The Naropa Institute
A Contemplative College
of the Arts and Humanities
in Boulder, Colorado

1988 — 1990
Catalog

Please direct all correspondence to
Director of Admissions
The Naropa Institute
2130 Arapahoe Avenue
Boulder, Colorado 80302
303 444 0202
At the Naropa Institute, the process of how we learn is our main concern.
True learning is not a fixed experience. It requires us to be open to our
world and to meet reality without prejudice or distortion.

Bringing together the disciplines of the classroom with personal awareness is
a lively and demanding experience. Once this process is perceived and
becomes a part of us, our capacity to learn expands throughout our lives.

Then our insight and intellect can connect with all aspects of our culture and
its traditions, as well as with the present moment. This brings us the power
to be truly human and to act with warmth and dignity in the world.

Barbara Dilley
Barbara Dilley,
Chancellor
1988-1990

Academic Calendar

Fall Semester 1988
Orientation/Registration
Labor Day (no classes)
Classes Begin
Community Practice Day
Thanksgiving Break
Classes End
Graduation

Spring Semester 1989
Orientation/Registration
Classes Begin
Community Practice Day
Spring Break
Classes End
Graduation

Summer Session 1989
Fall Semester 1989
Orientation/Registration
Labor Day (no classes)
Classes Begin
Community Practice Day
Thanksgiving Break
Classes End
Graduation

Spring Semester 1990
Orientation/Registration
Classes Begin
Community Practice Day
Spring Break
Classes End
Graduation

Summer Session 1990

August 29 — September 2
September 5
September 6 (Tuesday)
October 26
November 24, 25
December 19
December 21

January 17 (Tuesday)
January 18
March 15
March 27-31
May 5
May 7

To be announced

August 29 — September 1
September 4
September 5 (Tuesday)
October 25
November 22, 24
December 18
December 20

January 16 (Tuesday)
January 17
March 14
March 28-30
May 4
May 6

To be announced
The Naropa Institute is a private, non-sectarian, upper-division college offering undergraduate and graduate programs in the arts, social sciences and humanities. Bachelor of Arts degree programs and one-year Certificate Programs are offered in Contemplative Psychology, Buddhist Studies, Movement Studies/Dance Therapy, Music, Writing and Poetics, Psychology of Health and Healing, Theater Studies, Visual Arts and Interdisciplinary Studies. Master’s Arts Degree programs are currently offered in Contemplative Psychotherapy, Buddhist Studies, and Dance Therapy, and a Master of Fine Arts program is offered in Writing and Poetics.

A Continuing Education Program, whereby students not engaged in degree study can enroll in a broad selection of courses in various disciplines, is also offered.

The Naropa Institute is accredited by the North Central Association of Colleges and Schools.

Contemplative Education

The Naropa Institute is the only accredited college in North America whose educational philosophy is rooted in the Buddhist contemplative tradition. "Contemplative" education is education in which the rigor of academic discipline is joined with training in awareness. This process of learning invites one to continue the journey of education throughout life.

The heart of the 2500-year-old Buddhist contemplative tradition is sitting meditation practice. It is within the context of this practice at the Institute that in-depth study of artistic and academic disciplines takes place. Although formal meditation is required only for some programs, all students will be invited to experience the practice of sitting meditation.

At the Naropa Institute, five qualities are considered to be integral to the makeup of a fully educated person. These qualities provide the practice framework for balanced and complete development, and the impetus for ongoing learning and creative responsiveness throughout one’s life.

1. Openness and respect for immediate experience.
   The willingness to see clearly and to acknowledge openly one’s direct experience, including one’s sense perceptions and state of mind in the present moment, is a fertile ground for a genuine educational process.

2. Indirect and insight.
   This is the ability to perceive and analyze the world and its patterns clearly.

3. Resourcefulness and appreciation of the richness of the world.
   By increasing one’s knowledge and appreciation of the world in its diversity, creativity and resourcefulness are inspired.

4. Interpersonal and communicative skills.
   This is the ability to relate and communicate effectively with others.

5. Effective action.
   This is the ability to actualize one’s learning and insight effectively in the world.

The various curricula at the Institute—whether for undergraduate or graduate programs—support the development of these qualities.

We recognize that the true mark of learning is participation. The experience of learning can uplift and vitalize a person’s life, allowing natural strengths to emerge. Our goal is for students to be "marked" by their educational training and be willing to work for the benefit of society and humanity.

Contemplative Disciplines

Various contemplative traditions in addition to sitting meditation practice are offered through the Institute. Tai Chi Chuan and Aikido (martial arts), Kyudo (Japanese Zen archery), Bugaku (Japanese court dance), Jikondo (a Japanese flower arranging) and Tibetan thangka painting. A number of "non-traditional" contemplative disciplines have been spontaneously developed through the mixing of traditional forms with modern curriculum. These include "contemplative calligraphy" and "contemplative dance." All of these forms of contemplative practice cultivate awareness through movement in space and the synchronization of body and mind "on-the-spot.

Buddhist Heritage

The roots of the educational vision of The Naropa Institute lie in the heritage of Buddhism, a tradition noted for its sophisticated examination of the nature of mental processes as well as for its highly developed pedagogy. It is this tradition that gives the Institute its distinctive character.

Historical Model: Nalanda University

Nalanda University, established under the auspices of Mahayana Buddhism, flourished in India from the 5th to the 12th centuries. At the University, Buddhist philosophy and the discipline of meditation provided the environment in which scholars, artists and healers from many Asian countries and religious traditions came to study and debate. Nalanda was known for its atmosphere of mutual appreciation and respect among different contemplative traditions. This has become the ongoing inspiration for the development of The Naropa Institute. The Institute takes its name from the 11th century abbott of Nalanda University, Naropa, who was one of the university's most learned teachers and scholars, and who fathered the lineage of Tibetan Buddhism represented by the Institute's founder.
Founder: Vidydharana, the Venerable Chögyam Trungpa, Rinpoche

Born in Tibet in 1940, the institute's founder, Chögyam Trungpa, Rinpoche was a recognized lineage holder or "vidydharana" of the Nyingma and Kagyu-Buddhist traditions, in 1957, as a result of the Chinese invasion of Tibet, he escaped through the rugged Himalayas to northern India. There he, his wife Lama Pema and so many other leading teachers, monks, nuns and thousands of Tibetan refugees, began to rebuild a life based on the buddhadharma and to transmit that wisdom to the West. In 1963, he received a Spalding sponsorship to study comparative religion, philosophy and the fine arts at Oxford University. There he became fluent in English and conversant with the peculiar needs of Western students.

In 1969 he relinquished his monastic vows. The following year he married and began teaching the buddhadharma in the United States. During the next seventeen years, he traveled extensively, presenting talks and seminars on the buddhadharma and founding meditation centers throughout both North America and Europe. A scholar, author, and artist as well as a meditation master, he became widely recognized as one of the foremost teachers of Buddhism in the West.

With the founding of The Naropa Institute in 1974, he realized his dream of creating a college which would combine contemplative studies with traditional Western scholastic and artistic disciplines. One very important aspect of The Naropa Institute, the Annual Conference on Christian and Buddhist Meditation, stemmed from Trungpa Rinpoche's friendship with Thomas Merton.

In 1976 the Vidyadhara named his foremost student, Osel Tenzin, as his Vajra Regent and dharma heir, empowering him to carry on the transmission and propagation of the buddhadharma. The Vajra Regent, through his teaching activities and inspirational guidance, continues the unbroken lineage of transmission that is at the heart of the institute's founding tradition. As President of Naropa Foundation, and Ex-Officio Member of the Institute Board of Trustees, the Vajra Regent also follows the Vidyadhara's example in providing ongoing leadership and concern for the welfare of The Naropa Institute.

Also in 1976, Trungpa Rinpoche and Osel Tenzin cofounded Shamatha Training, an international network of centers which offers meditation programs designed for the general public. The Naropa Institute of Canada was established in Halifax, Nova Scotia in 1980 as a summer institute.

With his death on April 4, 1987, Trungpa Rinpoche left a legacy of teaching and writing. Among his many publications are Rin in Tibet, Meditation in Action, Cutting Through Spiritual Materialism, The Myth of Freedom and Shamatha: The Sacred Path of the Warrior.

Campus and Student Body

The Institute is located on 3.6 acres in the center of Boulder, Colorado. The campus, with surrounding grounds, houses a performing arts center, a meditation hall, classrooms, faculty and administrative offices and the school library. A Campus Development Campaign has been inaugurated to further the development of this environment for contemplative education.

The city of Boulder, 30 miles northwest of Denver, is situated against the foothills of the Rocky Mountains. Boulder is a cosmopolitan town of 100,000 and home of the University of Colorado. The town offers a variety of cultural resources, including theater and dance companies, a symphony orchestra and foreign film series. A number of schools offering specialized training in the health field, including Boulder College, Halconn Institute, The Roll Instilutue and Rocky Mountains Healing Arts Institute, are also situated in Boulder and contribute to the healing and educational environment.

Approximately 400 students attend the year-round Institute, of which 250 are degree or certificate students and the remaining 150 are continuing education students. In the 1987-88 academic year, the Institute has attracted students from thirty-five states and 15 countries. Characteristically, students are mature and committed to their education. The life experience they bring to their studies contributes to the richness of the student community.

Faculty

The Institute's faculty members are distinguished by their involvement in the professional or artistic extension of their disciplines beyond the academic community. The faculty's involvement in the professional world contributes a high degree of immediacy and relevancy to the classroom.

The faculty is an exceptionally committed group of educators. At the end of the 1987 Fall Quarter, the faculty of the part-time graduate degree program met to discuss their continuing commitment to Naropa. The faculty acknowledged that "the faculty's work and its strong commitment to Naropa is the force that holds the institute together and carries it forward..."
Undergraduate Admissions

Applicants to the Institute's upper-division B.A. and Certificate programs in most cases must have completed lower-division credit totaling 60 semester credits or 80 quarter credits (the equivalent of two years of full-time college). Applicants are not required to submit scores from standardized entrance tests, such as A.C.T. or S.A.T.

Entrance Credits

Courses completed at accredited institutions of higher education for which a student has earned a grade of at least "C" will qualify as entrance credit, unless they are technical or vocational courses. No more than 10 semester credits of vocational or technical courses will be accepted. Courses completed at institutions with candidacy for accreditation will be accepted pending review by the Admissions Office. A maximum of 30 semester credits of "non-traditional" learning, evaluated through any of the three programs described under "Credit for Non-Traditional Learning" below, may qualify as entrance credit.

General Education Requirements for B.A. Students

All B.A. students at the Institute are required to satisfy general education requirements in order to graduate. It is preferred that these requirements be satisfied in lower-division courses before entrance to the Institute. However, requirements not satisfied by lower-division courses may be satisfied after entry by courses at the Institute. General education requirements for B.A. students are as follows:

1. College Level Examination Program (CLEP). C.L.E.P. is a national program administered by the College Board designed to measure college-level learning done outside the traditional college classroom. Two series of exams are offered: general exams, which cover broad areas of general education, and focused subject exams. The exams are administered monthly at the University of Colorado and most other colleges and universities throughout the country. The Institute awards credits for exams passed in subject areas that do not duplicate prior credit, using the minimum passing score recommended by the American Council on Education. For further information on C.L.E.P., including a list of exams and exam centers and registration information, students should write: The College Board, C.L.E.P., CN 6001, Princeton, N.J. 08541-6001. In each subject area, a passing score is of one to two semester credits of college course work. The cost of taking each exam is $30. Students should request that scores be sent directly to the Institute (school code: 3342). Those planning to take the exams locally should contact: University of Colorado, Campus Box 106, Boulder, Colorado 80309, (303) 492-7087.

2. Courses from Non-Accredited Institutions of Post-Secondary Learning. Courses or workshops taken for credit from an institution of post-secondary learning that does not hold either regional accreditation or candidacy for regional accreditation are reviewed as non-traditional credits. Courses taken in non-traditional courses must provide an official transcript and catalog from the school, documentation that the school is recognized as a post-secondary institution by a state, Federal or regional agency, and verification of any specialized accreditation. The student will be charged a $35 fee per semester credit for credit granted through this type of review. The 10 semester credits (15 quarter credits) on vocational/technical training for traditional transfer credit also applies to non-traditional credit (e.g., courses in dental surgical techniques, massage techniques, auto mechanics, court stenography, etc.).

3. Pilot Program: Portfolio Credit for Prior Learning. The Institute also grants credit based on the evaluation of a portfolio, prepared by the student, documenting non-traditional learning that does not fit into category #2 above. Examples of learning situations that might qualify for portfolio credit include: experience running your own business, experiences as a counselor, administrator or teacher, technical training as a waterworks or telephone, and so on. The 15 semester credit limit on vocational/technical training applies here as well. The process of rating for portfolio credit is initiated through the Learning Styles and Portfolio Process workshop offered in the Fall and Spring. By the end of this course, the student will be told how much potential pre-program credit he or she could earn through the portfolio evaluation process. The cost of portfolio credit is $75 per semester credit, one-half of which is due upon the student submitting a contract and one-half upon submitting the project for evaluation.

Limit on Non-Traditional Learning Credit

The maximum credit the Institute will award for prior learning — whether it be by examination (C.L.E.P.), by Portfolio, or some combination of these — is 30 semester credits.

Application Procedures

I. The standard application packet, to be completed by all applicants to undergraduate programs, includes the following items:

Application form
Personnel Statement of Interest
(1 to 3 pages)
Official college transcripts sent by colleges and universities directly to our Admissions Office
Three letters of recommendation
Photograph
$30 application fee (or $40 for foreign applicants — see Foreign Student Admissions section)

Applications are available from: Admissions Office The Nanopa Institute 2135 Aspenbluff Avenue Boulder, Colorado 80302 303-444-0232

II. The following undergraduate admissions requirements also apply depending on the department in which the applicant intends to major or concentrate:

Movement Studies: Applicants to all tracks of the Movement Studies programs (B.A. and Certificate) must be interviewed by a faculty member. This interview may be either in-person or by phone. Applicants also must fill out a short questionnaire, available from the Admissions Office, to establish the extent of their previous movement training.

