will read Japanese childrens books and watch Japanese animation that is based on childrens books to examine how Japanese children are expected to behave and communicate with others. Students will also analyze cultural values in Japan, how those cultural values are taught, and how gender differences are depicted in childrens books and animation. Students will continue to develop their skills by interacting in Japanese through stating and supporting their opinions during discussions than focus on narrative texts. Approximately 60 new Kanji will be introduced. As a part of the course, students are required to read/perform Japanese childrens books to children at the Albany Japanese Language School, Schenectady, New York. As the final project of the course, students will write their own childrens 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

Max Enrollment: 24

JPN4117.01

Life and Death: Buddhism in Modern Japanese Films

Yoshida, Ikuko

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 - 12pm

Max Enrollment: 24

JPN4708.01

Non-Fiction in Fiction: Writers and Their Work

Yoshida, Ikuko

This advanced level course is designed for students to learn about six prominent contemporary Japanese writers such as Haruki Murakami and Banana Yoshimoto and analyze their work. Students are required to research each Japanese contemporary writer and analyze how their personal background is reflected in their work of fiction. Students will also examine how Japanese society is depicted in their work and how the writers give reality into their work in fiction.

Students will not only work with the original Japanese texts, but also they will read the translation of the six fictions by the contemporary Japanese writers. By examining the English translation of each work, students will learn translation techniques and theories. As the final project of the course, students are required to choose one short story by a Japanese contemporary writer and examine and translate his/her work.

Prerequisites: Permission of the instructor.

Credits: 4

Time: MTh 10:10 - 12pm

Max Enrollment: 10

SPANISH**SPA4112.01****Cartoon Culture***Harris, Sarah*

What are cartoons? Why study them? What do they have to do with Spanish culture? Students in this course will consider the theoretical and artistic concerns that graphic narratives raise, especially in the interaction between text and image. We will examine the gradual evolution of the so-called *historieta* from its historical relegation to the realm of the juvenile and lowbrow, to the more recent boom in the academic and critical legitimacy of graphic novels. Our exploration will encompass comic strips, cartoons, and graphic novels from Spain, critical analyses, articles about the art form, as well as films and works of literature inspired by cartoons. Throughout, we will investigate what these media expose about, and how they simultaneously influence, the cultures from which they emerge. The focus of the course will be on student-generated discussion and critical thinking about these media, but continual practice in all four major areas of language (listening, speaking, reading, and writing) will be essential. Students will learn to defend their own ideas in spoken and written language. We will explore grammatical and linguistic questions as they arise naturally in the classroom. Conducted in Spanish. Intermediate-low level.

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

Credits: 4

Time: MTh 10:10 - 12pm

Max Enrollment: 20

SPA4118.01**Language through Film***Pitcher, Jonathan*

Students with burgeoning linguistic skills will learn the language through an immersion in Latin American and Spanish film in the second half of this full-year introduction to the Spanish-speaking world. While there will be some discussion of more common tactics such as stylistic nuances, script-writing, acting, dubbing, and directors biographies, it is expected that we will continue to develop sufficient linguistic ability to focus on cinematographic and social movements, thus treating the films as ideologemes, representations of political import. The paraphernalia associated with mastering a foreign language explicit grammar sessions, vocabulary, oral and aural practice, text will be on offer, but will generally be student-driven, servicing the content, corroborating the hope that in confronting our own preconceived notions of the Spanish-speaking world we will simultaneously debunk those regarding how a language is taught. Students will therefore learn to speak, listen, read and write in increasingly meaningful scenarios. Conducted in Spanish.

Prerequisites: Permission of the instructor.

Credits: 4

Time: MWTh 4:10 - 6pm

Max Enrollment: 40

SPA4207.01**Inner Travel***Pitcher, Jonathan*

Beyond Columbus's errant journey into the abyss and the ensuing quest for El Dorado, or Darwin's Voyage of the Beagle, Latin America's interior has often enticed its own learned population. Their travels, in space, time and thought, do not merely present a physical confrontation with alterity, with the continent's supposed heart of darkness, but an intellectual clearing, an origin, from which a more equitable politics may begin. To name but one example, Alejo Carpentier's *Los pasos perdidos*, the tale of a New York composer's journey to the origin of society and that of music, is often seen as the touchstone of Latin American identity. Through accounts of real and fictitious travels, from Carpentier to the crassest of guidebooks, we will study such quests for self.

Discussions and presentations will facilitate the development of oral fluency. Students will expand their descriptive, analytical and polemical vocabulary. Written work, including an appropriate research project, will solidify familiarity with linguistic structures. Conducted in Spanish. Intermediate-high level.

Prerequisites: Permission of the instructor.

Credits: 4

Time: MTh 6:30 - 8:20pm

Max Enrollment: 15

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

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

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

Credits: 4

Time: MTh 2:10 - 4pm

Max Enrollment: 18

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

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: Individually scheduled.

Max Enrollment: 5

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

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

Max Enrollment: 12

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

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

Max Enrollment: 12

LIT2164.01

Cultural Legacies of Argentina's "Dirty War"

Feitlowitz, Marguerite

The Gentlemen's Coup of 1976 ushered in years of terror, the forced disappearances of 30,000 citizens and the establishment of hundreds of secret torture centers. Unprecedented in scope and complexity, this period of state terrorism had been foretold, in precise detail, by Argentina's greatest living playwright (Griselda Gambaro), who would be forced into exile by the regime. We will study not only the repression itself, but also selected texts by Gambaro, the poet Juan Gelman, the novelist Marta Traba, as well as works of visual and cinema artists of the repressive 1970s and their complicated aftermath.

Prerequisites: None.

Credits: 4

Time: MTh 10:10 - 12pm

Max Enrollment: 20

LIT2169.01

Through Syntax to Style: A Grammar of Writing

Gould, John

"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 2:10-4pm

Max Enrollment: 20

(this course will be offered the second seven weeks)

LIT2187.01

How to Read a Translation

Feitlowitz, Marguerite

The history of the world is in great measure a history of translation. We will focus on Great Ages of Translation, compare and contrast multiple translations of particular texts, and consider the dynamic of "originality" with regard to literary translation. We will also study translation as a means of bearing witness to repression, war, atrocity, and its importance to asylum hearings and court cases. We will consider the cultural implications of the body in medical translation and in testimony on sexual violence.

Prerequisites: None.

Credits: 2

Time: MTh 4:10 - 6pm

Max Enrollment: 20

(this course will be offered the second seven weeks)

LIT2189.01

Dada and Surrealism

Dumanis, Michael

This course will survey early-20th-century avant-garde literary movements, with a focus on Dada, Surrealism, and Futurism. We will consider these movements as responses to the First World War, the fragmentation of empire, and the increased mechanization of society. We will also consider the relationship between these revolutions in literature and concurrent, analogous revolutions in art, and will examine the work of Surrealist and Futurist visual artists. We will then explore their legacy in more contemporary aesthetic practices, including Oulipo, chance methods, conceptual poetry, and Neosurrealism. We will play surrealist games with language and image, as we familiarize ourselves with the work and ideas of such figures as Apollinaire, Tristan Tzara, Marinetti, Andre Breton, Vladimir Mayakovsky, Velimir Khlebnikov, Kurt Schwitters, Robert Desnos, and Hugo Ball. Students will be responsible for two essays, a presentation, and a series of short surrealist and Dadaist experiments.

Prerequisites: None.

Credits: 4

Time: MTh 2:10 - 4pm

Max Enrollment: 20

LIT2196.01

Conrad and Nabokov

Davis-Goff, Annabel

Vladimir Nabokov wrote his first nine novels in Russian. After the publication of *Lolita* - his most successful and widely read work - in the English language, he wrote, "My private tragedy, which cannot, and indeed should not, be anybody's concern, is that I had to abandon my natural idiom, my untrammelled, rich, and infinitely docile Russian tongue for a second-rate brand of English." Joseph Conrad was born in the Ukraine, and spent twenty years as a merchant seaman. When, at the age of 38, he wrote his first novel, he did so in his third language, English.

These two writers have had a lasting influence on the literary style of their adopted language. We will read novels, stories, and nonfiction by both men. Students will write two essays.

Prerequisites: None.

Credits: 4

Time: MTh 4:10 - 6pm

Max Enrollment: 20

LIT2208.01

Transcendentalism and its Discontents

Anastas, Benjamin

A comprehensive survey of Transcendentalism through the writing of its major figures (Ralph Waldo Emerson, Henry David Thoreau, Margaret Fuller) as well as more overshadowed club members like Orestes Brown, Bronson Alcott and Ellery Channing. We will explore the debate the movement set off among thinkers of the time and come to a keen understanding of transcendentalism not just as a philosophical ideal, but as a radical new way of living that only could have flowered in the roiling America of the 1830s and 1840s. Students will write frequent responses to their reading throughout the term and two papers.

Prerequisites: None

Credits: 4

Time: MTh 10:10 - 12pm

Max Enrollment: 20

LIT2225.01

The Scriptorium: Ekphrasis

Guthrie, Camille

Ekphrasis is an artistic description of a work of art, a rhetorical device in which one medium of art responds to another. In this writing-intensive course, we will study classical and modern examples of ekphrasis and create our own responses to work of art. Students can expect to write analytical or creative assignments weekly, to do research, and to develop two longer ekphrastic pieces. We will ask ourselves these pressing questions: In which ways can we accurately and imaginatively describe a work of art? How can we capture a work's meaning, form, and effect on the audience? What are the conflicts and possibilities between literature and the visual arts? Our texts may include work by the following authors and artists: Virgil, Homer, Shakespeare, Brueghel the Elder, Shelley, Keats, Melville, Munch, Rilke, Stein, Loy, Brancusi, Crane, Auden, Williams, Stevens, Ashbery, Basquiat, Sontag, Barthes, Berger, Young.

Prerequisites: None.

Credits: 4

Time: TF 2:10 - 4pm

Max Enrollment: 16

LIT2241.01**Readings in Melville***Guthrie, Camille*

In *Moby-Dick*, Ishmael tells the reader: "But I have swam through libraries and sailed through oceans; I have had to do with whales with these visible hands; I am in earnest; and I will try." In this course we will immerse ourselves in Herman Melville's first book *Typee*, the novel *Moby-Dick*, as well as the short prose works "The Encantadas," *Benito Cereno*, *Billy-Budd*, *Sailor*, and *Bartleby, The Scrivener*. In the microcosm of a whaling, slave, or war ship, or in a Manhattan office, Melville investigates the deepest questions about art, nature, god, democracy, humanity, power, and fate. (Among other things!) We will also read critical and biographical essays to understand Melville's preoccupying themes, to situate his work in American history, and to grasp the profound influence his writing has had on modern culture. Students will keep a weekly reading journal, give presentations, take two exams, and write two analytical essays. Welcome to the hunt.

Prerequisites: None.**Credits:** 4**Time:** TF 10:10 - 12pm**Max Enrollment:** 20**LIT228301****Roman Poetry and "The Metaphysical I"***Lasky, Dorothea*

This course will examine several key Ancient Roman Poets and connect the work of these poets to a handful of contemporary American poets. The poets will be studied under the lens of "The Metaphysical I", a concept, inspired by Aristotle. Our reading list will include: Catullus, Horace, Virgil, Ovid, Juvenal, and Martial. American Poets read will include Walt Whitman, Frank O'Hara, Sylvia Plath, and Eileen Myles. We will also read scholarly and creative translations of the poet Catullus by American poets Bernadette Mayer, Louis Zulfosky and Brandon Brown. Over the semester, students will complete two essays, give an in-class presentation, and complete a set of responses to a series of creative exercises influenced by our reading.

Prerequisites: None.**Credits:** 4**Time:** W 2:10 – 6pm**Max Enrollment:** 20**LIT2321.01****Enlightenment Prose***Allen, Brooke*

This course will introduce students to the major prose writers of the Enlightenment and to the ideas that inspired them. Authors covered will include Voltaire, Montesquieu, Rousseau, Diderot, Hume, Smith, Locke, Gibbon, Jefferson, Paine, and others.