Music: All applicants to the B.A. Program in Music must have an audition and interview with the Director of the Music Department. A phone interview, together with an audition tape, will be accepted in lieu of an in-person interview. The audition tape must demonstrate instrumental or vocal proficiency and may include the applicant's own compositions. All applicants to the Certificate Program in Music must be interviewed, either in-person or by phone, but are not required to have an audition.

Writings & Poetics: All applicants to the Writing & Poetics B.A. and Certificate Programs must write an essay expressing their critical view of a poetry manuscript for prose selection which will be assigned once their application is received by the Admissions Office.

III. Alternate Track Applicants (see definition above) must complete in addition:

A. A standard resume describing all educational and work experiences since high school.

B. An expanded version of the Statement of Interest (see standard application packet above) to comprise three to five typewritten pages.

C. Any other documentation of learning or aptitude which might strengthen the application, including, for example, such standardized test scores as A.C.T. or S.A.T. A personal interview with the Director of Admissions is recommended for Alternate Track applicants. (For programs which do not require an interview; see section II below.)

Rolling Admissions

The Institute has a "rolling admissions" policy for undergraduate applications. This means that within several weeks of the completion of an admissions file — including the interview where applicable — an applicant will be notified of the Admissions Committee's decision. For Alternative Track applicants, the process may take as many as eight weeks after completion of the admissions file. Applications will be accepted as long as there is space available in a program. Undergraduate programs are designed for Fall entrance; however, applicants may be admitted in Spring semester depending on:

1) The particular program in which they plan to enroll.
2) Their prior education, especially in the department in which they intend to major or concentrate.

Upon acceptance to an undergraduate program, a $250 non-refundable tuition deposit will be required to confirm enrollment.
Graduate Admissions

A Bachelor's degree is required for admission to the graduate programs. The Graduate Record Exam (G.R.E.) is not required. The standard application packet, described in the following section for undergraduate admission, is required for admission to all graduate programs. Additional admissions standards and procedures are summarized for each program below.

M.A. Program in Contemplative Psychotherapy. There are no course prerequisites for this program. Applicants must show a high degree of maturity and strong motivation for working with others. Some prior work experience in a clinical setting—either paid or volunteer—is recommended, although not required. First-year students who do not have such experience will be encouraged to do four weeks of volunteer work or a mental health internship during Fall and Spring semester in preparation for the internship. Applications for the M.A. program in Contemplative Psychotherapy for Fall 1968 and 1969 will be processed after the January 15 application deadline according to the following schedule:

Due by January 15: a completed application form, a $30 non-refundable fee (40 for foreign applicants), a 4-page typewritten statement of interest, 3 letters of recommendation and a resume which reflects an education, work, and personal life experience.

A personal interview with M.A. Program faculty is required for applicants passing the initial screening process during the interview period (Jan. 15—March 1). This interview will be arranged through the Admissions Office and may occur only after all other application materials have been received. (3-5 pages) Personal Statement of Interest, have been received. Applicants from overseas may, at the discretion of the faculty, submit a phone interview for an in-person interview.

M.A. Program in Dance Therapy. Prerequisites for this program are extensive and comprise the following:
1. A broad range of experience in many dance forms. Some of these forms include: modern, ballet, jazz, and folk and ethnic; 2. intermediate-level competency in modern dance technique; 3. course work in improvisation, composition, performance, dance history and choreography; 4. two courses in introductory, developmental and abnormal psychology; 5. exposure to dance therapy in either a studio, a private practice or a course work setting; 6. two courses in anatomy and kinesiology. In addition, it is preferred that the B.A. degree be in an area related to dance therapy, if an applicant is deficient in only one or two courses, he or she may enter the M.A. Program and make up these deficiencies during the two years of study. Those interested in applying to the program who would like to discuss prerequisites are encouraged to contact the Director of the M.A. Program in Dance Therapy at the Institute. Applicants must have strong academic skills, must be motivated to work with others, and must demonstrate a high level of movement integration.

A personal interview, within the context of one of three group interview sessions, is required. The first interview will be scheduled for late April, the second for late June, and the third for late summer. The Admissions Office will set exact dates approximately two months in advance of each interview.

M.A. Program in Writing and Poetics. Applicants must be able to demonstrate significant background in literature through part A of the M.A. curriculum concurrently with their M.A. course work. A typed manuscript of creative writing (15 pages of poetry or 20-30 pages of prose, must be submitted with the application.

Application Deadlines
M.A. Program in Contemplative Psychotherapy. Applications for this program will be reviewed on January 15 and March 1 for applicants who have completed their admissions files, including the admissions interview. Occasionally, an applicant may be wait-listed at the end of the first review and considered again in the following group.

Applications completed after June 1 will be reviewed on a space-available basis until the class is filled. No applications will be accepted for admission in any semester other than Fall for this program.

M.A. Program in Buddhist Studies. Applicants are accepted to this program by “rolling admissions.” Applications will be accepted as long as there is space available in the program. Although applications will be considered for Spring entrance, Fall entrance is strongly preferred.

M.A. Program in Dance Therapy. Applicants should have completed their class credits by the second group interview in June. Another interview will be scheduled for late summer only if there are still spaces in the class after June. Applications will be invited of those applications who have completed their M.A. curriculum concurrently with their M.A. course work.

M.A. Program in Writing and Poetics. Applicants are accepted to this program by “rolling admissions.” Applications will be accepted as long as there is space available in the program, but no later than April 1 for entrance in the same academic year. Applicants will be invited of those applications who have completed their M.A. curriculum concurrently with their M.A. course work.

Foreign Student Admissions

Foreign students—students who are citizens of foreign countries and who do not have permanent resident status in the United States—make up a significant percentage of the Institute's student body. Basic application procedures for foreign students are the same as those outlined above for undergraduate and graduate students. In addition, foreign students must: (1) document English language proficiency, and (2) have proper immigration status. Foreign students are required to pay a $40 application fee as administrative and processing costs are higher for foreign students.

To determine whether a foreign applicant has met undergraduate or graduate entrance requirements, our Admissions Office consults references published by the American Association of Collegiate Registrars and Admissions Officers to evaluate foreign education in terms of its U.S. equivalent. Applicants should have all records of secondary and post-secondary education, including grades earned for individual subjects, forwarded to the Admissions Office for evaluation concurrently with other application materials.

In the event that an applicant is from a country whose educational system is not described in one of our guides, we will need to send his or her records to an outside evaluator. The applicant will then be charged the cost of this evaluation—usually about $30.

The Institute will not enroll any student who is not in status with U.S. immigration, either for program or non-program study. Therefore, you must work closely with the Foreign Student Advisor to assure your status is established and maintained. You do not necessarily need to be on a student visa to be in status. Other kinds of classification permit you to be enrolled as a student, including a tourist classification. However, a tourist visa does not usually extend long enough to permit studies to be completed.
Tuition and Fees

Tuition

Tuition is computed on the basis of cost per semester credit hour. Program Student Credit Tuition: $250 per semester credit hour. Continuing Education Non-Credit Tuition: $112 per semester credit hour.

Fee for Degree and Certificate Students

Degree and certificate students are required to pay a per semester Student Activities Fee based on course load as follows: Enrolment in fewer than 7 credits: $15 per semester enrolment in 7 or more credits: $40 per semester. There is also a $30 Application Fee ($40 for foreign applicants) paid at the time of application for admission, and a $50 Graduation Fee, paid during the last semester.

Notice of Non-Discriminatory Policy

The Naropa Institute, a non-profit educational organization, does not discriminate against applicants or students, or in hiring, promotion, appointment, use of facilities, provision of services or funding on the basis of religion, creed, race, ethnicity, nationality, gender, sexual orientation, marital status, age, physical handicap or any other characteristic not directly related to the situation in question.

Catalog Changes

Although every effort is made to ensure the accuracy of information contained in this catalog at the time of publication, some changes will be made during the academic year regarding courses and other information contained herein. Such information is distributed monthly on campus, in catalog addenda and/or bulletin revisions of the catalog.

Bibliography

Bachelors of Arts Program Tuition ($60 credits at $200 per credit) $12,000 *Tuition for 4 semesters ($600 graduation fee) $2440 Total cost for 2-year program $17,266

Master of Arts Program in Buddhist Studies Tuition ($60 credits at $250 per credit) $15,000 *Tuition for 4 semesters ($600 graduation fee) $2100 Inviscid Meditation Program (Dathun — paid to NRMC — estimate) $600 Total cost for 2-year program $16,710

Master of Fine Arts Program in Writing and Poetics Tuition ($48 credits at $500 per credit) $24,000 Fees for 2 semesters and 2 summers in residence ($50 graduation fee) $170 Total cost for 5-semester program $32,266

* These fees include the Student Activities Fee, and the Graduation Fee. Amounts assume that the student will progress through the program in the full-time (taking 15 credits per semester).
Financial Aid

Institute-funded financial aid programs, in coordination with Federal financial aid programs, provide substantial assistance to students enrolled in the Institute's degree and certificate programs. Approximately 70 percent of degree students enrolled last year received financial assistance from one or both of these sources. No one should refrain from applying to The Nanopa Institute because of shortage of personal or family funds.

Financial Aid for Domestic Students

The Financial Aid Office designs a financial aid package for all qualified applicants who demonstrate financial need. The Nanopa Institute allocates a substantial portion of its income to provide Nanopa Grants and workstudy. Other forms of financial aid may be received in the form of loans or, for undergraduates, federal grants.

Conditions for qualifying for Financial Aid:

i. Applicants for financial aid must be accepted for admission to the Institute before an aid offer will be made.
ii. Applicants must be either U.S. citizens or U.S. permanent residents.
iii. Applicants must document financial need, by complying on a yearly basis with the application process and deadlines outlined below.
iv. To receive aid, a student cannot owe a refund on any form of Federal or State aid and must not be in default status on any student loan.

Tuition and Fees:

Students who drop a course or courses will have tuition refunded according to the schedule below, and fees will be adjusted accordingly to the new course load. The one modification to this policy is in the event of a degree student's complete withdrawal from the Institute. In this case, the Institute will keep the $150 tuition deposit and the Student Activities Fee, but the balance of tuition will be refunded according to the schedule below.

Tuition Refund Schedule:

a. Withdrawal during the first week of classes: 100% refund
b. Withdrawal during the second week of classes: 60% refund
c. Withdrawal during the third week of classes: 70% refund
d. Withdrawal during the fourth week of classes: 25% refund
e. Withdrawal after the fourth week of classes: no refund

Financial Aid Programs for Both Undergraduate and Graduate Students

Nanopa Grant. The Nanopa grant is based on need. It takes the form of a percentage reduction in tuition.

Perkins Loan (formerly known as the National Direct Student Loan). This is a Federal loan program administered by the Institute. Perkins loans are long-term 5 percent interest loans, for which repayment begins six to nine months after the termination of studies.

College Work-Study (CWS). This is a Federal work-study program where students work five to fifteen hours per week within the Institute at a pay scale beginning at $4.20 per hour.

Nanopa Work-Study (NWS). This is similar to CWS except that it is funded only by the Institute. The award is distributed as credit on the student's tuition account.

Guaranteed Student Loan (GSL). The Guaranteed Student Loan is a long-term, low-interest (8.5% 5 percent) loan. Students may qualify for up to $4500 per year of upper-division undergraduate study and up to $7500 per year of graduate study. Certificate students may qualify for up to $2,625. Repayment begins six months after the termination of studies.

Financial Aid Deadlines:

i. April 15 is the "preferred financial aid deadline" for the 1989-90 academic year. Funds for SEDOL CWS, NWS, the Perkins loan, and the Nanopa Grant will be awarded in April. To be considered in the first round of awards, an applicant must send in the Family Financial Statement to AAT by February 20, allowing seven weeks for it to be processed and returned to the Institute by the preferred deadline. Although optimal consideration will be given to those applications received by the preferred deadline, subsequent awards will be made after April 15 as funds are available. Late applicants are encouraged to inquire in the Financial Aid Office about the availability of funds after April 15.

ii. For both the Pell Grant and the Guaranteed Student Loan, the April 15 deadline does not apply. The Pell Grant application must be received by ACT no later than May 1 of the academic year for which aid is sought and can be awarded retroactively. The Guaranteed Student Loan can be applied for up to ten weeks before the end of the academic year for which aid is being sought. PLEASE NOTE: TUNION AND FEES ARE DUE ON REGISTRATION DAY. A DEFERRAL FEE OF $15 WILL BE CHARGED TO STUDENTS UNABLE TO PAY BECAUSE OF A PENDING G.S.L. APPLICATION. EMPLOYEES are encouraged to contact our Financial Aid Office or the Colorado Student Loan Program (303) 455-5026 for an application. Colorado residency is not necessary to qualify for a GSL through the State of Colorado.

How to Apply for Financial Aid

Financial aid is applied for on an annual basis, and awards cover one academic year only. Applicants should begin the financial aid application process at the same time they apply for admission to the Institute or soon after.

Financial Aid Application Forms

I. All the above forms of financial aid are applied for by filling out the Family Financial Statement (FFS) for the appropriate academic year and sending it directly to the American College Testing Program for processing. As an alternative, students may file the Federal Application for Financial Aid.

II. For the Guaranteed Student Loan, in addition to the FFS, an application must be filed with an individual lender. Students with unclassified GSLs are advised to apply through the same lender for another loan. Others are encouraged to contact either our Financial Aid Office or the Colorado Student Loan Program (303) 455-5026 for an application. Colorado residency is not necessary to qualify for a GSL through the State of Colorado.

Payment of Tuition and Fees

- Tuition and fees for each semester are due on Registration Day in U.S. dollars in the form of either cash, traveler's check, check, money order, VISA/MA or certified check. Any collection fees for foreign funds will be passed on to the student.

Late Registration Fee

Degree and certificate students registering after the designated Registration Day will be charged a $30 late fee.

Deferred Payment Plan

With prior approval of the Financial Office, students who are unable to make full payment of tuition and fees on Registration Day may pay a minimum of one-third of their tuition at registration and the balance within the first four weeks of the semester. Students must show reasonable means of repayment. All installment plans are set up individually by the Financial Office.

Drop-Add Policy

Students may drop and add courses at the end of the first week of classes in the Registrar's Office. There will be no penalty for dropping courses at this time, with a few exceptions as described under "Refund Policy."

Refund Policy

Drop-Add Fee: Students are allowed one drop/add transaction during the designated drop/add days without charge. After that, a $10 drop/add fee will be charged for each transaction.

Tuition and Fees:

Students who drop a course or courses will have tuition refunded according to the schedule below, and fees will be adjusted accordingly to the new course load. The one modification to this policy is in the event of a degree student's complete withdrawal from the Institute. In this case, the Institute will keep the $150 tuition deposit and the Student Activities Fee, but the balance of tuition will be refunded according to the schedule below.

Tuition Refund Schedule:

a. Withdrawal during the first week of classes: 100% refund
b. Withdrawal during the second week of classes: 60% refund
c. Withdrawal during the third week of classes: 70% refund
d. Withdrawal after the fourth week of classes: no refund

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Tuition and fees for each semester are due on Registration Day in U.S. dollars in the form of either cash, traveler's check, check, money order, VISA/MA or certified check. Any collection fees for foreign funds will be passed on to the student.

Late Registration Fee

Degree and certificate students registering later than the designated Registration Day will be charged a $30 late fee.

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Drop-Add Fee: Students are allowed one drop/add transaction during the designated drop/add days without charge. After that, a $10 drop/add fee will be charged for each transaction.

Tuition and Fees:

Students who drop a course or courses will have tuition refunded according to the schedule below, and fees will be adjusted accordingly to the new course load. The one modification to this policy is in the event of a degree student's complete withdrawal from the Institute. In this case, the Institute will keep the $150 tuition deposit and the Student Activities Fee, but the balance of tuition will be refunded according to the schedule below.

Tuition Refund Schedule:

a. Withdrawal during the first week of classes: 100% refund
b. Withdrawal during the second week of classes: 60% refund
c. Withdrawal during the third week of classes: 70% refund
d. Withdrawal after the fourth week of classes: no refund

Financial Aid Programs for Both Undergraduate and Graduate Students

Nanopa Grant. The Nanopa grant is based on need. It takes the form of a percentage reduction in tuition.

Perkins Loan (formerly known as the National Direct Student Loan). This is a Federal loan program administered by the Institute. Perkins loans are long-term 5 percent interest loans, for which repayment begins six to nine months after the termination of studies.

College Work-Study (CWS). This is a Federal work-study program where students work five to fifteen hours per week within the Institute at a pay scale beginning at $4.20 per hour.

Nanopa Work-Study (NWS). This is similar to CWS except that it is funded only by the Institute. The award is distributed as credit on the student's tuition account.

Guaranteed Student Loan (GSL). The Guaranteed Student Loan is a long-term, low-interest (8.5% 5 percent) loan. Students may qualify for up to $4500 per year of upper-division undergraduate study and up to $7500 per year of graduate study. Certificate students may qualify for up to $2,625. Repayment begins six months after the termination of studies.

Financial Aid Programs for Undergraduate Students Only

The Pell Grant. This is a Federal Grant for which the government determines eligibility based on the applicant's income during the tax file year. Students may be awarded $5000 to $2000 for the academic year, disbursed in equal payments each semester.

The Supplemental Educational Opportunity Grant (SEOG). This is a small Federal grant program. Awards ranging from $200 to $1500 per year are made to a very limited number of applicants.
In order to be considered for either work-study or the Foreign Student Scholarship, applicants must be accepted to a degree or certificate program at the Institute (see Foreign Student Admissions on page 13) and must complete the Application for Foreign Student Financial Aid. The financial need deadline is April 15. Late applicants are encouraged to contact the Admissions Office about the possibility of late awards. Awards to foreign students are for one academic year. Students must reapply for each subsequent year of study by the April 15 deadline.

At foreign student financial aid applications are handled through the institution’s Admissions Office. To request an Application for Foreign Student Financial Aid or for more information, including a list of private foundations that award aid to international students, please contact Admissions Office, The Nanopa Institute, 2130 Arapahoe Avenue, Boulder, Colorado 80302, (303) 444-0202.

Year-Round Scholarships:
Colin Waddington Scholarship — This scholarship is awarded every year to a second-year music degree student.
Gerard Red Elk Scholarship — This Institute-funded scholarship is set aside for a student of Native American origin.
Monastic Scholarship — This Institute-funded scholarship, for which ordained monks and nuns of any religious order may apply, is in the form of a tuition waiver of up to 100%. Any monastic who documents his or her ordination is automatically entitled to a waiver of most fees (application, student activities, registration and graduation) for program or non-program study at the Institute on a space available basis.

To apply for the Gerald Red Elk or the Monastic Scholarship, applicants follow the application procedures outlined above and, in addition, complete a special application available from the Admissions Office.

Summer Institute Scholarships:
American College Dance Festival Association — This scholarship is for a summer dance student.
Institute of American Indian Arts — This scholarship is for an IAA student enrolled in the Summer Writing Program.
Ted Berrigan Poetry — This Institute-funded scholarship is awarded every year to a student of the Summer Writing Program.

Information on how to apply for these Summer Institute scholarships is available from The Nanopa Institute Summer Institute Office.

Privately-Funded Scholarships: Students are encouraged to apply for scholarships and grants from private foundations. The Institute is compiling resource materials and can lend some assistance in this area. Students are also encouraged to make use of the reference sections of public and college libraries in their home towns.

Veteran’s Benefits: The Institute is approved for Veteran’s Benefits. Veterans should request information on eligibility requirements and application procedures from the Financial Aid Office or from their local Veteran’s Administration branch.

Students Visiting from Other Colleges: Students planning to enroll in courses for credit at the Institute as part of a degree program at another college or university should make arrangements for financial aid through the home institution.

To request The Nanopa Institute Financial Aid Guide which contains more detailed information about our financial aid programs and application procedures, and to request the Family Financial Statement, please write or phone: Financial Aid Office, The Nanopa Institute, 2130 Arapahoe Avenue, Boulder, Colorado 80302, (303) 444-0202.

Canadian Student Loan Program (C vpn).
Residents of Canada may apply for student loans through this program. Applications are available through the Canadian provincial governments. In the past, the provincial governments of British Columbia, Ontario and Manitoba have approved The Nanopa Institute as an approved program.

Visiting Fellows Program
The Visiting Fellows Program is designed as a professional courtesy to artists and faculty at other colleges to allow use of the Institute’s resources during a sabbatical year. Any artist scholar, or dharmic teacher may contact the office of the Provost for further information about this program.
The Bachelor of Arts Degree Program

The Nanopa Institute Bachelor of Arts Degree represents the completion of a four-year course of study, two years of which will have been completed before entrance to the Institute. The program includes both the breadth and depth of study traditionally associated with higher education. The element of breadth is provided by:
1) general education requirements, most of which will have been satisfied by the first two years of the student’s study (before entrance to Nanopa), which include courses in the natural sciences or math, social sciences, humanities and creative process; and
2) the requirements of mediation and traditional contemplative arts requirements, together with the minor requirement, which are satisfied at the Institute.

The element of depth is supplied by the student’s major area of study at the Institute.

The ability to write clearly, communicative compositions is another important element of the B.A. program. All entering students, regardless of previous training, take the Institute’s English competency exam during orientation. Classes in English composition are offered each semester for students who do not pass the exam. The exam must be passed prior to graduation.

The elements of the B.A. program are drawn together during the senior year through the comprehensive exams and senior projects for the major department. These may be written, oral or performance-oriented, depending on the department. The final projects or exams provide a summation of study and are the fruition of the student’s journey at the Institute.

Upper-Division B.A. Program Curriculum

Major Discipline: The heart of the B.A. program is the student’s major area of artistic or intellectual discipline. At least 24 semester credits in the major are required.

Minor Discipline: The minor field of concentration is designed to provide the student with experience in an alternative mode of creativity or study. Nine semester credits within any department in the Institute may be used to satisfy the minor.

Students majoring in Interdisciplinary Studies are required to complete 40 semester credits in the several departments supporting the major and do not have a minor requirement. (See description for Interdisciplinary Studies in the Courses of Instruction section of this catalog.)

Mediation Requirement. The meditation requirement (3 semester credits) reflects the Institute’s conviction that genuine education must be grounded in awareness. Courses in meditation are offered regularly at the Institute and through Shambhala Training (see description on p. 26).

Traditional Contemplative Arts Requirement. The traditional contemplative arts requirement (3 credits) is satisfied through courses such as Tai Chi Chuan, Akido, Kyudo, Aikido, Indian, Carthography, Tibetan painting and Tibetan alphabet (3 credit hours each) provide the student with further training in awareness through movement and the synchronization of body and mind.

English Competency Exam. During Orientation Week all entering students take an English Competency Exam. For those students who need technical training, two levels of writing skills courses are provided. A student must pass the English Competency Exam to graduate.

General Electives. General electives, taken from any of the Institute’s undergraduate departments, complete the 60 credits required for the upper-division program. Students may use general electives to take further courses that major or minor disciplines.

B.A. Graduation Requirements

To graduate from the Nanopa Institute B.A. Program, a student must meet the following requirements:
1. The completion of 120 semester credits including:
   A. 60 semester credits from prior college courses (a maximum of 30 coming from non-traditional credit).
   B. 60 semester credits from Nanopa Institute course work which meets the curriculum requirements of major, minor, meditation and traditional contemplative arts as described above.
2. Successful completion of the departmental comprehensive exam or senior project.
4. Satisfactory completion of all general education requirements (described on p. 10 of the Admissions section).

The Certificate Program

The Certificate Program is offered within every major department at the Institute and attracts students from diverse backgrounds who wish to pursue focused study within a discipline. The certificate programs are one-year programs, requiring 30 semester credits of course work, of which at least 18 are in the area of concentration. (The number of credits in the area of concentration varies by department; see requirements for individual programs in the Courses of Instruction section of this catalog.) A One-and-One-half Year Certificate Program, requiring 45 credits of course work, is offered by the Movement Studies Department — in both the Dance Therapy and Psychophysical Studies tracks. Again, refer to program descriptions for requirements. Certificate students are not responsible for the general education, writing competency, minor, meditation and contemplative arts requirements that apply to B.A. students.

Continuing Education Study

The Continuing Education Program permits students who wish to study without working toward an Institute degree or certificate to do so on a space-available basis. Continuing education students do not apply for admission, nor are they eligible for financial aid. (Refer to p. 14 of the Admissions section for further details of enrollment in continuing education classes.)

Academic Year

The Nanopa Institute will operate on the semester system as of Fall 1998. The academic year has two semesters — Fall and Spring — each fifteen weeks in length. Although the summer session is not part of the academic year, except for the Summer Writing Program which is an integral part of the M.A. Program in Writing and Poetics, summer courses may, in many cases, be taken as credit toward year-round programs. The academic calendar for Fall 1998 through Spring 1999 is published in the front of this catalog.

Credits

The unit used by the Institute to measure academic progress is the semester credit. One semester credit represents 15 hours of classroom time for academic courses and 22 and 1/2 to 30 hours of classroom time for studio courses (such as dance technique and many visual arts classes). One semester credit is equivalent to 1.5 quarter credits.

Full-Time Study

The Nanopa Institute B.A. and M.A. programs in Dance Therapy and Buddhist Studies, if undertaken on a full-time basis, are completed in two years, with students taking an average of 15 credits each of the four semesters. The M.A. Program in Contemplative Psychotherapy requires students to take 10-12 credits per semester over the course of two and one-half years and takes an 8-credit Major program held during the summer following the first year.

The M.F.A. Program in Writing and Poetics requires students to begin their studies during an 8-credit summer writing program, to take 13 credits each in Fall and Spring, and to return for a second 8-credit summer program. The final Fall semester is a 6 credit out-of-residence manuscript preparation. The Certificate Program, undertaken full-time, is completed in one year, or, in the case of the two Movement Studies programs described under the Certificate Program above, one and one-half years.

Part-Time Study

Many students elect to prolong their course of study over more than two years. For all but the M.A. Program in Contemplative Psychotherapy, part-time schedules may be worked out with the guidance of an academic advisor.

Independent Study

Students may arrange independent study projects with Institute faculty. Up to 10 elective credits non-independent study count toward a B.A. degree, with approval of a student’s academic advisor. All arrangements should be made before registration. Full credit tuition is charged for independent study.
Out-of-Residence Study

Out-of-residence study is done outside of The Naropa Institute. With prior approval from a student's academic advisor, up to 6 credits of out-of-residence study may count toward the B.A. degree, and up to 4 credits toward the Certificate. Exceptions to this are the Psychology of Health and Healing B.A. program and the Music program, in which students may earn up to 12 credits of out-of-residence study. $105 per credit hour is charged by the institute for out-of-residence credit. (The amount charged by the outside institution or instructor is in addition to this.)

Auditing Courses

Full-time students, whether undertaking degree or continuing education study, may audit courses in addition to their full-time schedules at a lower tuition rate of $62.50 per credit hour. Students may audit classes on a space-available basis only and do not receive credit for an evaluation of their work. Full-time is defined as enrollment in at least 15 credit hours of credit or non-credit courses.

Academic Advising

A faculty member within the student's academic department functions as the student's academic advisor. The academic advisor works with the student throughout the academic program to see that the student is "on the right track" with respect to satisfying graduation requirements. It is the advisor's responsibility to approve coursework selection for the student before each semester's registration and to consider requests for out-of-residence and independent study. For B.A. students, the academic advisor is responsible for overseeing not only requirements within the student's major, but all other B.A. requirements.

Grading

Grades are given on a scale of A through C and F as follows:

A = outstanding
B = good
C = minimum passing
F = failure

Evaluations

At the end of the semester, each credit student submits a written self-evaluation to the instructor. This report assists the instructor in composing a narrative evaluation of the student's involvement in the course and in assigning a letter grade to the student's performance.