Prerequisites: None.**Credits:** 4**Time:** TF 2:10 - 4pm**Max Enrollment:** 20

LIT4106.01

The Art of Portraiture

Feitlowitz, Marguerite

We study a range of painters, sculptors, and photographers (Michelangelo, Leonardo, Vermeer, Rembrandt, Goya, Giacometti, Picasso, Bacon, Freud, Neel, among others) along with literary works in which the creation and portrayal of character is paramount. Our work will be based upon close readings of texts and analyses of technique. Students will have the opportunity to do creative as well as critical work.

Prerequisites: Please email a statement of interest and critical or creative writing sample of no more than ten pages to Marguerite Feitlowitz by November 7. A course roster will be posted on November 14 in Barn 247 and on the Literature bulletin board on the second floor of the Barn.

Credits: 4

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

Max Enrollment: 15

LIT4113.01

Art of the Sonnet: Conventions and Inventions

Dumanis, Michael

The sonnet, from the Italian sonnetto, or little song, has a long and rich history as a poetic form, described by contemporary poet Laynie Browne as "a controlled measure of sound and space within which one can do anything. An invitation." This course will invite you to study the sonnet in-depth, both as a traditional form obsessively employed by William Shakespeare and the 14th-century Italian poet Petrarch, and as an innovative, elastic lyric enjoying a surge in popularity among contemporary writers, some of whom have exploded the form in radical ways. Expect to read the poetry of Petrarch, Shakespeare, Wyatt, Keats, Gerard Manley Hopkins, John Berryman, Ted Berrigan, Olena Kalytiak Davis, D.A. Powell, M.A. Vizsolyi, and Jen Bervin. Students will write two critical papers and weekly responses to the reading, and will additionally have a number of creative writing assignments involving the sonnet form.

Prerequisites: Submit writing sample--either 4-6 poems or a brief academic paper on a literary subject--to mdumanis@bennington.edu by November 7th. Class list will be posted by November 14th on the Literature bulletin board on the second floor of the Barn.

Credits: 4

Time: W 2:10 - 6pm

Max Enrollment: 20

LIT4114.01**Readings in Contemporary Poetry***Wunderlich, Mark*

How do we read poems? How do contemporary poets speak to the concerns of our present circumstances? How do living poets reinvent the tradition of the art? In this course, which is based on the Poetry at Bennington readings and lectures, we will read, discuss and write about the work of the visiting poets and have the opportunity to hear them read their own work and discuss their own relationship to reading and thinking about poems. Some of the authors we will study include Mary Jo Bang, Lucie Brock-Broido, Jericho Brown and others.

Prerequisites: Previous enrollment in a poetry course at Bennington, or permission of instructor. Please send a brief statement of interest and a list of completed poetry course to mwunderlich@bennington.edu by November 7th. Class lists will be posted by November 14th.

Credits: 4**Time:** MTh 2:10 - 4pm**Max Enrollment:** 20**LIT4115.01****Reading and Writing Satire***Allen, Brooke*

In this class, students will read and watch a series of classic satires, using the techniques they learn from them as models for their own satirical work. The course will most likely include works by Aristophanes, Lucian, Juvenal, Petronius, Sir Thomas More, Moliere, Twain, and Orwell. We will also be looking at the work of more recent satirists in film and television. Students will be expected to write several satires over the course of the term.

Prerequisites: Permission of the instructor. Please submit a writing sample by email to ballen@bennington.edu, no later than November 7. The class list will be posted on November 14.

Corequisites: Attendance at Literature evenings required.**Credits:** 4**Time:** TF 4:10 - 6pm**Max Enrollment:** 20**LIT4116.01****Tell Me About It: Memoir in Form and Practice***Anastas, Benjamin*

Memoir is the stepchild of the literary canon, frequently maligned (see James Frey) and yet still perennially popular, stretching back to the Colonial-era bestseller *A Narrative of the Captivity, Sufferings and Removes of Mrs. Mary Rowlandson* (1770). We will read widely in the tradition of memoir--from Henry Adams to Mary Karr; from *Speak, Memory* to Sean Wilentz's *Oh the Glory of it All*--and students will write personal essays of their own, culminating in a substantial final project.

Prerequisites: Permission of the instructor. Please submit a writing sample by email to banastas@bennington.edu, no later than November 7. The class list will be posted on November 14.

Corequisites: Attendance at Literature evenings required.**Credits:** 4**Time:** MW 2:10 - 4pm**Max Enrollment:** 20

LIT4156.01

Bowen and Powell

Davis-Goff, Annabel

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

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

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

Prerequisites: Permission of the instructor.

Credits: 4

Time: TF 2:10 - 4pm

Max Enrollment: 20

LIT4341.01

Jane Austen and George Eliot

Dan Hofstadter

Jane Austen (1775-1817) and Mary Anne Evans, who adopted the pen-name George Eliot (1819-1880), wrote a number of novels that rate among the most powerful produced in Great Britain during the nineteenth century. These works still astonish readers with their sensitivity to hidden or nameless emotions, to the subtleties of conversation, and to the complexities of domestic life. In the case of George Eliot, who worked as a German-language translator and journalist as well as a fiction writer, a fierce yet compassionate intelligence is deployed in the social analysis of all the most influential families in a small Midlands city. The structure of many of these novels retains even today its power to perplex and amaze- Austen's *Emma*, a sort of mystery story, veils its very nature as a mystery much of the way through its unfolding- so we'll study a number of critical interpretations of our chief readings, such as Henry James on Eliot and Vladimir Nabokov on *Mansfield Park*. Substantial essay writing will be required.

Prerequisites: Must submit a writing sample to dhofstadter@bennington.edu by November 7th. Class lists will be posted November 14. (Students who have taken *The Age of Sensibility* not eligible)

Credits: 4

Time: F 8:10 - 12pm

Max Enrollment: 20

LIT4342.01

Reading and Writing Poetry: Color, Text, and Sound

Lasky, Dorothea

In this poetry course, students will investigate relationships between color, text, and sound, and consider this relationship closely by looking at the work of poets, writers, and theorists who have thought extensively about the connections between color and language. Our reading list will include work by Maggie Nelson, Anne Carson, Gertrude Stein, Daniel Tammet, William Gass, Bernadette Mayer, Hannah Weiner, Ludwig Wittgenstein, and David Batchelor, among others. By examining the connections between color and language, the course will train students in the ability to break down lived experience into more basic sensual components-- such as smell or sound-- and incorporate these components into their own poetry writing. Students will do weekly critical and creative exercises and will turn in both a final poetry manuscript and critical essay by the end of the course.

Prerequisites: Permission of the instructor. If interested in this course, please contact Mark Wunderlich, Michael Dumanis, or Dorothea Lasky (dottielasky@gmail.com).

Credits: 4

Time: Th 2:10 – 6pm

Max Enrollment: 15

Schroeder, Tim

Have you ever heard environmental factoids such as, recycling one aluminum can saves enough electricity to run a TV for 3 hours, or installing 1 megawatt of wind energy saves 2,600 tons of carbon dioxide, and wondered how these numbers are calculated, or if they are even close to realistic? Have you ever wondered how many wind turbines or solar panels we would need to install in order to get our electricity without burning coal? These types of approximations are relatively easy to make using simple math along with reasonable estimations and assumptions. This module will present the knowledge and skills needed to quickly distinguish reasonable claims from wild inaccuracies, and good ideas from half-baked notions.

Prerequisites: None.

Credits: 1

Time: MTh 4:10 - 6pm; Monday, April 15 – Thursday, May 2

Max Enrollment: 18

MOD2142.02

Negotiation

Pagnucco, Peter

This course is an advanced level of training in negotiation, but is open to all students. The skills and theory of interest-based negotiation will be primarily featured. Students will read Fisher and Ury's classic, "Getting to Yes", participate in daily role-play exercises and write a reflection essay or short project.

Prerequisites: None.

Credits: 1

Time: TF 4:10 - 6pm; Tuesday, March 19 – Friday, April 5

Max Enrollment: 16

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MUSIC**MUS4015.01 Myths and Hymns: Music Theater Performance***Bogdan, Thomas; Randich, Jean*

Ambition. Pride. Love. Loss. Forgiveness. In his bold 1998 song cycle, *Myths and Hymns*, Adam Guettel re-imagines Greek myth with millennial intensity. He stumbled upon a 19th century Presbyterian hymnal, and then interwove the lyrics into his song cycle. Musical styles range from lush Art Song to Rock to Latin to R & B to Gospel and Jazz. This performance project invites students to explore in depth how mythology, musical phrasing, and rhapsodic lyricism speak to how we live, what we have done, and how we reassess what we can become. The course work entails the hours of study both in and out of rehearsal. Performers will be asked to make physical work, both individually and collaboratively. This course is open to singers, actors, dancers, designers, assistant directors, musicians, and dramaturges. Rehearsals, techs, and performances constitute the student's commitment.

Prerequisites: Auditions and Callbacks are open to all and will be held on Saturday December 1 and Sunday December 2 from 2 pm to 6 pm in Jennings. Please prepare a 2-minute musical selection and bring sheet music for the accompanist.

Credits: 4**Time:** TBA**Max Enrollment:** 16**MUSIC COMPOSITION****MCO2109.01 Electronic Music: Creativity and Sound***Neal, Randall*

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 - 12pm, M 2:10 - 4pm**Max Enrollment:** 12

MCO2207.01

Songwriting: The Partnership of Lyrics and Music

Last, Julie

For students who are writing songs but feel uncertain when it comes to adding lyrics or for those who want to explore the process more deeply, this course will look at how language, rhythm, rhyme scheme, melody and form work together to express a strong vision. We will be listening to artists who have made lyric writing an art. We will open doors to new ideas through group exercises and we will workshop students' songs in progress.

Prerequisites: None.

Corequisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8pm).

Credits: 2

Time: Every other Friday, 8:20am - 12pm

Max. Enrollment: 12

MCO4120.01

Beginning Composing

Shawn, Allen

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

Prerequisites: Permission of the instructor.

Corequisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8pm).

Credits: 4

Time: MTh 2:10 - 4pm

Max Enrollment: 12

MCO4139.01

Advanced Projects in E-Music

Neal, Randall

This course will focus on composition in the electro-acoustic medium. Students may choose to develop their technical skills in any of the following areas: sound synthesis, digital signal processing, digital audio recording and surround sound spatialization.

Students are expected to complete an electro-acoustic composition in 4.0 surround sound to be presented in concert at term's end. Students are also expected to complete short readings, participate in class discussions and to present their creative work on a regular basis in class sessions. An intermediate to advanced level tutorial.

Prerequisites: Permission of instructor.

Credits: 2

Time: M 4:10 – 6pm

Max Enrollment: 12

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MCO4361.01

Whose Opera?

Brazelton, Kitty

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

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

Prerequisites: Writers must submit a sample to kbrazelton@bennington.edu one week prior to registration. Composer/singers/actors must submit references from Music Composition/Voice/Drama faculty one week prior to registration.

Corequisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8pm).

Credits: 4

Time: W 8:20 - 12pm

Max Enrollment: 18

MCO4802.01

Music Composition Project

Shawn, Allen

This class offers experienced composers a chance to focus on a composition for one medium for the entire term. Class time is divided between listening and discussion sessions, in which works for the chosen medium are examined, and weekly evaluations of how the students own work is progressing. The students meet regularly one-on-one with the instructor, and also meet as group to hear each others developing pieces. There are periodic readings of the works-in-progress, allowing for learning what is and is not working, refining of musical ideas and of the instrumental writing. The course culminates with a concert of the works produced. This is followed by the writing of a short piece for piano or other easily available instrument, as a final assignment.

Prerequisites: A previous composition course; permission of the instructor.

Credits: 4

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

Max Enrollment: 12

MUSIC FUNDAMENTALS**MFN2106.01****Music Toolkit: Notation/Transcription***Brooke, Nicholas*

A crash course in writing music down with fluency and elegance. We'll transcribe everything from pop songs to oral traditions, while also woodshedding dictation and melodic/rhythmic notation. Students are expected to read music, at least a bit--we're not starting from square one. This course will help you read, notate, and hear scores with greater ease.

Prerequisites: Some preliminary knowledge of notation. Permission of the instructor.