The Naropa Institute Policy Handbook

The Naropa Institute Policy Handbook gives a full description of the Institute's policies with regard to what constitutes good academic standing, what constitutes satisfactory progress for financial aid recipients, the academic advising system, and any other information pertinent to student academic affairs. The Handbook is available from the Student Services Office.
Library

The Naropa Institute Library has a specialized 20,000 volume collection to support the Institute's educational programs. Especially strong are its holdings in Buddhist studies, and contemporary American poetry. Through the Library of Congress PL-480 program, the Naropa Library has acquired an outstanding collection of Tibetan Buddhist texts.

The Library's audio tape collection includes recordings of educational and cultural events held at the Institute throughout its thirteen-year history, including poetry readings, music performances, and talks from major events, such as the Buddhist and Christian Meditation Conferences and the Jack Kerouac Conference.

The Institute's library services are expanding to include interlibrary loan and access by computer to the card catalogs of other regional libraries. In addition, program students may use the two-million-volume Norlin Library of the University of Colorado, a short walk from the Institute's campus.

Student Community

Student Services Office

The Student Services Office provides a range of counseling services to students, including individual counseling, group counseling and referral to outside therapists. The Director of Student Services also coordinates the network of meditation instructors at the Institute. These instructors not only serve as ongoing counselors and guides for those students pursuing meditation training — either through Institute courses or on their own — but also act as Institute advisors to students for whatever academic or personal issues arise.

Performing Arts

As part of its strong commitment to the performing arts, the Institute schedules a number of days each semester for student performance. Works in progress nights provide an opportunity for music, dance, theater and writing students to perform their current works, in whatever stage of completion, for the Naropa community. In addition, as the arts concerts held at the end of each semester, students bring finished work to the Naropa community and the general public.

Student performances together with presentations by Naropa Institute faculty and visiting artists provide a full and lively schedule of events every year. In addition, through the Chancellor's Series, a number of guest performers are brought to the Institute and contribute fresh perspectives on a variety of educational and cultural topics.
Meditation Halls/Main Rooms

The Institute houses two meditation halls, one of which is always open during building hours for sitting meditation. In addition, five custom-built Main rooms are available by use by participants in the Main Space Awareness courses offered through the M.A. Dance Therapy and B.A. Psychology programs. The Main rooms are also available to M.A. Psychology students who have completed the residential Main Program at Rocky Mountain Dharma Center and to other Naropa Institute students who have received the Main practice instruction.

All-Community Practice Days

To foster a sense of community among students, faculty, and administration, and to help articulate the educational vision on which the Naropa community is based, one all-community practice day is scheduled during each semester. Classes are suspended for this day, and the entire community is invited to participate in group practice, talks, and discussion.

Shambhala Training

Housed on the Naropa Institute campus, Shambhala Training offers an intensive meditation program for the general public. Institute students may take the training at a 40 percent discount and may, if they wish, take it as out-of-residence credit toward their degree or certificate programs. Shambhala Training is based on an ancient tradition of enlightened warfare, originating in Central Asia, in which qualities of gentleness and fearlessness are cultivated through meditation. Students must take five intensive meditation weekends (Levels I–V) to receive out-of-residence credit through the Institute. These five weekends will satisfy the three-credit meditation requirement for B.A. students.

Work-Exchange Program

Many Naropa Institute students become involved in the Naropa community through the work-exchange program. Work-exchange is a way in which students can pay for part of their tuition and at the same time help the staff accomplish the daily work of operating the Institute. Through work-exchange students can develop professional skills (such as graphic, editorial, organizational, and computer skills) and render a community service by taking a share of responsibility for the educational environment.

Naropa Cafe

A small independently operated kitchen on the Institute's premises offers snacks and "gourmet" meals, both warm and cold. The kitchen is open every weekday until 3:00 p.m.

Landing in Boulder...

Housing

The Institute has a housing directory, located in the Admissions Office, which lists rooms, apartments, and houses for rent in the Naropa Institute and Boulder community. By means of this directory and listings in town newspapers, students are usually able to find housing within a week or two of their arrival. They should expect to pay from $150 to $285 per month for a room with shared kitchen, bathroom, and bath, and at least $300 per month for a private studio apartment.

The Institute does not have its own housing. However, the Admissions Office will make every effort to locate temporary housing in private homes for new program students, giving them time to orient themselves and find permanent housing on their own. A list of other short-term housing options, such as the Youth Hotel, bed & breakfasts and motels, is available upon request from the Admissions Office.

Fall Orientation

Every Fall semester, there is a four-day orientation period preceding the first day of classes. New students are introduced to the faculty, administration, and returning students and are oriented to the curriculum and facilities. During this time, the English competency exam is administered, and students meet with their academic advisor and register for classes. A "mini" one-day orientation is conducted for new students at the beginning of the Spring semester.

The Institute is approximately 25 miles northwest of Denver. From Denver take U.S. 36 north to U.S. 36 (the Denver-Boulder turnpike). U.S. 36 to 29th Street, and 29th Street to Arapahoe Avenue. Parking is near the Institute, off 20th Street on Marion Avenue. Public transportation from Denver/airport to Boulder is by interurban bus.

26
ANTHROPOLOGY

Program Description

Anthropology is not so much a body of knowledge as it is a point of view, a way of thinking that develops when the object of study is "different" and thus requires a transformation of vision. At the Nerupa Institute, anthropology is approached from three perspectives:

1. comparative world views
2. healing traditions and
3. ceremonial arts

The Anthropology Department offers study abroad programs in Kathmandu, Nepal during the Fall semester and Ubud, Bali during the Spring semester.

The Anthropology program is designed as a minor field of concentration or as one component of an Interdisciplinary Major.

Core faculty: Frances Harwood
Adjunct faculty: Pier Baca, Tom Daly, Joan Halvax

Courses

Fall

ANTHROPOLOGY OF THE SACRED
FRANCES HARWOOD
This course develops an anthropological approach to the study of religion as presented through myth, ritual and ceremonial arts. Emphasis will be placed on "awareness practices," used in selected cultures of North America, Africa and Asia. As a class we will design a series of proto-rituals for our culture based on such principles as sacred time, sacred space, the evocation of "communitas," and the roles of shaman, sacred clown, masked dancer and ceremonial artist. Offered as an alternate year. 3 credit hours. AN305

HEALING IN CROSS-CULTURAL
PERSPECTIVE
FRANCES HARWOOD
What can we learn from traditional systems for healing individuals, social and environmental dise-ase? Case studies from North and South American, African and Asian as well as shamanic traditions will be studied. Who are the healers? What is their training? How is health defined and achieved? How do art, ritual and sacred objects contribute to the healing process? Offered in alternate years. 3 credit hours. AN310

BUDDHIST CIVILIZATION AND MODERN
FRANCES HARWOOD
Buddhist concepts of culture and society have shown remarkable continuity from the time of the Buddha (6th century B.C.) to the present era. What have been the major "themes" and "variations" as this tradition has spread throughout India, Sri Lanka, China, Japan, Tibet and now to North America? Such topics as the donor culture, the receiving culture, the culture bearers (pilgrims, scholars, traders) and the development of Buddhist hermeneutics will be explored. Is the spread of Buddhism to North America typical or atypical in the historical record? Offered in alternate years. 3 credit hours. AN305

CONTEMPLATIVE RELIGIONS OF INDIA
(FACULTY) (See MA. Buddhist Studies course description) 3 credit hours. BC402

TRADITIONAL DANCE FORMS VISITING
FACULTY (See Movement Studies course description) 1 credit hours. MD 451

AFRICAN RHYTHM, AFRICAN SENSIBLITY
GEOFF JOHNS (See Music course listing) 2 credit hours. MU 085

Spring

TOM DALY
This is an experimental approach to ceremonial arts in which we will work with earth, air, fire and water to explore a variety of ceremonial settings, including such contrasts as contemplative and ecstatic styles, improvisatory and formal structures, and sacred space and time. Readings from Native American and Dharma arts traditions will be as examples and guides in this process. 3 credit hours. AN430

TRADITIONAL DANCE FORMS II FACULTY
(See Movement Studies course description) 1 credit hours. MD 452

THE SHAMANS WORLD
JOAN HALVAX
A weekend seminar revealing shamanism from the perspective of history, art and psyche. Approaches to the transformative psychological states will be presented with examples from old high-culture, present primitive, and technological societies. 2 credit hours. AN107
STUDY ABDROAD

Fall 1988 Program In Nepal

Each fall, the Nerpala Institute establishes a study and practice community in Nepal. This 12-week program — from the first week in September to mid-December — explores the rich connection between Buddhist practice traditions and culture, and everyday life in the Kathmandu valley.

Participants are lodged at a guest house, where the classroom, shrine room, and library for the program are located. From here, we visit the major power spots in the valley, meet and receive teachings from Lama masters, attend concerts and dance performances, and join in the many fall festivals, both Hindu and Buddhist.

An eight-week study session in Kathmandu is followed by a three-week independent study project or a trip to the Solo Valley, a region of Sherpa and Tibetan villages and monasteries. The program concludes with a final week in Kathmandu.

The academic program is as follows:

MEDITATION PRACTICUM NAROPA FACULTY: Setting meditation practice (shamatha-vipashyana) will be supplemented with dhama talks by Tibetan lamas, discussion groups and individual meditation sessions. 3 credit hours. AN043

BUDDHIST TRADITIONS VEN. TRANGU RINPOCHE; VEN. URGEN TULU RNINPOCHE; VEN. JAGAYA RNINPOCHE; KATHRINA DOMMAN; JUDITH SMIYER-BROWN: An overview of the major Buddhist practice traditions, with particular emphasis on Vajrayana as practiced in Nepal and Tibet. Visting Asian instructors will join us for lectures, discussion groups and field trips to monasteries, shrines and places of pilgrimage in the Kathmandu valley. 3 credit hours. AN043

SELECTED STUDY TOPICS LOCAL INSTRUCTORS: Participants will choose one of the following: Thangka Painting, Tibetan Language and Music of Nepal, Vajrayana Dance and Independent Study. (by permission of Program Director) 3 credit hours. AN043

ARTS AND CULTURE OF NEPAL JUDITH CHASE: A series of slide lectures introduces the craft and ceremonial traditions of regional ethnic communities in Nepal. Supplementary field trips, lectures and demonstrations by Nepali artists, scholars and philosophers provide additional insights into the arts and culture of Nepal. 3 credit hours. AN043

The program cost, $5000 (10% discount to NERPAPA Institute Program students), includes round-trip airfare (open return) from the West Coast to Kathmandu, study and practice program (12 semester credit hours), room and board, daily occupancy and field trips. Dhama programs, community meetings and a trip or project study.

Spring 1989 Program In Bali

Each spring, the NERPAPA Institute offers an academic program in Ubud, Bali, from mid-February to early June. The program focuses on the performing arts of the Balinese, Balinese indonesian (the lingua franca of Indonesia), meditation practice and a series of lectures and demonstrations on the arts and culture of Bali given by local artists and scholars.

A community of between twelve and eighteen participants live, study and practice together in a Balinese "kostem", a cluster of bungalows and pavilions. Our classes are supplemented by field trips about the island and by attendance at temple ceremonies, concerts and village festivities.

The 12-credit academic program is as follows:

MEDITATION PRACTICUM NAROPA INSTITUTE FACULTY: Daily meditation practice (shamatha-vipashyana) is supplemented by talks and discussions on the principles of contemplative arts. Individual meditation instruction will be provided. 1.5 credit hours. AN043

BALINESE GARELIA ORCHESTRA: AMANJUNI SIMANDJU: PROGRAM ARTS DIRECTOR: We will explore the styles of Balinese music, specifically new styles of orchestral music, as well as the oral traditions of some craft masters. 3 credit hours. AN043

BALINESE DANCE KI KETUT ARIYAWAN AND DEWA NGE AL MADE SAKIYAN: There will be instruction in the traditions of Balinese dance, both male and female forms. All levels are welcome. 3 credit hours. AN043

BANYASA INDONESIA LOCAL INSTRUCTORS: Beginning conversations on language instruction in the "lingua franca" Indonesian and Maatasia will be offered. 1.5 credit hours. AN043

ARTS AND CULTURE OF BALI THOMAS HAWKWOOD, MICHELLE CROWN AND LOCAL INSTRUCTORS: A series of lectures, demonstrations and field trips will explore major social art traditions of Bali. Special emphasis will be placed on Balinese sacred art, table and non-table play, ancient dance, community meetings and a trip or project study.

In addition, the school and in particular the temple and phenomenology of religions, has provided the perspective and many of the concepts through which Balinese traditions will be seen objectively within the larger Buddhist context and within the overall history of religions.

Each Fall, the NERPAPA Institute sets up a study workshop community in Kathmandu. This 12-week program explores the rich connections between Buddhist practice traditions and the culture and arts of Nepal. Both in the classroom and field trips, students have the opportunity to pursue independent study in such fields as Tibetan language, music and dance, thangka painting and the healing arts. The program is conducted in English and is open to students from all countries.

For further information, contact: Administration Office, Study Abroad Programs, 1079 Annenberg Hall Library, University of Southern California, Los Angeles, California 90089. 300/828-0200

For a complete description of this program and application, see Study Abroad in Nepal on pages 84-85.

The VAJRA REGENT'S INTENSIVE TRAINING SESSION Short description (see description on page 84) 1 credit hour. 85904

NOTE:

Program Components

1. The history of Buddhism from its origins in India in the 6th century C.E., the development of the early community, and the spread of Buddhism throughout India and beyond, with a special emphasis on Tibet.
2. Setting meditation training in the traditions of Theravada, Mahasud, Zen, and, especially Tibetan shambala-vipashyana. Group practice directed by meditation instructors is supplemented by study of appropriate meditation texts.
3. Study of primary sources in translation from the masters of the ancient traditions.
4. Study of Buddhism within the frame of reference of comparative religion.
5. Language training in Sanskrit and Tibetan (on an elective basis).

Requirements for the Bachelor of Arts Program in Buddhist Studies

Five Core Courses:
- Buddhist Civilization: 3 credits
- Thought of Nika Buddhist: 3 credits
- Mahayana Buddhism: 3 credits
- Buddhist-nature Science: 3 credits
- Tibetan Buddhism: 3 credits

Three Meditation Practice Courses
- Meditation Practice I: 3 credits
- Meditation Practice II: 3 credits
- Meditation Practice III: 3 credits

Three Study Electives: 3 credits

Total required credits in the major: 33 credits
Total B.A. Program credits: 60 credits

For B.A. graduation requirements, refer to page 20.
Courses

Fall—First Year

MEDITATION PRACTICUM I FACULTY (See M.A. Buddhist Studies course listing) 3 credit hours. BL320

Spring—First Year

MEDITATION PRACTICUM II FACULTY (See M.A. Buddhist Studies course listing) 3 credit hours. BL320

THE BUDDHA-NATURE SCHOOL AND THE INDIAN VAJRAYANA JULES LEWINSW The Buddha-nature or Tathagatagarbha school and the Vajrayana represent two different but related traditions of the Indian Mahayana. In this course, drawing primarily on sutras and tantras and on commentaries on these, we will examine both Tathagatagarbha and the Vajrayana in terms of origins, major philosophical orientations, social and political milieus, and main practices. 3 credit hours. BS540

READING IN TIBETAN I LAMA UGYEN SHINPENY AND JOHN ROCKWELL (See M.A. Buddhist Studies course listing) 4 credit hours. BL410

Spring—Second Year

TIBETAN BUDDHISM REGINALD RAY This course will trace the development of Buddhism in Tibet, principally during the first and second periods of Buddhism, when most of the classical forms of Tibetan Buddhism were evolved. Attention will be given to the various roles of the mahayanists, the Vajrayana Buddhists, and the misprize of religious, social and political factors in this process. 3 credit hours. BS540

READING IN TIBETAN II LAMA UGYEN SHINPENY AND NANDANA TRANSLATION COMMITTEE (See M.A. Buddhist Studies course listing) 4 credit hours. BL411

Electives

ABHIDHARMA FACULTY (See M.A. Buddhist Studies course listing) 3 credit hours. BS320

Buddhist Cults of the Saints in India FACULTY (See M.A. Buddhist Studies course listing) 3 credit hours. BC319

MADHYAMICA IN THE THOUGHT OF TSONGHKAPA FACULTY (See M.A. Buddhist Studies course listing) 3 credit hours. BS538

THE FEMININE PRINCIPLE IN BUDDHISM FACULTY (See M.A. Buddhist Studies course listing) 3 credit hours. BC315
Program Description

The Contemplative Psychology Department offers two areas of specialization within the psychology major: Buddhist and Western Psychology and Psychology of Health and Healing. Students in either track take a common core of courses outside the Psychology major and then pursue the specialized courses in either track.

Contemplative Psychology Core Program

The core program consists of four courses: Buddhist Psychology I & II, Psychology of Healing, Contemplative Psychology & Healing Seminar I & II, Cognitive Studies I & II, and an additional two-semester Sequence Project Seminar, in which students refine their ability to question, to research material, and to integrate and present their understanding.

Buddhist and Western Psychology Track

The program is designed to deepen a student's self-understanding as well as to cultivate clarity, compassion, and skill in interpersonal relationships. The focus of the program is to work with one's personal process in order to develop the courage and wisdom to help others genuinely. In the Buddhist psychology courses, the psychologists are emphasized. In the Contemplative Psychology courses, the emphasis is on integrating the intellectual study of Buddhist teaching with meditation practice. The program prepares the student for any occupation requiring subtlety in interpersonal relationships—particularly counseling, psychotherapy, or other helping professions.

Core Requirements

Requirements for the Bachelor's Degree Program in Health and Healing

Core courses:
- *Required Specialization course: 15 credits total required credits in the major:
- 36.5 credits
- *Specialization course: An in-depth exploration of the major:
- 36.5 credits

Requirements for the Bachelor's Degree Program in Buddhism and Western Psychology

Core courses:
- *Required Specialization courses: 15 credits total required credits in the major:
- 36.5 credits
- *Specialization course: An in-depth exploration of the major:
- 36.5 credits

Certificate Program

A one-year Certificate Program (30 credits) offered in both Buddhism and Western Psychology and Psychology of Health and Healing. This program is designed for students who wish to do a year of intensive study and have a foundational understanding of the need for a certificate. The curriculum is drawn from the major specialization courses listed above, and within the individual student's needs and background. No senior project seminar will be required for Certificate Program students.

Certificate Program:

- Department Credits: 18 credits
- General Electives: 12 credits
- Total credits to graduate: 30 credits

Core faculty:
- Mary Casper (Co-chairman)
- Chana Frank (Co-chairman)
- Argiro Iaspis: Susan Association, Dwight Campbell, Dee Coulter, Francis Hanwood, David LaChapelle, Steven Moore, John Petering, Nancy Poynter, Diane Rudine, Tim Saules, Robert Ungar, Philip Webber, Jim Brown, Wider, Yuen Y

Certificate Courses Required For Both Tracks

Buddhist Psychology I: Viewing, Perception & Action

This course is designed for students who wish to do a year of intensive study and have a foundational understanding of the need for a certificate. The curriculum is drawn from the major specialization courses listed above, and within the individual student's needs and background. No senior project seminar will be required for Certificate Program students.

Certificate Program:

- Department Credits: 18 credits
- General Electives: 12 credits
- Total credits to graduate: 30 credits

Core faculty:
- Mary Casper (Co-chairman)
- Chana Frank (Co-chairman)
- Argiro Iaspis: Susan Association, Dwight Campbell, Dee Coulter, Francis Hanwood, David LaChapelle, Steven Moore, John Petering, Nancy Poynter, Diane Rudine, Tim Saules, Robert Ungar, Philip Webber, Jim Brown, Wider, Yuen Y

Spring

Buddhist Psychology II: Meditation & Compassion

This course is designed for students who wish to do a year of intensive study and have a foundational understanding of the need for a certificate. The curriculum is drawn from the major specialization courses listed above, and within the individual student's needs and background. No senior project seminar will be required for Certificate Program students.

Certificate Program:

- Department Credits: 18 credits
- General Electives: 12 credits
- Total credits to graduate: 30 credits

Core faculty:
- Mary Casper (Co-chairman)
- Chana Frank (Co-chairman)
- Argiro Iaspis: Susan Association, Dwight Campbell, Dee Coulter, Francis Hanwood, David LaChapelle, Steven Moore, John Petering, Nancy Poynter, Diane Rudine, Tim Saules, Robert Ungar, Philip Webber, Jim Brown, Wider, Yuen Y
COGNITIVE STUDIES II: DAVE COULTER
This course continues from Cognitive Studies I to develop and deepen the unconscious connection between inner gesture and spoken word. This becomes a first step toward realizing the vitality of language. From that point, the course proceeds to address authentic speech and how to learn to hold that quality in approaching written language. Achieving genuine communication lies in understanding what writing will be a major objective in this course. Steiner’s work with the twelve senses and with language, the contributions of various scholars regarding post-formal thinking, and elements relating to body from various sources support this course work. Prerequisite: Cognitive Studies I. 1 credit hour. PHY371

PSYCHOLOGY OF HEALING: WORKING WITH OTHERS: OHANA FRANK
Basic principles of interpersonal therapy will be presented from the perspective of using contemplative practice in working with others. This class will focus on the therapeutic relationship, approaches to compassionate action and restituting healing environments. This class has a strong experiential component, including a three-hour-a-week fieldwork assignment, in which each student relates with another person in a helping relationship. These experiences will be discussed and related to class material. 3 credit hours. PHY900

CONTEMPLATIVE PSYCHOLOGY & HEALING SEMINAR II: MARTIN CASPER (See Contemplative Psychology & Healing Seminar I, Fall course listings) 3 credit hours. PHY471

SENIOR PROJECT SEMINAR: OHANA FRANK (See Senior Project Seminar, Fall course listings) 1.5 credit hours. PHY471

Specialization Courses in the Buddhist and Western Psychology Track

Fall
GROUP PROCESS FACULTY (See Group Process, Fall Specialization course listings) 1.5 credit hours. PHY341
TIBETAN BUDDHISM REGINALD RAY (See Group Process, Fall Specialization course listings) 3 credit hours. BS402
PSYCHOPATHOLOGY TIM STOKES & ROBERT LANGER. The major goal of this course is to acquaint students with traditional perspectives on psychopathology. Students will explore recently developed viewpoints of psychopathology, from which they can develop their own basis for working with clients. This includes becoming conscious with the traditional categories of psychopathology as they now exist and developing a reappraisal of the historical and cultural settings within which such perspectives developed. 3 credit hours. PHY440

PSYCHOLOGY OF THE UNCONSCIOUS: ROBERT WALKER. In this course we will study the unconscious, investigate creative process, read myths and folk tales, and study symbolism. Relationships between conscious and unconscious, the conceptual and the spontaneous, will be explored. Jung’s Memories, Dreams, and Reflections and filmed interviews with Jung bring to life his personal journey, which went so intensively with unconscious material. Other readings draw from the work of Jung-inspired writers such as von Franz and Hillman, and the existentialist J.U. von Dan Behrg. A Norrn Buddhist approach to wholesome relationship to mind in this lifetime will be brought to bear on this material. 3 credit hours. PHY338

ABHIDHARMA FACULTY (See B.A. Buddha Studies course listings) 3 credit hours. BS332
MAHAYANA BUDDHISM FACULTY (See Buddhist Studies course listings) 3 credit hours. BS332

Spring
GROUP PROCESS FACULTY (See Group Process, Fall Specialization course listings) 1.5 credit hours. PHY341
TIBETAN BUDDHISM REGINALD RAY (See Group Process, Fall Specialization course listings) 3 credit hours. BS402
PSYCHOPATHOLOGY TIM STOKES & ROBERT LANGER. The major goal of this course is to acquaint students with traditional perspectives on psychopathology. Students will explore recently developed viewpoints of psychopathology, from which they can develop their own basis for working with clients. This includes becoming conscious with the traditional categories of psychopathology as they now exist and developing a reappraisal of the historical and cultural settings within which such perspectives developed. 3 credit hours. PHY440

LANGUAGE AND COMMUNICATION IN HEALING PROCESS OHANA FRANK. The course will be based on the principles and techniques developed by the late Dr. Erik Erikson. We will explore various means of understanding which have mostly lacked specific forms of communication that can be used as powerful healing tools. Through our personal style of interpretation and rephrasing, we will focus on the stories of our lives, and from within these stories, our personal problems. We will explore the meaning of the various indigenous languages and alternative methodologies can provide the means for releasing ourselves deeply ingrained patterns. The course will include demonstrations of indirect hypnotherapy, as well as discussions and practice of specific uses of language and metaphors. 2 credit hours. PHY370
MAHAYANA BUDDHISM FACULTY (See Buddhist Studies course listings) 3 credit hours. BS332

Specialization Courses in the Psychology of Health and Healing Track

Fall
VISIONS OF HEALTH & HEALING OHANA FRANK. A course to explore and understand the process of health and illness, both psychological and biological. The goal of this class is to better understand the ways in which illness affects our lives and how we can develop a more personal approach to healing. The class is based on the work of Bonnie Bankridge-Cohen. 2 credit hours. PHY320

BODY WORK: LOMI APPROACH NANCY PORTNOY. The Lomi approach recognizes the body as a trustworthy source of direct and immediate information. This course is an introduction to the skills and principles of "hands-on" lomi body work. The basic tools with which students will be working are body readings (i.e., seeing bodies structurally, energetically and as expression of personality), soft tissue manipulation, and breathwork. Students will be required to practice two hours a week outside of class. 2 credit hours. PHY350

HEALING AND MUSIC DON CAMPBELL. In this course we will investigate the historical and cultural development of music and clarify how the brain and body respond to the elements of tone and vibration. Through lectures and exercises, students will learn the anatomy of listening and the use of imagery. The exploration of tone and breath will provide a basis for how we may incite specific activity for healing. Specifics for healing uses. 3 credit hours. PHY242

EYURHYTHM STEVEN MOORE. Behind the expression of genuine speech lies an internal world of felt sensation. Rudolf Steiner was instrumental in generating a form of outer movement called "Eurythmy" that makes these inner feelings perceptible. In this course, the movement principles behind breath and space and space-time change are explored. Thru eurythm process, a series of harmony become movement and space expresses conscious. The course will approach eurythmy as a performance art as well. 2 credit hours. PHY430

PSYCHOPHYSICAL LEARNING: HAKOMI APPROACH FACULTY Recognizing that mind and body equally express and reflect our most deeply held beliefs about self and the outside world, the Hakomi Method brings these beliefs to conscious awareness. From the body’s structure, chronic lesion patterns, movement quality sensations, impulses, we gain information about our self-image and general way of being in the world. We scores and utilize special states of consciousness (i.e., “mindfulness” and “the ch)” – peering gently beneath our everyday patterns of habit and automatic response. To those non- verbal realms where basic beliefs organize and direct our quality of being. By going slowly and gently, an atmosphere of safety evolves, where limiting defenses can be examined and yielded. It is in this atmosphere of mindfulness, safety, and respect for inner wisdom that learning and change become possible. 2 credit hours. PHY334

TIBETAN MEDICINE PHILIP WEBER & VISITING FACULTY Current Tibetan medicine is a unique branch of Ayurveda, Chinese, Persian and Indian medicine system. This course will present an overview of Tibetan medicine and its relationship to modern medicine. Through the study of the interdependent relationships among the structure and functions of the human body, the influence of emotions, and the impact of the mind, students will be able to investigate the causes of illness, the messages they reveal and how to deal with them. 3 credit hours. PHY325
Program Description

Garden-making is a mixture of science, craft, and art. Therefore, the horticulture program combines academic study, practical training, and personal appreciation of gardening.

Practical work takes place in The Naropa Institute Garden. Students learn to sow, cultivate and harvest. Many courses are organized around a particular kind of garden such as the herb or vegetable garden. Course work ranges from botanical illustration and garden design to basic botany, garden history and sustainable agriculture.

The courses develop the student's skill and sensitivity in observing the natural world. The garden in particular is seen as a gateway to nature. Studying it leads to an understanding of the science and art of cultivating the earth.