Credits: 1

Time: Th 4:10 - 6pm

Max Enrollment: 15

(this course will be offered the second seven weeks)

MFN2107.01**Music Toolkit: Rhythm***Williamson, Bruce*

This course is meant for almost-beginners and intermediate students wanting to gain a better understanding of RHYTHM. We will review how meters function, how syncopation and polyrhythms are created and how rhythmic patterns are notated.

The ability to recognize and execute various rhythms is critical to improving one's musicianship. Rhythm adds interest and energy to all types of music.

Prerequisites: *Groundworks* or permission of instructor.

Credits: 1

Time: W 4:10 - 6pm

Max Enrollment: 16

(this course will be offered the first seven weeks)

MFN2108.01**Music Toolkit: Hearing and Singing Music***Bogdan, Thomas*

This course is designed to further the understanding and identification of the symbols of music and to integrate them into practical application. Scales, intervals and rhythmic notation will be reviewed and be used to sing simple pieces of music. We will deal with melody and harmony through reading single melodic lines, four part Bach Chorales and other music in most of the classes. Repetition of the process will enforce the learning process. The use of the language of music will be encouraged by homework assignments of melodic writing, which will then be sight-read by the class. The aim of the class is to reinforce fundamentals learned in *Groundworks* and to expand on the use of the language of music through singing.

Prerequisites: None.

Credits: 1

Time: M 4:10 - 6pm

Max Enrollment: 16

(this course will be offered the first seven weeks)

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MFN2109.01**Music Toolkit: Piano***Peters, Valerie*

This course is intended for almost-beginners and intermediate level musicians with no experience playing the piano. An ability to play the piano is of enormous benefit to anyone who wishes to understand or pursue Western music of any kind. The goal of the class is to familiarize the students with the keyboard; learn simple, fun pieces for both hands; solidify music reading skills in two clefs; and to open up the piano as a future reference point for composing, the study of musical scores, and the learning of harmony and counterpoint.

Prerequisites: *Groundworks* or permission of instructor

Corequisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8pm).

Credits: 1

Time: M 4:10 - 6pm

Max. enrollment: 6

(this course will be offered the second seven weeks)

MUSIC HISTORY**MHI2118.01****Chant - Why, When, Where, How***Brazelton, Kitty*

The ritual singing of Christian liturgy in the West—like its parent Judaic cantorial tradition and cousin Koranic recitation—reached an improvisational peak under Pépin the Short in 8th-c. France-to-be. Way, way after Gregory was supposed to have received "Gregorian" chant from heaven, a myth we owe to Pépin's son Charlemagne and his political machine. Then, as musical fashions always will, chant passed from process to artifact. But no ordinary artifact. Similar to the visual symbol of the cross that plots the footprint of cathedrals to this day, chant's melodic symbology still underlies Western music. How? Come hear. Come chant.

Prerequisites: Music literacy and knowledge of music theory. Sight-singing ability welcomed.

Corequisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8pm).

Credits: 2

Time: T 2:10 - 4pm

Max. enrollment: 12

MHI2175.01

Leonard Bernstein's World

Shawn, Allen

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

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

Prerequisites: None.

Credits: 4

Time: MTh 10:10 - 12pm

Max Enrollment: 25

MHI2251.01

Song for Ireland and Celtic Connections

Kirk, John

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 - 12pm

Max Enrollment: 22

MUSIC PERFORMANCE**MIN2120.01****Drumming: An Extension of Language***Wimberly, Michael*

This course serves as an introduction to learning rhythms, chants and songs from Africa, Brazil, Cuba, Haiti, and the African Diaspora. Using percussion instruments such as, congas, surdos, pandeiro, djembe, dunumba, doumbek and chekere; students will experience basic hand and stick techniques as well as learn to recognize drumming patterns associated with these traditional rhythms. Rhythms such as, Lamban, KuKu, Zaouli, Samba, Batucada, Yanvalu, Banda, Rhumba, and Guaguanco will be explored. The lab portion of the class examines these rhythms by discussing the language, dance, current events, mystic and religious beliefs of the people associated with these rhythms.

Prerequisites: None.**Credits:** 4**Time:** W 10:10 - 12pm, W 2:10 - 4pm**Max Enrollment:** 18**MIN2215.01****Banjo***Kirk, John*

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.

Prerequisites: Student must have own instrument (5-string banjo).**Corequisites:** Must attend and participate in Music Workshop (Tuesday, 6:30 - 8pm).**Credits:** 2**Time:** T 2:00- 3:00pm**Max Enrollment:** 8**MIN2217.01****Bass and Electric Bass***Bisio, Michael*

Beginning to advanced lessons in bass technique and appropriate theory.

Prerequisites: Permission from instructor. Auditions will be held on Tuesday, December 6, 2012 from 3-4:00pm.**Corequisites:** Must attend and participate in Music Workshop (Tuesday, 6:30 - 8pm).**Credits:** 2**Time:** TBA**Max Enrollment:** 6

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

Beginning, intermediate, or advanced group lessons on the mandolin will be offered. Student will learn classical technique on the mandolin and start to develop a repertoire of classical and traditional folk pieces. Simple song sheets with chords, tablature, and standard notation, chord theory, and scale work will all be used to further skills. Student will be expected to perform at a music gathering, or as part of a concert, in ensemble and/or solo. Depending on scheduling, these will be individual or group lessons.

Prerequisites: Must have your own instrument.

Corequisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8pm).

Credits: 2

Time: T 1:00 – 2:00pm

Max Enrollment: 20

MIN2232.01 **Piano Lab I****MIN2232.02** **Piano Lab I***Peters, Valerie*

Introductory course in basic keyboard skills. Topics include reading notation, rhythm, technique, and general musicianship.

Prerequisites: None. Auditions will be held on Tuesday, December 4, 2012 from 12 - 1:00pm.

Corequisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8pm).

Credits: 2

Time: F 2:10 - 4pm (section 1)

Time: Th 10:10 - 12pm (section 2)

Max Enrollment: 6 per section.

MIN2241.01 **Beginning Violin and Viola***Washiyama, Kaori*

Basic techniques to include the reading of music in treble and/or alto clefs and in various "easy" keys. The study of left-hand position and fingering and the simple use of the bow will lead to short ensemble performances by the end of the term.

Prerequisites: Student must arrange for the use of a college instrument, if needed (contact Music Coordinator, ext. #4510)

Corequisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8pm).

Credits: 2

Time: Saturdays 10:15 - 11:15am

Max Enrollment: 6

MIN2247.01

Beginning Guitar

Hand, Frederic

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.

Prerequisites: Any form of previous musical experience: (e.g. singing in a chorus, studying an instrument, having taken a music course).

Corequisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8pm).

Credits: 2

Time: F 10:10 - 12pm

Max Enrollment: 8

MIN2354.01

Beginning Cello

Parke, Nathaniel

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

Prerequisites: None.

Corequisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8pm).

Credits: 2

Time: Th 9 - 10am

Max Enrollment: 3

MIN4218.01

Brass Instruments

Botts, Nathan

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: Contact instructor by November 20th to set up an audition time on November 27th or December 4, 2012.

Corequisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8pm).

Credits: 2

Time: TBA

Max Enrollment: 3

MIN4223.01

Clarinet

Williamson, Bruce

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 times will be held in Jennings #136 on Friday, November 30, 2012 from 2pm to 4pm.

Corequisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8pm).

Credits: 2

Time: TBA

Max Enrollment: 3

MIN4225.01

Classical Guitar

Hand, Frederic

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: Permission of instructor. Contact instructor to set up an audition time for Friday, November 30, 2012 from 4 - 5:00pm.

Corequisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8pm).

Credits: 2

Time: TBA

Max Enrollment: 5

MIN4236.01**Piano Lab II***Peters, Valerie*

Continuing course in basic keyboard skills. Topics include reading notation, rhythm, technique, and general musicianship.

Prerequisites: MIN2232 Piano Lab I or audition and permission of the instructor. Auditions will be held on Tuesday, December 4, 2012 from 12-1:00pm.

Corequisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8pm).

Credits: 2

Time: T 2:10 – 4pm

Max Enrollment: 6

MIN4327.01**Fiddle***Kirk, John*

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: Permission of the instructor.

Corequisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8pm).

Credits: 2

Time: T 3:00 - 4pm

Max Enrollment: 6

MIN4331.01**Piano** Christopher Lewis**MIN4331.02****Piano** Yoshiko Sato**MIN4331.03****Piano** Polly van der Linde

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

Prerequisites: Auditions will be held on Tuesday, December 4, 2012 from 12 – 1pm in Jennings #232.

Corequisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8pm).

Credits: 2

Time: Individually scheduled

Max Enrollment: 5 (per section)

MIN4345.01 **Violin/Viola**

Washiyama, Kaori

Studies in all left-hand positions and shifting, and an exploration of various bow techniques. Students can select from the concerto and sonata repertoire, short pieces and etudes for study designed to develop technique, advance musicianship and prepare for performance.

Prerequisites: Approval of instructor. Audition times will be held on Thursday, November 29, 2012 from 11 – 12pm.

Corequisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8pm).

Credits: 2

Time: TBA

Max Enrollment: 6

MIN4346.01 **Saxophone Workshop**

Williamson, Bruce

This course will cover saxophone technique (fingerings, articulation, breathing, etc.), tone production (embouchure, mouthpiece, and reeds), sight-reading, issues of ensemble playing (intonation and blend), and improvisation skills. Students will be requested to show work during the term at Music Workshop (Tuesday, 6:30 - 8:00 pm). This course is intended for intermediate students (with some prior experience playing saxophone).

Prerequisites: Approval of the instructor. Audition times will be held in Jennings #136 on Friday, November 30, 2012 from 2pm to 4pm.

Corequisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8pm).

Credits: 2

Time: Th 4:10 - 6pm

Max Enrollment: 6

MIN4355.01 **Cello**

Parke, Nathaniel

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

Prerequisites: Permission of instructor. Audition times will held on Thursday, December 6, 2012 from 11:30 to 12:15pm.

Corequisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8pm).

Credits: 2

Time: TBA

Max Enrollment: 5

MPF2100.01

Sacred Harp Singing School

Brazelton, Kitty

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.

Prerequisites: None. Music literacy welcome but not required.

Corequisites: Attendance at off-campus public singings because course ends early. Date, time (usually on weekends during the day) and frequency TBA.

Credits: 1

Time: Th 7 - 8:30pm

Max Enrollment: 40

MPF4100.01

Sage City Symphony

Music Faculty

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

Prerequisites: Approval of orchestra conductor (audition or recommendation of Music Faculty)

Credits: 1

Time: TBA

Max Enrollment: 20

MPF4104.01

Senior Projects

Brazelton, Kitty

Salon-style, seniors will meet to discuss advanced work, whether composition and performance issues related to senior concentrator final concerts or culminating work in music theory, history or sound design. Critical exchange between all salon members, students and professor alike, of mutual benefit. Choose from two separate meeting times offered to accommodate different schedules.

Prerequisites: Students must be approved by music faculty for advanced work.

Credits: 2

Time: W 2:10 – 4pm; Th 10:10 – 12pm

Max Enrollment: 12

MPF4110.01

Bennington World Percussion Ensemble

Ibarra, Susie

This class is a new ensemble for Bennington percussion students to learn, play and perform percussion music that utilizes and focus on oral traditions and improvisation. Instruments will include hand percussion, drumset, gongs, bamboo, mallet instruments and keyboards. Other instrumentalists who are interested in world percussion based music may inquire. During this class we will examine composition and improvisation through melodic, harmonic, rhythmic structures as well as important cultural and folkloric content in examples of world music. Individually each student/player will lead the ensemble in a new work/s that incorporates musical techniques from the music studied in the class. Collectively the ensemble will participate in arranging traditional music for this contemporary world percussion ensemble. Along with the specific practices studied, the students/players will collectively create a new sound and direction of how music will be created and performed by World Percussion Ensemble. Percussion technique will also be taught. The group is invited to perform on the World Drum Project led by Ibarra for Earth Day 2013 at Rennselear Polytechnic Institute. World Drum Project is a participatory site specific performance involving ensembles from 12 colleges and schools celebrating creativity and the environment.

Prerequisites: Audition times will be held on Monday, December 3, 2012 from 1:30 - 3:30pm and Tuesday, December 4, 2012 from 12:30 - 1:30pm.

Credits: 4

Time: M 4 - 6pm, M 7 - 8:45pm

Max Enrollment: 12

MPF4125.01

Sacred Harp College

Brazelton, Kitty

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 MPF4101.01 Sacred Harp Singing School or permission of the instructor.

Credits: 1

Time: Th 8 - 9:30pm

Max Enrollment: 30

MPF4216.01

Performance Production: Myths & Hymns

Williamson, Bruce

In his bold 1998 song cycle, *Myths and Hymns*, Adam Guettel re-imagines Greek myth with millennial intensity. Musical styles range from lush Art Song to Rock to Latin to R & B to Gospel and Jazz. An instrumental ensemble will be formed as an integral part of this production, rehearsing bi-weekly at the beginning of the term, then working more closely with the entire company as the performance dates get closer. In addition to individual practice time, these rehearsals and performances constitute the student's commitment.

Prerequisites: Auditions for instrumentals will be open to all and will be held in Jennings #136 on Friday, November 30, 2012 from 2pm to 4pm.

Credits: 4

Time: Th 6:30 - 8:20pm, T 8:30 - 10:00pm

Max Enrollment: 12

MPF4221.01

Traditional Music Ensemble

Kirk, John

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. Permission of instructor.

Corequisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8pm).

Credits: 2

Time: T 9:00 - 10:00am

Max Enrollment: 12

MPF4222.01

Chant - Reading and Singing Neumes

Brazelton, Kitty; Higa, Stephen

Singers will gather once a week to learn how to read and perform medieval musical manuscripts. Performances and a trip to witness chant in action at the Orthodox Christian monastery of New Skete near or during the Easter high holiday.

Prerequisites: Music literacy and must be able to sight-sing.

Corequisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8pm).

Credits: 2

Time: W 4:10 - 6pm

Max. enrollment: 16

MPF4235.01

String Chamber Ensemble

Washiyama, Kaori

An intensive, performance oriented exploration of the chamber music literature, concentrating on String Quartet repertoire. Qualified students wishing to form a chamber music group should contact a supervising faculty member to propose a specific group of players and determine the repertoire.

Prerequisites: Students must have significant previous instrumental training and previous experience.

Corequisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8pm).

Credits: 2

Time: TBA

Max Enrollment: 4

MPF4237.01

Brass Chamber Ensemble

Botts, Nathan

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. Contact instructor by November 20th to set up an audition time on November 27th or December 4th.

Corequisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8pm).

Credits: 2

Time: TBA

Max Enrollment: 8

MPF4238.01

Piano Chamber Ensemble

van der Linde, Polly

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 and participate in Music Workshop (Tuesday, 6:30 - 8pm).

Credits: 2

Time: TBA

Max Enrollment: 8

MPF4250.01**Jazz Ensemble***Stewart, Jeremy*

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 need to have adequate technique on a musical instrument, be able to read music and have a basic understanding of harmony (chord structures, chord-scales, etc.).

Prerequisites: Permission of the instructor. Auditions will be held in Jennings #136 on Friday, November 30, 2012 from 1 - 2:00pm.

Corequisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8pm).

Credits: 2

Time: W 7 - 9:00pm

Max Enrollment: 12

MPF4357.01**Improvisation Ensemble for Dancers & Musicians***Sgorbati, Susan; Wimberly, Michael*

This course focuses on work in the performance of improvisation. For dancers, special attention is given to the development of individual movement vocabularies, group ensemble structures, and the exploration of emergent forms.

For musicians, attention is given to creating rhythms and sonorities which can then be manipulated and developed while interacting with dancers in the moment.

Dancers are expected to have experience with improvisation in performance. Musicians should have basic skills on their instrument and be able create and convey a sense of form to other musicians.

Both dancers and musicians will meet together on Mondays 4 - 6 PM. Dancers meet Thurs. 4 - 6 PM. Musicians meet Tues. 4 - 6 PM

Prerequisites: Prior experience and training in either dance or music, and permission of the instructor. Auditions will be held on Wednesday, December 5, 2012 from 4:10 - 5:30pm.

Corequisites: For Dancers: Dance or Drama lab assignment.

Credits: 4

Time: MT 4:10 - 6pm

Max Enrollment: 20 (combined with DAN4357.01)

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

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

Prerequisites: Permission of instructor. Audition times will be held in Jennings #218 on Tuesday, December 4, 2012 from 1pm to 2pm.

Corequisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8pm).

Credits: 2

Time: T 10:10 - 12pm (section 1)

Time: W 2:10 - 4pm (section 2)

Time: T 10:10 - 12pm (section 3)

Time: W 10:10 - 12pm (section 4)

Max Enrollment: 5 per section.

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

Advanced study of vocal technique and the interpretation of the vocal repertoire, designed for advanced students who have music as a plan concentration and to assist graduating seniors with preparation for senior recitals. Students are required to study and to perform a varied spectrum of vocal 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.

Prerequisites: Two terms of MVO4301 Intermediate Voice. Permission of the instructor. Audition times will be held in Jennings #218 on Tuesday, December 4, 2012 from 1pm to 2pm.

Corequisites: Must attend and participate in Music Workshop (Tuesday, 6:30 - 8pm).

Credits: 2

Time: TBA

Max Enrollment: 5 per section.

MUSIC SOUND DESIGN AND RECORDING**MSR2152.01 Beginning Workshop in Recording***Last, Julie; Lehrer, Scott*

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**Max Enrollment:** 12**MSR4152.01 Advanced Workshop in Recording***Last, Julie; Lehrer, Scott*

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 instructors.**Credits:** 2**Time:** Th 6:30pm - 8:20pm**Max Enrollment:** 8**MSR4358.01 Live Sound System Design***Lehrer, Scott*

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

Prerequisites: MSR 2206 Sound Design for Media and Performance or MSR 2152 Beginning Workshop in Recording.**Corequisites:** Sound mixing for campus concerts or sound design for a campus production.**Credits:** 2**Time:** F 8:10 - 12pm**Max Enrollment:** 8

MUSIC THEORY**MTH2272.01 Introduction to Jazz Theory and Improvisation***Williamson, Bruce*

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

Prerequisites: None.**Credits:** 4**Time:** TF 10:10 - 12pm**Max Enrollment:** 12**MTH4105.01 Scoring Romantically***Brooke, Nicholas*

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

Prerequisites: Previous theory course or permission of the instructor.**Credits:** 4**Time:** TF 10:10 - 12pm**Max Enrollment:** 15**MTH4112.01 Theory of Impressionism***Brooke, Nicholas*

An in-depth look at the innovative sounds of Debussy and Ravel. We'll examine Debussy's Preludes as a microcosm of his harmonic style, then we'll analyze classic works such as Afternoon of a Faun, Ravel's Tombeau de Couperin and String Quartet, and individual works chosen by the class. Students will be expected to write complete chordal analyses of short works, and to understand the innovations of Debussy and Ravel within harmonic currents of the turn of last century.

Prerequisites: Previous theory class or permission of the instructor.**Credits:** 2**Time:** F 2:10 - 4pm**Max Enrollment:** 12

MTH4149.01

The Perfect Chorale

Brooke, Nicholas

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

Prerequisites: Permission of the instructor.

Credits: 2

Time: T 2:10 - 4pm

Max Enrollment: 15

SCIENCE, MATHEMATICS, AND COMPUTING**BIOLOGY****Cross-Listed Course(s):**

ENV2203.01

Ethnobotany

BIO2102.01

How Do Animals Work?

BIO2102L.01

How Do Animals Work Lab*Sherman, Elizabeth*

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 - 12pm**Time:** W 8:20 - 12pm (lab)**Max Enrollment:** 20

BIO2108.01

How Do Animals Learn and Remember?*Edelman, David*

For more than 60 years, modern experimental psychology has focused on characterizing the intimately linked processes of learning and memory. At the same time, neuroscientists have worked doggedly indeed, since the birth of their field to unravel the neural mechanisms underlying these fundamental processes. How does an animal acquire information about its world and access and recall this information over hours, days, months, and even an entire lifetime? In particular, what anatomical and physiological changes occurring in the brain can account for the processes of learning and memory? Is animal memory a form of static information storage, akin to that of a digital computer, or something else entirely? In this course, we will survey the properties of learning and memory across a diversity of animals from marine snails to insects to birds and mammals and explore the neuroanatomical and physiological underpinnings of these processes. We will review traditional views of learning and memory, as well as evaluate the most current findings and the theories they support.

Prerequisites: None.**Credits:** 4**Time:** MTh 8:10 - 10am**Max Enrollment:** 20[Table of Contents](#)

BIO2111.01

Introduction to Cell Biology

BIO2111L.01

Introduction to Cell Biology Lab

McClellan, Amie

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

Prerequisites: None.

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

Credits: 4

Time: MTh 10:10 - 12pm

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

Max Enrollment: 18

BIO2204.01

An Environmental History of Food and Farming

Woods, Kerry

Humans came up with agricultural technology (active ecosystem management for food production) over 10,000 years ago, and began changing the world irreversibly. The long-term feedbacks between food production, human population dynamics, and local and global ecosystem properties are so potent that they must be addressed in any consideration of the human condition and what we mean by 'natural states'. A deep historical perspective and the context from ecological science are essential for thoughtful address of modern debates about climate change, food, population, and nearly all 'environmental' issues, and may call for reassessment of basic assumptions about what constitutes sustainable behavior. There will be extensive reading from both primary and synthetic works by scientists and historians. Students will write several essays over the course of the term.

Prerequisites: None, but students without previous work in the natural or social sciences may be required to undertake some background preparation.

Credits: 4

Time: MTh 2:10 - 4pm

Max Enrollment: 20

BIO2210.01**Mutants: Genetic Variation and Human Development***McClellan, Amie*

Why do humans have precisely five fingers and toes? How does a bone know to stop growing when it reaches the appropriate length? What controls our gender? While the human genome successfully encodes the information required to produce a "normal" human being, genetic variation dictates the subtle and not so subtle differences that make us each a unique individual. "Mutant" humans throughout history have provided insights into how genetics underlie development by showing us what can happen when the delicate balance of genes and their proper expression is perturbed. This course will focus (a little bit) on the history and (a lot) on the science behind some of the more pronounced human "mutants" including conjoined twinning, dwarfism and gigantism, and progeria (rapid aging), to name a few. Students will also read and discuss recent scientific developments such as personalized medicine and stem cells.

Prerequisites: None.**Credits:** 4**Time:** MTh 8:10 - 10am**Max Enrollment:** 25**BIO4123.01****The Science of Consciousness***Edelman, David*

Most of us have an intuitive sense of what consciousness is. It is what slips away when we fall asleep and returns when we awaken. It is the awareness of a particular word, object, or scene. It is the feeling of an internal presence. For centuries, nearly all thought about the nature of consciousness was the sole preserve of philosophers, most notably Rene Descartes, John Locke, and David Hume. Although William James had expressed the brilliant and timely insight that consciousness is a process whose function is knowing--i.e., a process and not a thing--as early as 1904, it wasn't until well into the 20th Century that consciousness emerged as a legitimate area of scientific inquiry.

In this course, we will review the most prominent theories of consciousness within neuroscience, psychology, and philosophy, explore the means by which consciousness can be assessed and measured in humans and non-human animals, and discuss the known brain and behavioral correlates and properties of conscious experience. What is the distinction between sensory consciousness and higher-order consciousness (e.g., self-awareness)? What is the effect of embodiment (i.e., what its like to be a human vs. what its like to be a bat or other animal) on conscious experience? Which animals are capable of conscious experience? How and when did consciousness evolve and what is its function? We will try to answer these questions as we explore the nature of consciousness: a mysterious and compelling process that is, today, a tractable object of scientific study.