Horticulture courses may be taken as general electives, as one component of an interdisciplinary major, or as a minor field of concentration.

Core Faculty: Bob Howard
Adjunct Faculty: Tim Hogan, John MacKenzie

Courses

Fall

GARDEN WORLD BOB HOWARD AND VISITING FACULTY An introduction to gardening, discussing plant function, soil life and garden history. Practical demonstrations in The Naropa Institute Garden give experience in digging a bed, sowing seed, composting, watering and appreciating the harvest. Observation of nature's cycle is the best practice and true art of garden work. 2 credit hours. HOC300

THE HERB GARDEN BOB HOWARD A survey of herbs garden plants with emphasis on historical and cultural use. Review of basic garden practices. We also will take a look at ancient and medieval traditions about herbs. 1 credit hour. HOC330

SMALL FARM MANAGEMENT JOHN MACKENZIE The class is an overview of farming practice. John MacKenzie farms organically 82 acres in Boulder County. Among the wide range of crops he grows, sweet corn and gourmet dill seeds are specialties. We will look briefly at all aspects of running a small farm, from tractors to machinery repair and cultivation. One field day will be spent at the Mohawk farm. 1 credit hour. HOC338

Spring

PLANT PROPAGATION FACULTY Greenhouse procedures and practices. A practical course demonstrating various propagation techniques: seedling and pot soil mixes, seed germination, root and leaf cuttings, and layering, among others. 2 credit hours. HOC330

GARDEN READINGS BOB HOWARD This is a special topics course. Topics studied in past semesters have included: Garden Literature, Designer: A Model Small Farm, and Sustainable Agriculture. Topics are chosen, after discussing important subjects, current, historical, with interested students. A paper project and review of the bibliographic literature are required. Permission of the instructor. 2 credit hours. HOC305

INTERDISCIPLINARY STUDIES

Program Description

The Interdisciplinary Studies B.A. Program is designed for students who are interested in a curriculum that does not conform to currently offered majors. These students are inspired by the possibilities of combining various disciplines offered at the Institute and exploring the relationship among them. The Interdisciplinary Studies major may draw on topics and materials from any of the Institute's majors and disciplines.

Each student works closely with an advisor to select the first semester's curriculum and to prepare an initial contract by the end of that semester. The contract represents the student's current understanding of his or her educational goal and a curriculum plan for how it will be realized. A summary of the first year's progress is made at the end of the second semester. At that time plans are made for the second year's curriculum, with particular emphasis on the development of the senior project. The senior project, which is the culmination of the two-year course of study, may be a performance, lecture-demonstration or research paper with oral presentation, depending on the student's curriculum.

The interdisciplinary curriculum must include 40 credits of course work in direct support of the major, and must, with the exception of the minor, satisfy all other Institute B.A. requirements listed in the Academic Program section of this catalogue. Students may not undertake a Certificate Program in Interdisciplinary Studies.

Recent interdisciplinary students have focused their studies in the following areas: music, dance, and performance, the dramatic arts, the history and sociology of art, and music, and the history, arts, and music education.
Program Description

Tai-Chi Ch’uan

The Chinese say that whoever practices Tai-chi will gain the pliability of a child, the health of a lampbrush, and the peace of mind of a sage.

Grand Master Cheng Man-ch’ing

Tai-Chi Ch’uan is translated as “Supreme Ultimate system of Self-defense.” It is an ancient Chinese exercise consisting of slow, relaxed movements. For the body, it is an exercise. For the mind, it is a study in concentration, willpower, and meditation.

The exercise consists of 37 movements which are performed in a slow, continuous sequence. They emphasize complete relaxation, accuracy of position, balance, evenness of motion and correct breathing. As the body is given a chance to relax within action, one experiences that life can be lived and all work accomplished with less effort.

The concept of chi, the intrinsic energy which animates all living phenomena, plays a central role in the training. Tension interferes with the flow of chi; in our bodies, and the purpose of Tai-Chi Ch’uan as an exercise is to restore the normal flow of chi by dissolving this tension. When practiced regularly, it can produce improvements in our mental, physical, and emotional health.

The short form, Yang Style, of Grand Master Cheng Man-ch’ing will be taught.

Aikido

Aikido (martial art) is not a means of telling an opponent by force or lethal instruments. It is a unique method for bringing the inner energy of the Universe in order, protecting the peace of the world and molding, as well as preserving, everything in nature in its right form. In other words, I have realized that training in Budo is tantamount to strengthening, within my body and soul, the love of God who begets, preserves and nurtures everything in nature.

Aikido founder Moriteru Ueshiba

Aikido is a Japanese art of self-defense. While its roots lie in the ancient traditions of Bushido (the way of the warrior), it is a thoroughly modern form of self-refinement that has no applications in day-to-day life.

“Akido,” literally translated means: A- harmony, confluence, love; kido- martial art, martial life-force; Do- a path of life. Thus, Aikido is the path of spiritual harmony, sought through the combination of vigorous physical training and spiritual discipline.

KYUDO (Zen Archery)

Kyudo, the way of the bow, originated in Japan, and is strongly influenced by Zen discipline. Kyudo has developed over the centuries into a powerful and highly refined contemplative practice. It is not a sport.

Most kyudo practice involves shooting at a target six feet away. Marquismanship is irrelevant. According to the Zen, Shihan Kanjuro Sensei, “the ultimate goal of kyudo is to polish your mind.” According to the founder of TheArtsana institute, Chogyaima Tourang, Rangecho: “Through kyudo one begins to glimpse how to live beyond hope and fear, how to be.”

Kyudo courses are taught by senior students of the Ryuko Kyudojo, under the direction of the Van, Shihan Kanjuro Sensei. Shihan Sensei is the twentieth generation bowman to the Emperor of Japan, and one of the foremost living kyudo masters in the world. The introductory classes prepare new students for study with Shihan Sensei. Ryuko Kyudojo is headquartered in Boulder and closely affiliated with TheArtsana Institute.

Students take courses at the KYUDO program of residence credit toward their National Institute programs.

T’ai-Chi Ch’uan: Level I SCHOLARSHIP

The T’ai-Chi Ch’uan: Level I course is designed to help the student build upon the skills gained in the first session. The physical aspects of T’ai-chi will be stressed. Through this medium, relaxation, concentration, perception and personal refinement are enhanced. 3 credit hours.

Fall, MA031 — Spring, MA032

INTRODUCTION TO KYUDO: LEVEL I INSTRUCTORS OF KYUDO KYUDOJO

No previous experience or equipment necessary. In this class we will introduce students to the notion of Kyudo: mind, the right attitude or understanding essential to beginning the discipline. Instruction in how to shoot, via the basic form known as "the seven coordinations." In addition to initial instruction in shooting, we will discuss the nature and care of equipment, dress and etiquette and behavior.

1 to 3 credit hours.

KYUDO: LEVEL II INSTRUCTORS OF KYUDO KYUDOJO

The Level II course is not to do with levels of achievement. Here, the student deepens his her or her understanding of kyudo mind through continued practice under the guidance of the Ryu Kyudojo instructors and kyudo master, Shihan Sensei. 1 to 3 credit hours.

KYUDO: LEVEL III INSTRUCTORS OF KYUDO KYUDOJO

Again, levels of achievement are not the point. Continued practice is the point for one who begins to understand kyudo as a contemplative discipline. If a student's shooting style is steady and he or she has genuine familiarity with kyudo mind, instructions in distance shooting (33 meters) may occur at this point by permission of the chief instructor. 1 to 3 credit hours.
Program Description

B.A. degrees and Certificates are awarded in Movement Studies with an emphasis on one of two tracks, Dance or Dance Therapy. The Dance track is designed for students interested in the creative process, while the Dance Therapy track immerses the student in dance as an art form while offering pre-professional training in dance therapy.

The Movement Studies program nurtures confidence in personal process whether it be in the creation and performance of an art form or in the ability to work empathetically with others. The department supplies training, healing and creativity approaches to integrate the whole person. The entering student, whether ultimately focused on creative expression (in the Dance track) or on healing (in the Dance Therapy track), finds there is a common body of knowledge and experience.

Awareness of body and mind is presented as the essence of movement training and is cultivated through the practice of focusing meditation, which is a core discipline in the department.

Within each track in the program, the curriculum consists of four major areas: 1) contemporary movement practices 2) body/mind centering/movement analysis 3) contemporary and traditional dance forms including martial arts 4) specialization in one of the following: a: creative process in movement leading to performance in the Dance track b: movement as a healing process in the Dance Therapy track

Either of the B.A. Movement Study tracks may be, with the help of an advisor, used to satisfy pre-requisites for entrance into the M.A. Dance Therapy Program described on page 71.

Core Faculty: Ann Nadel Rockwell
Adjunct Faculty: Susan Ajjubay, Jodi Bemowski, Barbara Blay, Sun Koina Egan-Solly, Kazoda Kioka, Janet Sallay, Karen Staslick, Romo Svec,내한 올버리

Requirements for the B.A. Program in Movement Studies with an Emphasis in Dance

FALL — FIRST YEAR:
MD300 Contemporary Movement Practices I 2 credits
MD301 Body Mind Centering I 3 credits
MD310a-304a Contemporary Dance Forms I, II, or IV 3 credits
MD310 Creative Process I 3 credits
TOTAL: 11 credits

SPRING — FIRST YEAR:
MD331 Contemporary Movement Practices II 2 credits
MD361 Body Mind Centering II 3 credits
MD301b-304b Contemporary Dance Forms I, II, or IV 3 credits
MD315 Creative Process II 2 credits
TOTAL: 11 credits

FALL — SECOND YEAR:
MD300c-304c Contemporary Dance Forms II or IV 3 credits
MD410 Creative Process III 3 credits
MD473 Dance History 2 credits
TOTAL: 9 credits

SPRING — SECOND YEAR:
MD300a-304a Contemporary Dance Forms I, II, or IV 3 credits
MD360 Laban Movement Analysis I 3 credits
MD415 Creative Process IV 3 credits
MD440 Final Colloquium 3 credits
TOTAL: 15.5 credits

(Required credits in the major: 40.5)
(Total credits in the B.A. program: 60)
(For B.A. graduation requirements, refer to page 20.)

Requirements for the Certificate Program in Movement Studies with an Emphasis in Dance

FALL — SECOND YEAR:
MD300d Contemporary Movement Practices I 2 credits
MD321 Body Mind Centering II 3 credits
MD301b-304b Contemporary Dance Forms I, II, or IV 3 credits
MD410 Creative Process II 3 credits
MD440 Final Colloquium 3 credits
MD360 Laban Movement Analysis I 3 credits
TOTAL: 15 credits

SPRING — SECOND YEAR:
MD331 Contemporary Movement Practices II 2 credits
MD321 Body Mind Centering II 3 credits
MD410 Creative Process II 3 credits
MD440 Final Colloquium 3 credits
MD360 Laban Movement Analysis I 3 credits
TOTAL: 15.5 credits

(Required credits in the major: 35)
(Required Contemporary psychology minor: 9)
(Total credits in the B.A. program: 60)
(For B.A. graduation requirements, refer to page 20.)

Requirements for the Certificate Program in Movement Studies with an Emphasis in Dance Therapy

This is a three-semester, 45-credit certificate program. It is designed to provide an intensive and well-rounded preparation in dance therapy and can be adapted to satisfy the entrance requirements for an M.A. program. Though it is not specifically designed for this purpose. (See also the pre-M.A. dance therapy certificate program description below.) In cases where a student has strong background in the areas of study required for graduation, some course work may be waived, thus making possible a one-year, 30-credit, course of study.

FALL — FIRST YEAR:
MD331 Contemporary Movement Practices II 2 credits
MD321 Body Mind Centering II 3 credits
MD301b-304b Contemporary Dance Forms I, II, or IV 3 credits
MD410 Dance Therapy I 3 credits
MT461 Group Process 1 credit
MT410 Dance Therapy Conference 2 credits
TOTAL: 11.5 credits

SPRING — FIRST YEAR:
MD331 Contemporary Movement Practices II 2 credits
MD321 Body Mind Centering II 3 credits
MD301b-304b Contemporary Dance Forms I, II, or IV 3 credits
MD410 Dance Therapy Conference 2 credits
TOTAL: 8 credits

42
<table>
<thead>
<tr>
<th>Courses</th>
<th>Fall</th>
</tr>
</thead>
<tbody>
<tr>
<td>CONTEMPLATIVE MOVEMENT PRACTICES I</td>
<td>IRWIN ROCKWELL, JOLLE BERNSTEIN AND JANET SOLVIGS. This class is an introduction to the practice of sitting meditation as it relates to creative therapeutic processes. Besides sitting practice, talks and discussion, this class will include warm-ups followed by movement exploration in an open space. 2 credit hours. MD200</td>
</tr>
<tr>
<td>BODY-MIND CENTERING I: FOUNDATIONS &amp; ANATOMY</td>
<td>SUSAN APOSHEM. This class is based on the Body-Mind Centering principles developed by Bonnie Bainbridge Cohen. The class includes a detailed study of movement from birth to walking. The experiential study of anatomy, physiology, and movement development reveals how mind expresses itself through body. Through this emphasis on the study of anatomy, each body system's contribution to the support, quality and shape of movement can be observed. 3 credit hours. MD305</td>
</tr>
<tr>
<td>CONTEMPORARY DANCE FORMS I, II, III OR IV: MODERN DANCE AND CONTACT IMPROVISATION</td>
<td>SUMI KOMO EGAN, JANET SOLVIGS, KAREN STEELE, SUSANNA THALER. The explorations in movement and dance of this century have provided us with a rich heritage of dance forms from the modern dance and post-modern dance era. Classes will cover techniques of contemporary dance forms such as modern dance or contact improvisation. Through a daily practice of these forms, attention is given to alignment, strength, flexibility and movement phrasing. Contact improvisation is a dance movement form, beginning with a personal, experiential knowledge of sensation and the physical forces that determine our movement, e.g. gravity, balance and momentum. The experience of these forces encourages creativity and refinement. Modern Dance is offered at three levels and Contact Improvisation at one level throughout the year. 3 credit hours. MD301A-304A</td>
</tr>
</tbody>
</table>