Prerequisites: Permission of instructor.**Credits:** 4**Time:** MTh 2:10 - 4pm**Max Enrollment:** 15

BIO4212.01

Research in Cell Biology

McClellan, Amie

Students will conduct directed research projects utilizing molecular genetic, cell biological and biochemical techniques, with a focus on molecular chaperone-mediated cellular processes such as protein folding and degradation. Students are expected to spend a minimum of 8-10 hours a week on laboratory experiments and notebooks, reading primary literature pertinent to their projects, and participating in weekly lab meetings. Each student will also present at least one research paper during the term and prepare a final paper on their project.

Prerequisites: Introductory work in cell biology or genetics.

Credits: 4

Time: TBA

Max Enrollment: 8

BIO4239.01

Field Course in Coral Reef Biology

Sherman, Elizabeth

The biodiversity of coral reefs has been declining rapidly in the last 20 years due in large part to human activities. In this field course students will have an opportunity to confront this problem directly and contribute to our understanding of reef biodiversity. This course will take place on the island of Grand Cayman, British West Indies (Latitude 19 23' N, Longitude 81 24'W) for one week in the summer of 2013. Students will have an opportunity to become certified scuba divers and gain first hand experience with the taxonomy, identification and characteristics of the animals that live in coral reefs as they dive and snorkel in the extraordinary fringing reefs of Grand Cayman. Students will also engage in underwater research and contribute fish diversity data to an international repository for such data.

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

Credits: 2

Time: One week during the summer of 2013 (July 6 - 13) on Grand Cayman

Max Enrollment: 14

BIO4303.01**Bennington Biodiversity Project***Woods, Kerry*

An All-Taxa Biodiversity Inventory (ATBI) is an effort to compile the full list of species of all taxa present in some area on the planet. No ATBI has ever been (or ever will be?) completed, but this class is an ongoing effort towards a working ATBI for the Bennington College campus (which is unusually diverse for its area). Past terms have addressed fungi, various invertebrate groups, flowering plants. This term, we will explore the strange, diverse, and rarely noticed world of the cryptogams -- mosses, liverworts, lichens. Students will learn the specialized tools for studying these organisms, become acquainted with their taxonomy and systematics, and contribute to the building of the Bennington College ATBI wiki (currently at around 530 species; this effort should take it well past 600). NOTE that this is a SECOND SEVEN-WEEKS class. This class can be taken multiple times for credit.

Prerequisites: Prior work in college-level biology or permission of instructor.

Credits: 2

Time: T 2:10 - 6pm

Max Enrollment: 12

(this course will be offered the second seven weeks)

BIO4307.01**Animal Social Behavior****BIO4307L.01****Animal Social Behavior Lab***Sherman, Elizabeth*

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

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

Prerequisites: Prior college biology class.

Corequisites: Students must also take BIO4307L.

Credits: 4

Time: TF 8:10 - 10am; (lab to be announced)

Max Enrollment: 18

BIO4317.01**Biogeography, Paleoecology, and Human Origins***Woods, Kerry*

An exploration of ecological and evolutionary patterns in broad spatial and temporal perspective -- 'big picture' biology. Our questions are: What shapes patterns in biodiversity and in the ranges and distributions of organisms? How do ecological systems respond to long-term and large-scale changes in environment (glaciation, global climate change, plate tectonics, meteorite impacts and other global catastrophes...)? What are the mechanisms and patterns of macroevolution (speciation, adaptive radiation)? How do we study and understand the great trends and patterns of evolutionary history (origin(s) of life, mass extinction...) and the particular macroevolutionary history of our own lineage? These are arenas where standard experimental approaches have limited applicability; generation and testing of hypotheses calls for particular creativity. We will act as both theorists and explorers, assessing the tools for rigorous study of these questions, while becoming acquainted with the grand history and vast richness of the biological world. Students will work extensively with the primary literature. Appropriate for intermediate and advanced students in biology and earth science.

Prerequisites: Previous work in college-level biology and/or earth science, or permission of instructor; some background in basic evolutionary biology desirable.

Credits: 4

Time: MTh 10:10 - 12pm

Max Enrollment: 24

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

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

Prerequisites: CHE2211 Chemistry 1.

Corequisites: Students must also register for the lab, CHE4212L.01.

Credits: 4

Time: TF 10:10 - 12pm

Time: T 2:10 - 6pm (lab)

Max Enrollment: 20

CHE4215.01**Chemistry 4 - The Nature of Materials***Foley, Janet*

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.

Credits: 4

Time: TF 10:10 - 12pm

Max Enrollment: 20

CHE4216.01**Chemistry 4 Lab: Independent Research Projects***Foley, Janet*

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: CHE2211 Chemistry 1, CHE4212 Chemistry 2, and CHE4214 Chemistry 3.

Credits: 2

Time: W 2:10 - 6pm

Max Enrollment: 20

CHE4301.01**Biochemistry***Bullock, John*

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 10:10 - 12pm

Max Enrollment: 20

EARTH SCIENCE

ES4105.01

Environmental Hydrology

Schroeder, Tim

Fresh water is perhaps the world's scarcest and most critical resource. Giant engineering projects are built to control water distribution, wars and legal battles are fought over who controls water, and the problems will only get worse as populations grow. This course is a broad survey of hydrology, the study of the distribution, movement, and quality of water. Students will be expected to perform quantitative analysis of water budgets and movements through Earth systems including rivers, lakes, artificial reservoirs, and groundwater. The focus will be on practical applications and people's access to safe water. This course will require several field trips within and outside of normal class time.

Prerequisites: Prior coursework in Earth Science. Students should be comfortable with quantitative thinking and have a firm grasp of basic algebra.

Credits: 4

Time: MTh 2:10 - 4pm

Max Enrollment: 14

MATHEMATICS

MAT2100.01

Entry to Mathematics

Mundt, Joseph

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

Prerequisites: None.

Credits: 4

Time: MTh 6:30 - 8:20pm

Max Enrollment: 25

MAT4119.01**Dynamical Systems, Chaos, and Fractals***Reardon, Michael*

Dynamical systems are rules which describe how to obtain the future state of a system from knowledge of present and past states. These systems are used to model a wide variety of phenomena in the physical, biological, social and economic sciences. In the study of dynamical systems one finds that even simple systems can lead to complex behavior including chaos, which is commonly referred to as the "Butterfly Effect". One of the great challenges in modern scientific study is to extract order from chaos so that predictions based on a dynamical system model exhibiting chaotic behavior can be made. Topics in Dynamical Systems, Chaos, and Fractals will include discrete, continuous and coupled dynamical systems, fixed points, stability, bifurcations, period doubling, and fractals including Julia sets and the Mandelbrot set. Further topics may include phase plane analysis, Poincaré maps, the double pendulum, and the Lorenz equations. This course will also include an introduction to fundamental computing concepts as we will find that computers will be of great assistance in both computation and data visualization.

Prerequisites: One of the following: MAT4145 Calculus Analysis of the Infinite, MAT4175 Advanced Linear Algebra, MAT2115 Introduction to Applied Mathematics, or permission of the instructor.

Credits: 4

Time: MTh 4:10 - 6pm

Max Enrollment: 15

MAT4201.01**Calculus I***Reardon, Michael*

The study of Calculus is the study of functions whose properties can be approximated by lines when considered over small enough intervals. This idea, when combined with the powerful limit concept, is what allows us to work with nonlinear functions and extend the property of slope to curves or compute the area of a region whose boundaries are nonlinear. In Fundamentals of Calculus we will find that the scope of these ideas is much broader, however. Topics to be covered include limits, derivatives, and integrals of single variable functions as well as methods of computing these quantities and their applications. Further topics may include Taylor series, parametric functions, and multivariable Calculus. Fundamental computing concepts will also be introduced throughout the class. The computer work will allow students to explore computationally prohibitive problems and obtain the basic skill set necessary for future study of more advanced numerical techniques.

Prerequisites: One of the following: MAT2111 Introduction to Pure Mathematics, MAT2115 Introduction to Applied Mathematics, MAT2125 Linear Algebra, Networks, and Geometry, permission of the instructor.

Credits: 4

Time: MTh 2:10 - 4pm

Max Enrollment: 25

PHYSICS**PHY2106.01 Stars and Galaxies***Crowl, Hugh*

All but a handful of the objects you see in the night sky are stars in our Galaxy, the Milky Way. These stars are not just points of light, but large, gravitationally-bound balls of plasma governed by the laws of physics. These stars are found with dust, gas, and dark matter in larger structures called galaxies. These galaxies, in turn, are found in even larger structures called groups and clusters. As the universe has aged, stars, galaxies, and clusters of galaxies have changed and evolved. In this course, we will study the formation and evolution of stars, the formation and evolution of galaxies, and how these galaxies fit into the large scale structure of the universe.

Prerequisites: None.**Credits:** 4**Time:** TF 10:10 - 12pm**Max Enrollment:** 24**PHY4105.01 Modern Physics***Crowl, Hugh*

The physics of Issac Newton's time describes well the motion of most things humans have observed. However, in the early part of the 20th Century, it was discovered that Newton's description was incomplete. While it may describe the properties of large things moving relatively slowly, it becomes less descriptive of reality as one measures things that are very small or are moving very quickly. This course will serve as a rigorous introduction to the physics of the very small - Quantum Mechanics - and the physics of the very fast - Special Relativity.

Prerequisites: The introductory physics sequence (PHY2235 & PHY4325) and either MAT4145 Calculus: Analysis of the Infinite or MAT4175 Advanced Linear Algebra.

Credits: 4**Time:** MTh 10:10 - 12pm**Max Enrollment:** 10

PHY4325.01**Physics II****PHY4325L.01****Physics II Lab***Schroeder, Tim*

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: PHY4235 Physics I.**Corequisites:** Students must also register for the lab, PHY4325L.01.**Credits:** 4**Time:** MTh 8:10 - 10am**Time:** W 8:20 - 12pm (lab)**Max Enrollment:** 24

SOCIAL SCIENCE**ANTHROPOLOGY****ANT2106.01****Power and Culture in the Middle East***Coburn, Noah*

Since 9-11 there has been an increased focus in the media and in policy circles on the Middle East and Central Asia, and yet, for most Americans this is still a poorly understood area. Much has been written on topics such as Islam and the role of women in the Middle East, but not enough has been done to focus on politics in the region as a lived experience. How do people make political and economic choices? How do they understand power? How do social obligations, religion and culture shape their views of the world? This class begins with the most basic political unit, the family, and then considers political groupings of increasing size: lineages, tribes, religious sects, ethnic groups and states. The class will serve as an introduction to some basic anthropological concepts, such as ethnography and participant-observation research in the Middle Eastern context. It will rely on several base texts along with a series of case studies that will be presented throughout the semester.

Prerequisites: None.**Credits:** 4**Time:** MTh 2:10 - 4pm**Max Enrollment:** 20**ANT2117.01****Culture, Environment, and Sustainable Living***Prazak, Miroslava*

In this seminar, we examine how Western and non-Western cultures, both past and present, perceive and shape key environmental and social issues. Through readings, discussions and films we will evaluate the potential of environmental and cultural studies to address some of the most urgent contemporary problems. To work toward an understanding of what is today called environmental anthropology, we begin with an overview of material from fields which have served as antecedents and/or coevolving orientations, including the fields of cultural ecology, ecological anthropology, and human ecology. We will address questions of how people studied and perceived the ways in which human societies and various environments shape one another over time. We will also look at the environmental implications of human adaptations, and how these contribute to the issues of the day, including environmental stresses such as overpopulation, the depletion of natural resources, pollution of land, air and water and global warming.

Prerequisites: None.**Credits:** 4**Time:** TF 2:10 - 4pm**Max Enrollment:** 20

ANT4116.01**Violence***Coburn, Noah*

This course is a cross-cultural exploration of violence. We will ask: What is violence? How do we experience, perceive, think and write about violence as a political concept? The course will begin with the political philosophy of violence. It will then move to ethnographies written about particularly violent societies and look at how other disciplines write about violence. It will consider how different cultures understand violence and related issues such as force, power, sovereignty and resistance. The course will explore violence in relationships between individuals, families, kin groups, ethnicities, neighborhoods, and countries. In our readings and discussions, we will look at how anthropologists conduct research amidst violence, write about it and address the concept ethnographically. Cases will include studies of colonial violence, interethnic violence, violence within communities and war from a range of geographic areas, particularly the Middle East, South Asia and North America. Topics include conceptions of masculinity and violence, torture and international politics, terror and violence, and writing about the Holocaust.