CREATIVE PROCESS I: IRWIN ROCKWELL, JOLLE BERNSTEIN. This course focuses on improvisation and the manipulation of movement expression. Classwork includes personal warm-ups, visual work and partner and group exercises. The work leads to the development of skills in each area and, finally, to performance. The fundamental point of the course is to establish an environment conducive to bringing one's personal journey with creative expression. 3 credit hours. MD310 |

CREATIVE PROCESS II: GUEST FACULTY. The focus of this course is on creating and performing work under faculty direction. Each year a guest faculty will be invited to work with students in this process. 3 credit hours. MD310 |

DANCE HISTORY AND APPRECIATION FACULTY. This course will be devoted to the history of dance from its beginnings to the present day as viewed from the standpoint of cultural contexts. This becomes the means by which we may examine "post-modern" dance, which stretches the limits of what defines dance, and arrive at an appreciation of the many facets of dance as a valuable human activity. The course will consist of lectures, videos, video films, books and demonstrations. Students will contribute to the class oral and written reports, discussions and other forms of participation. 3 credit hours. MD473 |

**Requirements for the Certificate Program in Pre-M.A. Dance Therapy**

This two-semester, 30-credit, program is designed to prepare students who already have Bachelor degree and extensive movement background for entrance into a Master of Arts program in Dance Therapy. The curriculum is divided into the movement studies courses listed for the B.A. and Certificate programs above and, within that, is tailored to the individual student's background. It is an undergraduate program that satisfies prerequisites for graduate-level study as set by the American Dance Therapy Association. See page 75 under Dance Therapy M.A. for a list of prerequisites for the M.A. program.
DANCE THERAPY I  SALLY KONZAKLOVA AND FACULTY  This is the first in a two-semester sequence designed both to give the student a gradual exposure to dance therapy and to nurture an open and creative state of mind and body, the fertile ground for the acquisition of dance therapy skills and further training. The first part of this semester will provide an overview of the field, during which the History of the profession, major schools of thought, theory and practice will be studied. In the second part we will move toward increased awareness of how we observe clear vision of ourselves and others, so that we may see more clearly and compassionately in the healing relationship. Movement dreamwork, art forms and the refining of communication will be used to heighten awareness of projection in everyday life and in the therapeutic relationship. Please note that the second part of the semester will offer two sections, one for those continuing in Dance Therapy II and another for those whose study will end in Dance Therapy I. 2 credit hours. MD470.

GROUP PROCESS  RONNIE SIZLAR  This group provides an opportunity for students to explore and work with intrapsychic, interpersonal and program related issues. It essentially functions as a therapy group, and to a certain extent, it also serves as a vehicle to learning about the dynamics of social systems in general. While there is no particular theoretical orientation, certain contemplative principles and perspectives are emphasized: the cultivation of awareness and ability to remain present, a willingness to acknowledge pain and vulnerability, and appreciation and compassion toward oneself and others. In addition to learning about group dynamics, students gain insight into themselves, which is invaluable in working with others. The intimate experience of being in a therapy group fosters tolerance, empathy and communication skills that are directly applicable to the field of dance therapy. 1 credit hour. MT350.

DANCE THERAPY CONFERENCE VISITING FACULTY  Each Fall, The Nenopa Institute sponsors a weekend conference for students and clinicians of all levels. This conference is designed to introduce students to innovative areas in the field and to provide an opportunity for therapists to enhance their clinical skills and realize their creative and personal process. 5 credit hours. MT510.

BUDDHIST PSYCHOLOGY I MARVIN CASPER (See Fall B: Psychology course listings) 3 credit hours. PY310.

BODY WORK: LOMI APPROACH MARCY PERTOY (See Fall B: Psychology course listings) 2 credit hours. PH320.

PSYCHOPHYSICAL LEARNING: HAKOMI APPROACH FACULTY (See Fall B: Psychology course listings) 2 credit hours. PH334.

Spring

CONTEMPLATIVE MOVEMENT PRACTICES  IRVIN ROCKWELL, JOLIE BERNSTEIN  This course focuses on a deeper understanding of how the practice of sitting meditation and the expression of movement work together. The Shambhala principles of Heaven, Earth and Man will be worked with in terms of understanding contemplative movement and artistic expression. 2 credit hours. MD301.

CONTEMPORARY DANCE FORMS IIII or IV  (See Fall: Contemporary Dance Forms IIII or IV) 3 credit hours. MD301/304B.

CREATIVE PROCESS II IRVIN ROCKWELL, JOLIE BERNSTEIN  This course is a continuation of Creative Process I and focuses more on the composition of dance/movement pieces. Work is done to access one's creative inspiration, and emphasis is put on learning to work with aspects of communication such as space, time, design and energy. The aim is to uncover expression that is genuine, disciplined, provocative and heart-felt. 3 credit hours. MD316.

LABAN MOVEMENT ANALYSIS I FACULTY  Laban Movement Analysis, a descriptive and practical theory of movement based on the work of Rudolf Laban and developed by Immgard Barakiewicz and others, is a multifaceted pathway to body-mind knowledge. It describes patterns of movement and distinguishes them from different and delineates a behavioral dimension related to neurophysiological and psychological processes. Learning Laban Movement Analysis also involves moving, observing, verbalizing and noting those elements which interface in a dynamic tension system involving body, space and effort. The focus of this course is to assist students of movement to 1) experience the range of movement possibilities of which the human body is capable, 2) learn a vocabulary and syllogism for describing the elements within that range, 3) discover one's own movement preferences, with the potential to expand one's own repertoire and understanding, 4) understand how to observe movement behavior objectively, and 5) use this information in a contextual framework. 2 credit hours. MD320.

DANCE THERAPY II FACULTY  We will focus on developing movement relationships with individuals through an empathetic movement and verbal exchange in dyads. This evolving discipline supports increasing intimacy, the ground of the healing relationship, and, eventually, active participation in and support of another's process. Using the groundwork of increasing authenticity of presence and movement provided in the first part of this course, we will extend our clarifying awareness of self and other into the movement process of groups. 3 credit hours. MT452.

TRADITIONAL DANCE FORMS VISITING FACULTY  This course is designed to survey major ethnic and folk forms of dance throughout the world. Students will participate in dance forms from nine cultures. Through dance and discussions, the influence of culture on these different dance styles will be explored. By permission of the instructor. 1 credit hour. MD451.

FINALE/COLOQUIUM IRVIN ROCKWELL  This class focuses on the learning that has taken place throughout the program and how to carry the process out into the world. 1/2 credit hour. MD445.

BUDDHIST PSYCHOLOGY II: MEDITATION AND COMPASSION MARVIN CASPER (See Spring B: Psychology course listings) 3 credit hours. PH310.

PSYCHOLOGY OF HEALING: WORKING WITH OTHERS GHANA FRANK (See Spring B: Psychology course listings) 3 credit hours. PH300.

BODY MIND CENTERING II: ANATOMY AND KINESIOLOGY SUSAN APOTHAN  The foundations of anatomy having been laid in Body-Mind Centering I, this class embarks on the study of kinesiology. This includes the details of the musculo-skeletal system, specifics of post action and the dynamics of posture and alignment. Work will be done in proper alignment. 2 credit hours. MD321.

CREATIVE PROCESS IV IRVIN ROCKWELL, FACULTY  This class is a culmination of what a student has learned in improvisation and composition and implies a personal integration of creative process. The focus is on creating a piece, working on its performance and the technical aspects of its production under faculty direction. 3 credit hours. MD415.

WEEKEND WORKSHOPS  BARBARA DILLEY AND FACULTY  These workshops are designed to work with areas that are not offered in the ongoing curriculum. A series of weekend workshops will be offered throughout the year which will provide an intensive setting for the enhancement of skills. Open to majors and non-majors. MD527.
Program Description

The discipline of music involves being totally present and opening fully to the subtleties of pitch, rhythm and musical color. It is a focusing and clarifying process that includes the whole body, mind and emotions. At The Neapolis Institute, the emphasis is on the power of music to uplift oneself and others.

Music theory courses are related in a very practical way to actual performance and composition. They include intensive pitch and rhythmic training, and melodic and harmonic studies in both Eastern and Western music, with an emphasis on contemporary jazz.

History of music courses stimulate the student’s own creativity by giving him or her a sense of the world’s musical heritage.

The Neapolis Institute offers private music lessons designed to develop instrumental proficiency, as well as assemble performance classes in various forms of improved and scored music. Interdisciplinary classes extend the student’s awareness to disciplines other than his or her own.

Requirements for the Bachelor of Arts Program in Music

Musicianship I 3 credits
Musicianship II 3 credits
Musicianship III 3 credits

Music Appreciation I 3 credits
Music Appreciation II 3 credits

Recording Studio 3 credits
Global Music 3 credits
Private Lessons 4 credits
Business of Music 1 credit
Chorus 2 credits

Total required credits in the major: 30 credits
Total credits in the B.A. Program: 60
(For B.A. requirements, refer to page 20.)

Note: Out-of-residence course work (private music lessons and small ensembles) is accepted up to a maximum of 12 credits.

Courses

Fall

MUSCIANSHIP I BILL DOUGLAS Intensive musical training sessions involving sight-singing, musical dictation, rhythmic exercises (using rhythms from India, Africa, Brazil and Cuba, jazz, folk and contemporary classical music) and the study of harmony as used in classical, jazz and pop music. Pre requisite knowledge of basic music theory. 3 credit hours, MUS301

MUSCIANSHIP II BILL DOUGLAS Intensive musical training sessions involving sight-singing, musical dictation, rhythmic exercises (using rhythms from India, Africa, Brazil and Cuba, jazz, folk and contemporary classical music) and the study of harmony as used in classical, jazz and pop music. Pre requisite knowledge of basic music theory. 3 credit hours, MUS301

MUSIC APPRECIATION BILL DOUGLAS An experiential survey of music history, concentrating on Western classical traditions with reference to the development of Afro-American music and the cross-fertilization of various world music cultures in the 20th century. 3 credit hours, MUS302

Blues Forms ART LANDÉ AND MARK MILLER Blues Forms is a study of various kinds of blues, especially as found in jazz. We will play pieces in classes by Mingus, Monk, and Hancock, and traditional blues and modern pieces which use the blues as their foundation. We will experience the rhythmic and harmonic diversity in different blues, and learn by playing and listening to records. Later in the semester, students will compose some pieces of their own. 3 credit hours, MUS316

Music Skills I ART LANDÉ AND MARK MILLER Through games, drills, singing, and playing, we will expand our rhythm and ear training abilities, expanding both precision and flexibility. Subjects explored will include reading rhythms, forms, translating rhythms into jazz, rhythmic subdivision, hearing intervals, hearing and resolving dissonances, hearing the bottom and middle of chords, identifying chord motions, and both melodic and rhythmic imitation. 3 credit hours, MUS313

Beginning Improvisation and Composition JAMES DURLAND A basic approach to scales, chord progressions and forms used in improvised music. Creative composition projects support the union of improvising and composing. Students will play solo and in ensemble: exercises, solos, tunes and their own compositions. 3 credit hours, MUS320

Fundamentals of Music I EMILY KEELING This course introduces students to the basic grammar of music: rhythm, intervals, key signatures, modes, harmonic progressions, phrases, and melodies. Through singing, studying and listening, students become comfortable with the basic elements of music and learn to appreciate how these elements work together to form coherent musical structures. Fundamentals of Music I is designed as a companion course for beginning music students enrolled in Musicianship I, while providing excellent introduction to the world of music for students of other disciplines. 3 credit hours, MUS321

Music and Dance of Africa GEOFF JOHN AND MARY MCKENNY Traditional songs, rhythms, and dances from Africa will be taught using barretrans, iron balls, shakers, and a six-foot-long wooden xylophone. Dancers and musicians will meet separately once a week and then together. Musicians will be invited to help accompany the dance section. 2 credit hours, MUS336

Balinese Gamelan: Music and Dance of Bali GEOFF JOHN AND SUSANNA THALER An introduction to the traditional music and dance of Bali will be given in this class using the Neapolis Institute’s own gamelan orchestra. Gamelan is a musical form dominated by percussion instruments such as gongs, xylophones, drums, and cymbals and is often used to accompany dance, theater, or puppetry. 2 credit hours, MUS336

Private Music Lessons FACULTY The Neapolis Institute Music faculty provides instruction in piano, synthesizers, woodwinds, guitar, percussion and voice. Private instructions for other instruments are provided from the community. 1 to 3 credit hours, MUS336

Chorus JOANNA LANDÉ Each session the Neapolis Chorus prepares choral works for performance. Pieces will be selected from all periods of music history. 0 or 1 credit hour, MUS336
JAZZ ENSEMBLE I | MARK MILLER
The ensemble will rehearse and perform works representative of the 'hard bop' of the early 50s through the 'cool jazz' of the early 60s. Students will develop improvisation skills by studying harmonic, metric, and rhythmic devices of this broad period of jazz history. Composers/performers such as Louis Armstrong, Jelly Roll Morton, Duke Ellington, and Charlie Parker will be represented.
1 credit hour. MUS69

JAZZ ENSEMBLE II | MARK MILLER
A "modern jazz" ensemble - we will focus on jazz music of the 1960's through the present day. Works of composers/performers such as Thelonious Monk, Ornette Coleman, John Coltrane, Miles Davis, and students' own compositions will receive special emphasis.
1 credit hour. MUS68

FUSION ENSEMBLE JAMES DURAND
Fusion Ensemble is a performance group preparing music of the Fusion genre. Fusion is a contemporary music style influenced by rock, jazz, funk, classical, and world music. Students will be encouraged to arrange and rehearse pieces of their own choosing. Original music is encouraged. We will work on the music of Chick Corea, Yellowjackets, Pat Metheny, etc. 1 credit hour. MUS69

CHAMBER ENSEMBLE MARK MILLER
In this course we will learn how to create the intimate communication necessary for small ensemble performances. Students will practice leading, conducting, and rehearsing small ensembles. Duets, trios, quartets and quintets from the Western classical repertoire will be arranged for those instruments and voices in the class. 1 credit hour. MUS69

INTRODUCTION TO SYNTHESISERS AND ELECTRONIC MUSIC JAMES DURAND AND RAY WANGEN
A weekend workshop in which students will gain hands-on experience with the tools of modern electronic music, including electronic keyboards, recording equipment, computers and effects devices. Although principles will be discussed, the emphasis of the workshop will be on student participation in class projects.
1 credit hour. MUS67

GLOBAL MUSIC GEOFF JOHNS
The world of music is vast and varied, full of surprises and delight. Through listening, playing, singing, reading and watching videos, we will explore the wide range of human musical expression. We'll learn to play traditional percussion instruments and experiment with adapting global music styles to the students' instruments and abilities. African, Latin American, Indonesian, and Indian styles will be emphasized. Attention will be given to the relationship between music, culture, history, religion, dance and technology.
2 credit hours. MUS69

MUSIC OF CUBA AND HAITI GEOFF JOHNS
Traditional rhythms for conga drums, bata and shakers blend with call-and-response songs in these exciting musical styles. Sacred and secular forms from Cuban folkloric and Haitian voodoo will be taught in a hands-on format including rhythmic exercises, instrumental techniques and lots of playing and singing together.
2 credit hours. MUS69

THE BUSINESS OF MUSIC TED BROMLEY
Topics to be presented in this week-end intensive include: audition materials, portfolio and demo tapes, copyright and publishing, unions, booking agencies, professional management agencies and self-management, and touring and booking materials for the performing artist.
1 credit hour. MUS69

Program Description
"Learn how to love the art in yourselves, not yourselves in art."
- Constantin Stanislavski

THEATER STUDIES B.A.