Prerequisites: Work in anthropology and/or significant work in other social sciences.

Credits: 4

Time: W 2:10 - 6pm

Max Enrollment: 16

ANT4129.01**Other People's Worlds***Prazak, Miroslava*

In the late fifteenth and early sixteenth century a European based world-economy came into existence. Fueled by the philosophy of mercantilism, traders followed, and sometimes were, explorers seeking riches in the lands "discovered" in the search for trade routes. The resulting contact between cultures led to fundamental transformations of all the societies and cultures involved. Drawing on specific ethnographic examples, this course invites students to embark on a journey of exploration of the globe. Through texts and film we will examine the internal dynamics of selected societies on various continents in order to understand how they construct their world, as well as investigate the dynamics which tie them together in a system of hierarchy established over the course of centuries since the age of European exploration.

Prerequisites: Prior work in anthropology or another social science.

Credits: 4

Time: TF 10:10 - 12pm

Max Enrollment: 16

HISTORY**HIS2112.01****Conspiracies: Past, Present, Always***Scully, Eileen*

Conspiracy theories have a long and interesting history in American politics and culture. Indeed, some of today's most interesting and diabolical conspiracy theories actually took hold in the era of the American Revolution. They have persisted across generations and centuries, periodically exploding into epidemic-level mass paranoia. Through select case studies, primary documents, cultural artifacts, films, and declassified dossiers, we will explore conspiracy theories as an enduring but not entirely benign phenomenon of everyday life in America. This is a writing-intensive course, with weekly readings of 150-200 pages.

Prerequisites: None.**Credits:** 4**Time:** TF 4:10 - 6pm**Max Enrollment:** 25**HIS2115.01****Christianity & Homosexuality***Higa, Stephen*

The Christian opposition to homosexuality is well known and high profile, and lies at the foundation of current American discourse about homosexuality and gay rights. So, why does Christianity have a problem with homosexuality? Or does it? This course aims to explore Christianity and homosexuality in their various historical, social, cultural, and spiritual meetingpoints. Beginning in antiquity and ending in the present day, this course will explore such themes as biblical foundations, the medieval image of the sodomite, gay spirituality and queer theology, and evangelical ex-gay ministries. Fundamental to this course will be the addition of complexity and nuance to a conflict that can often seem so black and white.

Prerequisites: None.**Credits:** 4**Time:** TF 10:10 - 12pm**Max Enrollment:** 20**HIS4210.01****Medieval Virginit***Higa, Stephen*

In this class, we will use virginity as a window onto medieval constructions of gender, sexuality, and sanctity. From rules for nuns to extended rhapsodies on the Virgin Mary, medieval rhetorics of virginity formed a female (and sometimes male) body as a contested site where sexual, religious, social, and political tensions played out. In this course, students will use primary sources to understand a discourse that still influences the West's complicated relationship to human sexuality.

Prerequisites: Prior work in social sciences or literature.**Credits:** 4**Time:** TF 2:10 - 4pm**Max Enrollment:** 15

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

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: Email by Nov 9, to Veronica Jorgensen, Program Coordinator for Social Sciences, a brief statement outlining the sort of project that might be undertaken in the course. A list of students accepted into the course will be posted in Barn 247 by Nov 13.

Credits: 4**Time:** W 6:30 - 10:30pm**Max Enrollment:** 16PHILOSOPHY**PHI2142 .01****Philosophy of Religion***Zelcer, Mark*

The philosophy of religion asks questions like: What is religion? Why are people religious? Why might a philosophically sophisticated person come to believe or stop believing in the existence of a God? Do believers and nonbelievers really communicate with one another about religion? The course will address those questions and many others. Perhaps most interestingly, the course will explore these questions by engaging a wide variety of philosophical techniques and personalities from the history Western thought.

Prerequisites: None.**Credits:** 4**Time:** MTh 4:10 – 6pm**Max Enrollment:** 20**PHI2148.01****Philosophy of Science***Zelcer, Mark*

The course in philosophy of science will provide an overview of the central questions that philosophers are asking about nature of scientific inquiry. What is science? How does it differ from pseudo-science or other fields of inquiry? How does science work and how can its history guide us in thinking about it? We will also look at the metaphysics of science: in what sense are we justified in saying that something is real, especially in cases where it can't be seen or measured? The course will also dedicate some time to talking about philosophical questions regarding specific sciences like physics, psychology, and biology.

Prerequisites: None.**Credits:** 4**Time:** MTh 2:10 – 4pm**Max Enrollment:** 20[Table of Contents](#)

PHI4256.01

Kierkegaard and Heidegger

Morris, Theresa

In this course we'll put two highly influential existential philosophers in dialogue. Soren Kierkegaard, considered by many to be the father of existentialism, will be approached with an eye toward the key themes and concepts he originated, which were later appropriated by Martin Heidegger, particularly in his masterwork, *Being and Time*. We'll explore each philosopher, gaining familiarity with the ways in which their philosophical projects converge and diverge, through our analysis of concepts such as authenticity, despair, anxiety, fallenness, and the moment. Our goal will be to discover how each thinker, beginning with these common themes, arrives at very different claims about the meaning of existence and what it means to be a self.

Prerequisites: Prior work in philosophy.

Credits: 4

Time: W 2:10 – 6pm

Max Enrollment: 15

POLITICAL ECONOMY

PEC2102.01

Political Economy of Trade

Rolleigh, Michael

This course explores the political and economic forces that shape trade in the modern world. We begin by examining trade data and determining how trade has changed over time. We will briefly cover a simple economic model to measure the gains from trade. We next weigh these theoretical gains against the harsh reality faced by some countries when faced with asymmetric trading partners. We will answer the following questions: What does it mean to be a member of the WTO? How does the WTO resolve disputes? How can we level the playing field for less developed countries? We will extend our analysis to migration, cultural issues, and growth as time permits. Methods of evaluation will be homeworks, several short papers, one longer project, and an exam.

Prerequisites: None.

Credits: 4

Time: TF 10:10 - 12pm

Max Enrollment: 20

PEC2106.01

Mathematical Underpinnings of Economics

Rolleigh, Michael

This class will apply advanced mathematical techniques to answer the basic questions of individual, household, firm, and government behavior. How do consumers maximize utility? How do firms maximize profits? How does game theory shape policy and behavior? When does market failure necessitate government intervention? Was Adam Smith right about the selfish actions of many agents arriving at a 'good' outcome? These are some of the questions we will tackle in this class. This class will utilize algebra, calculus, and some real analysis to answer these questions. I will cover the necessary tools in class. The only pre-requisite is a willingness to work hard. Evaluation will be from two exams, problem sets, and class participation.

Prerequisites: None.

Credits: 4

Time: TF 4:10-6pm

Max Enrollment: 20

PEC4121.01

Contemporary Issues in Political Economy

Rolleigh, Michael

This course examines contemporary problems in political economy at and across diverse spatial scales. Using both Economics and Political Science methods of analysis, we will study the exercise of power and the accumulation of wealth in the world today as well as central public policy debates around these processes. We begin with a brief theoretical discussion of economic policy. Then we move through three sections organized around contemporary problems at three distinct scales: the United States political economy, comparative political economy with an emphasis on the advanced capitalist countries, and the global political economy. We end by taking issues usually studied at a single scale and exploring their innate interconnections through an integrated political-economic and public policy analysis of the family and immigration.

Prerequisites: Prior work in social science.

Credits: 4

Time: TF 2:10 - 4pm

Max Enrollment: 18

POLITICS AND INTERNATIONAL RELATIONS**Cross-Listed Course(s):**

ENV2230.01 **Environmental Law and Policy**

POL2102.01 **Comparative Democratization**

Suberu, Rotimi

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

Prerequisites: None.

Credits: 4

Time: TF 8 - 10am

Max Enrollment: 20

POL4101.01 **Managing Ethnic Conflicts**

Suberu, Rotimi

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

Prerequisites: Previous work in social sciences.

Credits: 4

Time: W 8 - 12pm

Max Enrollment: 20

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

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 - 12pm

Max Enrollment: 20

(this course will be offered the first seven weeks)

PSYCHOLOGY**PSY2141.01****Persons, Groups, and Environments***Cohen, Ron*

We spend much of our time in the presence of others, and all of our time in particular spaces. In this course we'll examine several psychological and sociological perspectives on social interaction, that is, how people think, feel, and act in the presence of others, and how the particular spaces in which interaction occurs affect social interaction. Attention will focus on issues such as obedience, disobedience, and authority; social perception and cognition; attributions of causality and responsibility; conformity and resistance; social and commons dilemmas; interaction as exchange and performance; and the consequences of various forms of social organization. Students write four papers on selected topics, one that analyzes original data they have collected. Students are expected to attend all classes, participate in occasional class-based research (both in-and outside of class), complete reading assignments for each class, conduct research for their papers, and submit four papers, three of approximately five pages and one of ten pages. Students will be evaluated on the basis of their participation in discussions and the four required papers.

Prerequisites: None. Students who have taken Social Psychology (PSY2205.01) may not register for this course.

Credits: 4

Time: MTh 10:10 - 12:00pm

Max Enrollment: 20

PSY2207.01

Developmental Psychology After the Grand Theories

Anderegg, David

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

Prerequisites: None.

Credits: 4

Time: MTh 8:10 - 10am

Max Enrollment: 40

PSY4106.01

Seminar in Clinical/Developmental Psychology

Anderegg, David

This course serves as a platform for senior work in clinical or developmental psychology. Students will work together as a group and also independently under supervision of the instructor. The final product will be a research paper or other project which demonstrates critical thinking and research in psychology at an advanced level. Projects may be one-term projects or the second term of a two-term project.

Prerequisites: Permission of the instructor.

Credits: 4

Time: MTh 2:10 - 4pm

Max Enrollment: 10

PSY4108.01

Theories of Psychotherapy

Anderegg, David

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

Prerequisites: One course in psychology, preferably PSY 2204 Normality and Abnormality.

Credits: 4

Time: MTh 10:10 - 12pm

Max Enrollment: 20

PSY4223.01

Capital Punishment

Cohen, Ronald

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

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

Credits: 4

Time: MTh 2:10 - 4pm

Max Enrollment: 20

VISUAL ARTS**Cross-Listed Course(s):**

DRA2116.01	The Magical Object- Visual Metaphor
DRA2244.01	Out of the Ordinary-Costume Design for Fantasy
DRA2228.01	Light Art
DRA2278.01	Untitled: Construction
LIT4106.01	The Art of Portraiture

ARCHITECTURE**Cross-Listed Course(s):**

DRA2238.01	Architectural Light
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ARC2101.01	Architecture I - Elements
<i>Sherefkin, Donald</i>	

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: None.

Corequisites: ARC 2104 Architectural Graphics.

Credits: 4

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

Max Enrollment: 13

ARC2104.01	Architectural Graphics
<i>Sherefkin, Donald</i>	

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

Weekly workshops and drawing assignments are required.

Prerequisites: None.

Credits: 2

Time: T 4:10 – 6pm

Max Enrollment: 13

ARC4108.01 The Interstitial: Boundaries, Screens and Gaps

Sherefkin, Donald

This course will investigate the nature of that which divides two realms. We will look at conditions at multiple scales, from the physical dividers between inside and outside, to the political divisions that demarcate separate territories. How do these dividers operate, and how can they become important participants in shaping the relationship between the realms?

Students will propose, and construct screens/walls which serve as mediators between separate conditions.

Projects by Lebbeus Woods, including ""The Wall Game,"" and the Bosnia ""Metastructure"" will be important references, as well as the confessionals and the mailroom.

Prerequisites: Advanced work in three dimensional visual arts.

Credits: 4

Time: T 10:10 - 12pm, T 2:10 - 4pm

Max Enrollment: 14

ARC4697.01 Advanced Architecture Tutorial

Sherefkin, Donald

Independent projects in architecture.

Prerequisites: Three prior courses in Architecture. A detailed written proposal and schedule.

Credits: 4

Time: Th 8:20 - 12pm

Max Enrollment: 8

ART HISTORY

AH4313.01 Venice

Hofstadter, Dan

Over the centuries the art of Venice has been particularly associated with splendid color and innovative paint quality. Rightly or wrongly, many viewers have enjoyed it as an exclusively aesthetic experience, a world apart from politics or religion seriously considered. We study the origins of the Venetian Renaissance in the Vivarini workshop, the Bellini family, Cima da Conegliano, Carpaccio, and its plenitude in the works of Giorgione, Titian, Veronese, Tintoretto, and Bassano and his sons, as well the hybrid offshoots of Venetian painting in Bergamo and Brescia. Musings on the interpretation of Venetian art (ranging from the treacly to the brilliant to the utterly wiggled-out) by Pater, Ruskin, Berenson, Mary McCarthy, and S.J. Freedberg will also be considered. Emphasis will be on the training of visual memory. Lots of looking at lots of pictures. Lots of quizzes. Museum visits.

Prerequisites: Permission of the instructor.

Credits: 4

Time: Th 2:10 - 6pm

Max Enrollment: 18

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VA2106.01

History of Western Art I

Voorhies, James

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

Prerequisites: None.

Credits: 4

Time: TTh 8 - 10am

Max Enrollment: 20

VA2107.01

History of Western Art II

Voorhies, James

This course is a study of a history of western art from the Renaissance to Postmodernism within the contexts of contemporary art, politics and culture. It examines art from the Renaissance, Baroque, Rococo, Neo-Classicism and Romanticism through Realism, Impressionism, Fauvism, Cubism, Expressionism and Surrealism, concluding with Postmodernism. Major topics include the impact throughout these periods that politics, technology, urbanism, race, gender, sexuality, class, war have on the production of art. The course addresses relevant contemporary contexts and intersections as means to initiate discussions, understanding and relevance of the historical material. Students learn to identify and discuss the styles of individual artists, movements and mediums. They learn to analyze a work of art within a history of visual culture.

Prerequisites: None.

Credits: 4

Time: TTh 4:10 - 6pm

Max Enrollment: 20

VA4154.01

Critical Texts in Recent Art

Voorhies, James

This course is a reading seminar of important texts on art and culture by critics, theorists and artists from late modernism through postmodernism to the present moment. It will include close readings and discussions of essays by Michael Fried, Rosalind Krauss, Robert Smithson, Brian O'Doherty, Hal Foster, Susan Sontag, Jacques Rancière, Pascal Gielen, Markus Miessen, Maria Lind and Simon Sheikh to consider changing conditions under which art is conceived, produced and distributed. The departure point for the course is Fried's seminal essay *Art and Objecthood* (1967), which condemned the solicitation of the spectator in Minimalist art and subsequently generated a discourse on the autonomous position of art. That discourse continues to resonate today, and with this in mind the course will pay particular attention to changing roles of the spectator from an indifferent position to a more integrated participant in contemporary artistic practices.

Prerequisites: Yes. Preferably third / fourth years with prior course in art history / philosophy / or equivalent.

Credits: 2

Time: F 10:10 - 12pm

Max Enrollment: 15

CERAMICSCross-Listed Course(s):

ARC4108.01

The Interstitial: Boundaries, Screens and Gaps

CER2105.01

Foundations in Ceramics: The Hand as a Tool*Bartlett, Barry*

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 2:10 - 6pm**Max Enrollment:** 14

CER2107.01

Beginning Potters Wheel*Peltz, Aysha*

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

Prerequisites: None.**Credits:** 4**Time:** M 8:20 - 12pm**Max Enrollment:** 14

CER2117.01**Gas & Electricity***Gunderson, Chad*

This course will explore high temperature firing in both reduction and oxidation. Each assignment in this class will generate two pieces which will be fired separately to discover the differences between these atmospheric effects. Projects will include an emphasis on creating rough, smooth, and varied objects to investigate the effect of different surfaces to which glaze is applied. Additionally, glaze formation and testing will be a component of this class.

Prerequisites: None.**Credits:** 2**Time:** Th 2:10 - 6pm**Max Enrollment:** 10*(this course will be offered the second seven weeks)***CER4208.01****Set the Table - Tableware Design***Peltz, Aysha*

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

Prerequisites: One prior class in ceramics or permission of the instructor.**Credits:** 4**Time:** T 8:20 - 12pm**Max Enrollment:** 14**CER4319.01****The Grand Vessel***Bartlett, Barry*

In this class we will investigate the history of vessels made to impress, to awe, and to celebrate the technical as well as the symbolic meaning of culture in different countries. Large and small in scale, these vessels have been made for millenniums to be used in tombs, in palaces, and in industrial expositions as well as in private homes. These vessels often go to unimagined technical levels, impressing even the most jaded viewer. Students will complete written and visual research into these works culminating in a presentation. Along with this research each student will create a body of work in ceramics representing their own version of the Grand Vessel. Some books will be required to be purchased as text for this course.

Prerequisites: Two ceramic classes or permission of faculty.**Credits:** 4**Time:** F 8:20 - 12pm**Max Enrollment:** 12

CER4385.01

Advanced Ceramic Projects

Peltz, Aysha

The process of making artwork will be the major focus of the class. This studio class is designed to support the development of the creative process in ceramics with an understanding lending itself to all forms of art making. Projects will be conceptually based requiring investigation on an individual level. Issues to be raised in this class will include functional and sculptural forms relating to the history of ceramic objects. There will be emphasis on the artist as one participating in a larger cultural context.

Each student will be required to give a presentation on issues of interest to them in the arts and its relationship to their own work in development during this class.

Senior students will also complete written statements about their work and began to learn how to put together a portfolio of visual material.

Prerequisites: A minimum of four terms of ceramics and permission of the instructor.

Credits: 4

Time: W 8:20 - 12pm

Max Enrollment: 14

DIGITAL ARTS

DA2102.01

Adobe Creative Suite for Artists

Clark, Timothy

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

Max Enrollment: 12

(this course will be offered the first seven weeks)

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

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 - 12pm**Max Enrollment:** 12**DA4106.01****Digital Synaesthesia***Rokhsar, Adam*

An interdisciplinary dive into the world of programming and physical computing in order to create novel forms of art. We will learn how the graphical programming language Max can create new possibilities for the composition and performance of dance, music, video, art, and sculpture. We will learn how to use Max to harness the power of cameras, microphones, iPhones, the Kinect, and other sensors to create interactive, responsive art that crosses traditional lines between disciplines. Dancers can kinetically control music, sculptors can create installations that interact with visitors; and musicians can create visual art that responds to musical texture. Artists working in any medium are encouraged to participate, and required to explore each other's disciplines. A basic familiarity with programming languages or prototyping platforms, such as the Arduino, is required.

Prerequisites: Permission of instructor. Contact Kate Dollenmayer or Nick Brooke for further information.**Credits:** 4**Time:** W 2:10 – 6pm**Max Enrollment:** Space limited; preference given to Bennington College faculty and staff.**DA4261.01****The Fine Art of Physical Computing***Ransick, Robert*

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 an Arduino (microcontroller) to read sensors placed in physical objects or the environment. Projects are designed to provide students with basic skills that can be applied to creative projects. Idea development is a critical component of this course, along with readings, discussions, and the creation of individual and collaborative projects.

Prerequisites: Permission of the instructor.**Credits:** 4**Time:** T 2:10 - 6pm**Max Enrollment:** 12

DRAWING

DRW2106.01

Order: Finding Structures for Drawing

Pibal, Ann

It could be said that a drawing is a type of container for the organization of ideas, responses or visual situations. The artists approach to this organization or ordering is in direct relation to the meaning or implication of an image. The question of how one finds order (or disorder) is at the core of what it means to create art, to find form for expression.

We will spend the term looking carefully at the systems, structures, arrangements - the form that drawing takes both as activity and object. We will observe organizational structure in natural objects, in architecture, in painting, and drawing. We will also look to examples from poetry and mathematics in order to observe structure and the creation of meaning.

Students will complete visual work weekly, both in and outside of class. There will also be reading assignments, class critique and discussion, presentations and required visiting artist lectures.

Although assignments will be 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: None.

Credits: 2

Time: M 8:20 - 12pm

Max Enrollment: 16

(this course will be offered the second seven weeks)

DRW2149.01

Markmaking and Representation

Lum, Mary

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

Prerequisites: None.

Credits: 4

Time: T 8:20 - 12pm

Max Enrollment: 16

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

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

Prerequisites: One previous class in drawing or painting at Bennington and permission of the instructor.

Credits: 4

Time: Th 8:20 - 12pm

Max Enrollment: 14

FILM AND VIDEO**FV2101.01****Introduction to Video***Purdie, Kate*

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

Prerequisites: None.

Credits: 4

Time: T 2:10 - 6pm

Max Enrollment: 14

FV2113.01

Narrative Cinema: Century One

Mijlin, Erika

A broad view of narrative cinema history : from the very origins of film genres, through the definitions of style in the 'classical' film era, to the institution of 'master' narratives provided by the studio system. The course will take on both the legacy of a century of formal innovations as well as outright challenges to the medium, including: New Wave cinema, the Dogma filmmakers, the various waves of the American 'indie' film movements, and contemporary forms that push the edges of the genre. Our goal is to break away from a strict chronology, to find the larger formal and thematic patterns of narrative film history from inside and outside the margins, and perhaps to imagine the future of the medium itself.

Prerequisites: None.

Credits: 4

Time: MTh 10:10 - 12pm; T 7:00 - 9pm

Max Enrollment: 20

FV2141.01

Collage/Montage

Cockerham, Warren

This 7-week intensive course will introduce visual arts students to the history, theory, and technique of using found footage material in film, video, and animation. Students will learn to assemble found materials from the print, film, analog and digital tape, DVD, the web, and blu-ray alongside or composited with originally photographed material. Readings and screenings will accompany technical instruction and tutorials. Students will explore several software programs including but not limited to Final Cut Pro, Photoshop, After Effects, and several extraction and compression programs. Each student will produce a handful of short videos throughout the course of the term.

Prerequisites: None.

Credits: 2

Time: M 2:10 - 6pm

Max Enrollment: 12

(this course will be offered the second seven weeks)

FV4115.01

Documentary Video Production: The Environment

Purdie, Kate

This course explores documentary possibilities through screenings and video projects. The organizing theme for the class will be the environment local farms and food distribution, pollution, individual activism, grassroots organizing, etc. In the screening room, we will explore documentary styles from portraiture to polemicism. In the field, through both collaborative and individual projects, students will grapple with the practical challenges of documentary production: story structure, interview techniques, verite camerawork and collage editing.

Students will also have an opportunity to become familiar with "Localvore" issues through group projects related to our collaboration with Valerie Imbruce's class on Bennington's Farm to Plate Program.

Prerequisites: Intro to Video, or equivalent.

Credits: 4

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

Max Enrollment: 14

FV4304.01

Advanced Projects in Video

Dollenmayer, Kate

This is a workshop for advanced students pursuing self-directed projects in video. Class time will be spent on group critiques to be supplemented by screenings, readings, discussion, and individual meetings with the instructor.

Prerequisites: Permission of instructor.

Credits: 4

Time: T 8:20 - 12pm

Max Enrollment: 12

FV4307.01

Experimental Filmmaking

Dollenmayer, Kate

This intermediate studio course centers around experimentation with form in moving image making. Students will complete a series of film and video projects exploring approaches and techniques including but not limited to non-narrative, lyrical, abstract, structural, and materialist forms. The course will contextualize contemporary practice within the history of avant-garde and underground film through screenings, theoretical and historical readings, and discussion.

Prerequisites: Intro to Video (or equivalent) and one other course in Visual Arts and permission of instructor.

Credits: 4

Time: F 10:10 - 12pm, F 2:10 - 4pm; Screenings W 7:00pm

Max Enrollment: 14

PAINTING

PAI2103.01 Introduction to Painting

Blackwell, Joshua

This course is an introduction to technical and formal problems in painting, focusing on developing abilities in collusion with concepts and exploring different methods of achieving ""visual dexterity"". Designed to aid the student in developing skills and a visual language through the medium of painting, the emphasis is on the conceptual and ideological underpinnings of the work, and on the technique as it reinforces meaning. This is primarily a hands-on oil painting course.

Painting is a complex artistic endeavor that encompasses aspects of nearly every kind of cultural production. In this class we will learn about the technical/material particularities of paint, and how to use this material for our own purposes. Further, we'll consider the strategies of painters past and present, to learn about their process as well as understand our own a little better. While the focus will be on hands-on experimentation, this will always be in the context of creating content; learning to connect formal choices (color, texture, scale, composition) with what we want a painting to "say".

Prerequisites: None.

Credits: 4

Time: T 2:10 - 6pm

Max Enrollment: 16

PAI4212.01 Making/Meaning

Blackwell, Joshua

"Art is not an object, but experience"- Josef Albers

Behind the impulse to create is a search for meaning. When we make an artwork we are, therefore constructing its meaning. This course will focus on the intersection between the techniques and processes of making paintings and their underlying rationales. How does an artist's intimate knowledge of the craft of painting inform the way s/he looks at the world? Does subject matter precede meaning or follow it? What are our responsibilities as makers of art?

Divided between making, reading, and critique, the class will investigate painting from both practical and theoretical perspectives. Extensive class discussions will focus on weekly assigned projects ranging from studio projects, critical responses to texts, and creative problem solving. Critiques will examine the ways and means of making, from inspiration to final product. Topics considered include: the value of skill, materials and their meaning, amateur versus professional, and the differences between art and design.

Prerequisites: One class in painting and one other art related class.

Credits: 4

Time: Th 8:20 - 12pm

Max Enrollment: 16

PHOTOGRAPHY

PHO2150.01 Films for Photographers

Kline, Jonathan

This course explores the rich social history of photographers in film as captured by directors such as Louis Malle, Francois Truffaut, Michael Powell, Nicolas Roeg, and others. A wide range of early as well as contemporary international films will be screened weekly with a brief introductory lecture provided. Students are expected to write a weekly response to each film, in addition to a reflective essay at the midterm and final.

Prerequisites: None.

Credits: 2

Time: Th 10:10 - 12pm

Max Enrollment: 20

PHO2302.01 Photography Foundation

Kline, Jonathan

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 2:10 - 6pm

Max Enrollment: 16

PHO4101.01 Digital Photography Foundations

White, Elizabeth

This course offers an introduction to the basics of digital photography and considers its relevance to contemporary culture. Students will use digital cameras, gain basic skills in non-destructive editing, color management, and inkjet printing. Readings will provide historical and theoretical context and encourage critical thinking about the impact of recent technical and social innovations related to photography. Class time will include technical demonstrations and group critiques, as well as slide presentations and discussions. Self-directed final projects will allow students to explore their own questions and concerns.

Prerequisites: PHO2302 Photography Foundation and permission of the instructor.

Credits: 4

Time: M 2:10 - 6pm

Max Enrollment: 12

PHO4108.01

Photography: Materials & Processes

Kline, Jonathan

This course explores the materiality of the photographic process from mechanical imaging using pinholes and optics, the creation of light sensitive film and paper emulsions, to the chemistry of black and white developers. As the industrialized era of photography fades into the past, we will experiment in our lab creating surfaces that are light sensitive, designing and fabricating camera devices, and formulating our own processing chemistry from scratch. Students are responsible for creating a final body of creative work, researching practitioners & processes, and discussing assigned readings by Jonathan Crary, Geoffrey Batchen, Charlotte Cotton, and others.

Prerequisites: Foundation level Photography.

Credits: 4

Time: F 2:10 - 6pm

Max Enrollment: 14

PHO4245.01

Developing a Color Aesthetic

White, Elizabeth

Making use of both film and digital technologies, this course explores the use of color in photography. Discovering one's color aesthetic will be the basis of the class. Through assignments, presentations, and critiques students will learn to observe the color of light. Students will develop a better understanding of their own color vocabulary and how to achieve it through a variety of methods: film choices, filters, artificial lights, Photoshop, and time of day one photographs, to darkroom and digital printing. Students will be expected to produce a portfolio of prints and to participate in critiques.

Prerequisites: Foundations PHO2303 and permission of the instructor.

Credits: 4

Time: T 2:10 - 6pm

Max Enrollment: 14

PHO4262.01

Photographic Portraiture: Friends & Strangers

White, Elizabeth

This studio/seminar explores historical and contemporary practices in photographic portraiture, considering how photographers negotiate their relationships with their subjects. Assignments invite students to explore formal and conceptual strategies while readings provide theoretical context and encourage critical thinking about notions of truth, access, trust, and power. Written assignments will also be required. Class time will include slide presentations, group critiques and discussions, as well as technical instruction in digital photography, retouching, and inkjet printing. Self-directed final projects will allow students to creatively demonstrate their conceptual and technical skills as they explore their own questions and concerns.

Prerequisites: Foundations PHO2303 and permission of the Instructor.

Credits: 4

Time: W 8:20 - 12pm

Max Enrollment: 14

PRINTMAKING

PRI2103.01 **Screenprinting Workshop** (*first seven weeks*)
PRI2103.02 **Screenprinting Workshop** (*second seven weeks*)
Pike, Sarah

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: M 2:10 - 6pm

Max Enrollment: 9

PRI2114.01 **Introduction to Etching with a Multimedia Attitude**
Amos, Sarah

This class will cover traditional intaglio such as line etching, dry point, and aquatint while incorporating both soft and lift ground techniques. We will combine these processes with contemporary intaglio techniques such as collagraph and carborundum etching. Hand drawing with acrylic, gouache and watercolor on the prints will also be taught and encouraged.

We will be using zinc, copper, steel, cardboard, and plastic to investigate these techniques with an emphasis on combining different plates to make a rich and layered image. However, there will be a series of projects that use each technique independently that will embellish the subtleties of each process.

Prerequisites: None.

Credits: 4

Time: F 8:20 - 12pm

Max Enrollment: 15

PRI4206.01 **Lithography with a 21st Century Makeover**
Amos, Sarah

This class will introduce students to the wonderful world of stone and plate lithography and its unique alchemy. This advanced class is for those artists who love to draw as both stone and plate lithography render the most beautiful subtle surfaces with the most unusual of drawing materials. Each week we will work on a specific project that will be discussed in group tutorials where we will as a group slowly work our way through this most technical of printmaking processes. This class will also incorporate other suitable printmaking processes and hand drawing techniques that will enhance and add another dimension to our lithographs. A large scale multi-media print will also be undertaken for the last project.

Prerequisites: One printmaking course and permission of the instructor.

Credits: 4

Time: Th 8:20 - 12pm

Max Enrollment: 15

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SCULPTURE**Cross-Listed Course(s):**

ARC4108.01

The Interstitial: Boundaries, Screens, and Gaps

SCU2126.01

Close Encounters: Artists Affecting Change*Isherwood, Jon*

Can Artists contribute in some significant way to effect change at a social or political level? We will look at a range of artists from the 18th to 21st Centuries who have attempted to make significant contributions to depict human atrocities. We will examine how the issues, methods of working, narratives, media, and approaches have been effective. This includes but is not limited to Goya's painting 'The 3rd of May', Marinetti and the Futurist movement, Picasso's "Guernica," Robert Rauschenberg, Mark Di Suvero's "Freedom Tower", The 'Art Workers' Coalition-a short-lived organization founded in 1969 to protest the war, Barbara Kruger, and Maya Lin . Through a series of projects, we will make sculptural responses based on these artist's visual interventions.

The emphasis will be on experimentation through traditional materials such as wood, steel, plaster, clay and non-traditional methods and materials including functional objects, temporal work in the environment, installation and performance. Drawing practices will also be an intrinsic part of this focused exploration. Researching the varying artists' histories will be essential.

Prerequisites: None.**Credits:** 2**Time:** MTh 2:10 – 4pm**Max Enrollment:** 12*(this course will be offered the first seven weeks.)*

SCU2210.01

Building/Materials: Woodshop*Umphlett, John*

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 - 12pm**Max Enrollment:** 12*(this course will be offered the second seven weeks)*

SCU4216.01

Idiosyncratic Tools

Umphlett, John

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 - 12pm

Max Enrollment: 14

(this course will be offered the first seven weeks)

SCU4797.01

Projects in Sculpture: Making It Personal

Isherwood, Jon

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

Max Enrollment: 12

VISUAL ARTS**VA2113.01****Introduction to Rhino 3D Modeling***Snover, Guy*

Rhino 3D Modeling is a foundation course in Rhinoceros modeling software. Rhinoceros, used by architects, artists, and designers, is now standard software for anyone modeling three-dimensional form. As an accurate and flexible tool, Rhino provides users with workflows for solid modeling, polygonal modeling, and organic NURBS surface modeling. This course covers a broad range of modeling techniques and lays a strong foundation for continued work in 3D modeling. Students complete predefined modeling tasks, as well as create original works of their own design. The term will culminate with a final project that is fully modeled in Rhino and fabricated using laser cutting and 3D printing.

Prerequisites: None.**Credits:** 4**Time:** F 2:10 - 6pm**Max Enrollment:** 12**VA2206.01****Form to Function/Digital Design to Analog Build***Isherwood, Jon*

The practice of functional objectmaking is undergoing an intense transition into digital production. Additive manufacturing has been posed as the next trilliondollar business; in your lifetime you will be able to download objects, tables, chairs, clocks and manufacture them in your own home. Designers, architects, and artists are finding digital design and fabrication processes to be common ground for communication and collaboration, in large part because many new projects necessitate multidimensional thinking about form and making.

Through a series of discrete exercises coupling digital fabrication and design techniques with analog processes, students in this course will gain familiarity with digital space and creative systems thinking and analog build processes. Students will design solutions to extant problems using digital modeling software; these digital designs will then be translated into functional 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: None.**Credits:** 4**Time:** M 10:10 – 12pm, W 8:20 - 12pm**Max Enrollment:** 14

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: 7:30 - 9pm

Max Enrollment: 99

VA4404.01 **Advanced Workshop for Painting and Drawing**

Pibal, Ann

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 prior to registration.

Credits: 4

Time: W 2:10 - 6pm

Max Enrollment: 12

VAR4101.01 **Manga Into Art: After Super Flat**

Inoue, Yoko

Japanese comic book images have become integrated into our contemporary art context. While investigating the social systems that can be found in the various genres of manga and within the cultural specificities of the post World War II era, this course explores the relationship of Manga and fine art. This is a research based studio art class and requirements include weekly readings on the history of Japanese subcultures, their socio-political context, and Japanese contemporary art theory. Various studio assignments focus on composition, serial images, movement and narrative, collage and assemblage, and use of text. This is not a manga making technique class.

Prerequisites: One drawing or painting 2000 level class.

Credits: 4

Time: T 2:10 - 6pm

Max Enrollment: 16

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VAR4102.01

Japanese Subculture Studies

Inoue, Yoko

Conducted through research that focuses on the development of Japanese subcultures in the post World War II period, this course poses various critical inquiries about their effects on contemporary global consumer society and the production of art. Research projects will be focused on the cultural and socio-political underpinnings of manga, anime, consumer goods, J-pop, and street fashion. This is a cross-disciplinary studio art class. Students are required to develop a project that includes a visual component based on reading and research material collected throughout the term.

Prerequisites: Two advanced level 4000 visual art courses or permission of the instructor. Completion of one project level course preferred.

Credits: 4

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

Max Enrollment: 16

GRADUATE PROGRAMS

CENTER FOR CREATIVE TEACHING

EDU5425.01 Reflective Practice II: Student Teaching Seminar

Ossorio, Rebecca

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

Prerequisites: Open only to student teachers in the Center for Creative Teaching (CCT) program.

Credits: 4

Time: W 4:10 - 6pm, W 6:30 - 8:20pm

Max Enrollment: 6

MFA IN DANCE

DAN5301.01 Graduate Assistantship in Dance

Creach, Terry; Reitz, Dana

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

Max Enrollment: 2

DAN5305.01 Graduate Research in Dance

Creach, Terry; Reitz, Dana; Sgorbati, Susan

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: Must attend and participate in Dance Workshop (Thursday 7 - 8:30 pm).

Credits: 6

Time: T 4:10 - 6pm

Max Enrollment: 2