The intention of the Theater Studies Program is to develop a hands-on approach to the art of acting and to provide students with a firm foundation in the basic principles of the craft. At the same time, the historical and literary nature of the program allows the student of theater the opportunity to study in several related departments at the institute. As performers, the more we learn about ourselves, our immediate environment and the world's traditions, the more genuinely creative our personal acting technique becomes.

Emphasis in the program is on an improvisation based theater technique and, as such, the training is relevant to those interested in art therapy, psychology and education as well as in the performing arts.

Students are encouraged to explore the possibilities of theater as a healing art both as a means to self-integration and as a vehicle for compassionate understanding and communal alignment.

CHAMBER ENSEMBLE MARK MILLER
(Same course listing.) 1 credit hour. MUS69

FUSION ENSEMBLE JAMES DURAND
(Same course listing.) 1 credit hour. MUS69

THE B.A. Program
The core acting curriculum consists of four courses: Basic Acting, Intermediate Acting, Scene Study and Performance. Each course is accompanied by an acting lab where the theater major has an opportunity for in-depth study and personal critique.

A sequence in Contemporary Psychology is required for the major. In the fall semester, Motivation, Prediction I (BSS200) or Buddhist Psychology is taken in order to study the nature of mind. This satisfies the Institute's meditation requirement for B.A. students. In the spring semester, Rhythm, Psychology II (BSS200) or Meditation, Cosmology and Compassion presents the Buddhist psychology and philosophy as a ground for understanding emotional styles, the basis of character development. Space Awareness (BSS200) or (in alternation years) provides the Mudra Space Awareness lecture at Chungying, Teiaga, Ruposhi which was designed by him expressly for the training of Western performers.

The traditional contemplative arts requirement for B.A. students is expanded from 3 to 6 credits for the Theater Studies major, to integrate the principles and aesthetics of Eastern form with personal acting technique. To satisfy the senior project requirement for graduation and to demonstrate mastery of the discipline, Theater Studies students may either prepare a performance (documenting the rehearsal process) or complete a research paper on an aspect of theater.

Course Requirements for a B.A. in Theater Studies

Fall—First Year
Basic Acting
Acting Lab I 3 credits
*Mediation, Prediction I 1 credit
*Buddhist Psychology I 3 credits
View, Practice and Action 7.5 credits

Spring
Basic Acting
Acting Lab I 3 credits
*Mediation, Prediction I 1 credit
*Buddhist Psychology I 3 credits
View, Practice and Action 7.5 credits
Courses

Fall

BASIC ACTING LEE WORLEY Basic Acting is a study of the ground of performance; how you "be" and how you interact with others. This is a playwrights area for extending our range of expressions. It will provide a set of tools for harnessing our eratic behavior into genuine creativity and communication. Students will explore sources of gesture, sound, and word and, by becoming familiar with stillness, will learn to develop mindful communication and spontaneity. Through solo and group exercises in presence, retention, illusion, rhythm and repetition, we will learn to reveal the movement rather than operatic from preconceptions or habitual patterns. This class is not limited to performers. 3 credit hours. THD200

THEATER TECHNIQUES MAGGIE DONAGHY. Technique is designed to create a strong foundation in voice, movement and improvisation. It encourages students to work with their own experiences, as they explore creativity. Emphasis is placed on the student's responsibility and the way they express the emotions that are generated and discovered. The class will be conducted in a speaking and writing format, and aural and visual exercises. 3 credit hours. THD200

SPACE AWARENESS/SELF EXPRESSION LEE WORLEY Space can seem hostile or benevolent, sensible or enigmatic. One can either fight with the situation or work with it in a creative manner by recognizing it as an entity. Our perceptions are colored by our emotions and experience. This course is designed for performers by Choyang Tungdrol Rinpoche, withz theatre exercises from the work of 20th century Western directors and work with qualities of space and form exemplified in the five budha families. The course is open to beginners and experienced students who wish to further develop their craft. 2 credit hours. THD110

SCENE STUDY FACULTY. We will begin by studying the components of scenes (character, place, atmosphere, intention, rhythm and relationships) by structuring improvised scenes based on the Mahayana buddha families and on the techniques of the first year classes. We will then read plays in order to choose scenes for rehearsal and work from improvisation into scripted material. Interpreting the various monologic and dialectic elements of a scene, this class will be a forum for developing the students' skills in working on apophatic and ontological aspects of Buddhism from contemporary dramaturgic literature, as well as continuing practice in exercises of the actor's craft. 3 credit hours. THD120

ACTING LAB I, II, III FACULTY Structured as an adjusted to the acting course sequence, and open only to Theatre Studies majors and minors, this laboratory investigates the issues that are arising from the curriculum, and personal or group process. It also serves as a method for refining and developing the practical arena for working together on course practice areas for material, and rehearsing work for performances. The work will be done in a small group configuration, some time will be spent reviewing the technique that has been learned and discussing how to take it out into the world. 1.5 credit hours. THD101, 303

MEDITATION PRACTICUM I, II, III FACULTY (See Buddhist Studies course listings) 3 credit hours. BS350

PLAYWRITING WORKSHOP JEAN CLAUDE VAN TALIE. This course is a unique "how to" approach to playwriting. Students will spend a playwriting, disciplined 10 hours with playwrights such as van Talle's, long-time student of Choyang Tungdrol Rinpoche. Please bring your pen, pencil, an open mind and a willing body - for: "swearing down the doors of perception", and bravely destroying preconceptions about what to write a play, 1 credit hour. THD400

Spring

INTERMEDIATE ACTING LEE WORLEY This course develops out of the emphasis of the previous Acting: Presence, flexibility, relaxation, awareness and risk-taking. Using these as the ground, it goes further into an investigation of the nature of creative process, artist's form and aesthetic choices. Having gained confidence in performing with others, students concentrate on what and how to act within the composition and on the question of what to communicate. Towards the end of the quarter the group will work on characters and stories. This course is open to students from and all levels of experience. 3 credit hours. THD300

Buddhist Psychology & Maithri Compassion MARVIN CASPER (See Contemplative Psychology course listings) 3 hours. PSY110

COMMUNICATING THE TEXT SAM SUNDIN This class is based on the idea that acting is primarily about communication. The class will focus on the communication of text to audience via the actor and how this may be done most effectively. Garnering awareness of the actor's primary texts, body and voice, coupled with techniques of character and text analysis, the class will focus on approaches and performance from contemporary dramatic literature, as well as continuing practice in exercises of the actor's craft. 3 credit hours. THD120

PERFORMANCE FACULTY in conjunction with the theater faculty, each student works to develop a performance event. This could take the form of creating a group collaboration, producing an excerpt script, performing a solo presentation, or executing a research project. Emphasis is on working independently of the classroom/teacher format. The traditional difficulties in theatrical creation - translation of conceived into concrete theatrical image, filling the show into the performance space, working with others, and so on - are all seen as challenges for the advanced student. 3 credit hours. THD400

STORYTELLING THEATER LAURA SIMS Storytelling is a dynamic solo performance which combines the spontaneous creation of the story through words, movement, rhythm and intention, understanding the structure and meaning of the story, and enabling the performer to them. We will explore the oral and the spoken while discovering ways to bring a text to life. 1 credit hour. THD420

ACTING LAB I, II, III FACULTY (See Fall course listings) 1.5 credit hours. THD201, 304

Buddhist Psychology & Maithri Compassion MARVIN CASPER (See Contemplative Psychology course listings) 3 credit hours. PSY110
Program Description

The cultivation of a critical eye and the development of specific skills and techniques are the ground for discovering one’s own creativeness. This personal creativity is experienced within the context of a broad perspective of art, including study of past and present, Eastern and Western art.

The practical skills gained from studio courses, and the historical perspective gained from the History of the Image will be balanced and nurtured by the contemplative and intuitive approach to art drawn from the meditations, Mahā and Compassion, calligraphy, tangka painting, and other contemplative courses.

The program culminates with the completion of a senior project—usually a body of studio work such as a one-person exhibit and a paper. Graduating seniors will be expected to create a portfolio of photographs of their work.

Requirements for the B.A. Program in Visual Arts

First Year—Fall:

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>Visual Drama: Design &amp; Composition I</td>
<td>3</td>
</tr>
<tr>
<td>Basic Drawing</td>
<td>3</td>
</tr>
<tr>
<td>Meditation Pratikum I or Shambhala Training I-V or</td>
<td>9</td>
</tr>
<tr>
<td>Buddhist Psychology I</td>
<td>9</td>
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<tr>
<td>Core Faculty: Sanje Elliott</td>
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First Year—Spring:

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
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<tbody>
<tr>
<td>Visual Drama: Design &amp; Composition II</td>
<td>3</td>
</tr>
<tr>
<td>Figure Drawing</td>
<td>3</td>
</tr>
<tr>
<td>Buddhist Psychology II</td>
<td>9</td>
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<tr>
<td>Mahā &amp; Compassion</td>
<td>9</td>
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</tbody>
</table>

Second Year—Fall:

<table>
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<tr>
<th>Course</th>
<th>Credits</th>
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<tbody>
<tr>
<td>History of the Image I</td>
<td>3</td>
</tr>
<tr>
<td>Second Year—Spring:</td>
<td>6</td>
</tr>
<tr>
<td>History of the Image II</td>
<td>3</td>
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<tr>
<td>Senior Project</td>
<td>2</td>
</tr>
</tbody>
</table>

TOTAL: 27 credits

Notes: Students will be required to take 18 credits of visual art electives of which a minimum of 6 credits are required in one medium.

Required course credits in the major: 39

Required elective credits in visual arts: 15

General Electives and Honors Institute requirements: 21

TOTAL CREDITS TO GRADUATE: 60

(For B.A. graduation requirements, refer to page 20.)

Courses

Fall

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>VISUAL DHARMA: DESIGN &amp; COMPOSITION I (Bernie Mark and Ernest Popp)</td>
<td>3</td>
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</table>

Buddhist Psychology II: View, Practice and Action (Marvin Casper)

<table>
<thead>
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<th>Credits</th>
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<td>3</td>
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</table>
OIL PAINTING II. MICHAEL NERWALL. A basic survey. From the traditional to the contemporary, of the materials and methods of oil painting will be covered in this course. Beginning technical information of sitework and surface preparation, mediums, types and uses of pigments, studies in color mixing techniques and various picture development including impasto and glaze will all be covered by demonstration from the instructor, studio and painting exercises, and will lead to the development of a personal painting initiative. Individual and class critiques will follow throughout the development of this course. 3 credit hours. VA372, 374

ADVANCED FIGURE DRAWING CHARLES MOORE. This class is a continuation of the practices begun in Figure Drawing. 3 credit hours. VA413

VISUAL ART AS THERAPY: A HEALING PROCESS BENJAMIN MARKS. This course presents an overview of the field of visual art as it relates to therapy. The healing process and the creative process are interrelated, and by working with materials such as clay, paint, brush and chalk we will explore how our visual, our kinesthetic and our tactile senses are forms of perception leading us to embrace the richness of our world. 3 credit hours. 27534

TIJETAL ALPHABET SAAU ELLIOTT. In this class we will learn to read and write the Tijetal alphabet, using the broad-edged pen for the classic U-cheron script. We will also be the history of this alphabet and a look at some of the major varieties: U-m1d, Barmonk and Lantasha. After some skill has been gained, emphasis will be placed on writing exercises of sacred texts and mantras of peaceful deities as a contemplative practice. This class is open to beginners as well as advanced students. Lab fee $5. 3 credit hours. VA309

THANGKA PAINTING I SAAU ELLIOTT. This class is an introduction to the discipline and theory of thangka painting, the sacred art of Tibetan Buddhism. Students will develop skills using brush and ink on paper, followed by miniature painting exercises with gouache on cotton in order to develop techniques in color and shading. This is a contemplative approach based on awareness, insight, concentration and relaxation. Lab fee $5. 3 credit hours. VA360

THANGKA PAINTING II SAAU ELLIOTT. This workshop is a continuation of Thangka Painting I, in which each student begins to paint one of the peaceful deities. Each student will receive individual guidance and the techniques of painting flat areas, shading, outlining, gliding and brushing will be demonstrated and discussed by the instructor, Preesriplate Thangka Painting (or permission of the instructor. Lab fee $5. 3 credit hours. VA361

BUDDHIST SCULPTURE I JOSHUA MILLER. Buddhist sculpture is closely related to Thangka painting (as much as the traditional "thangka", or canvas, of proportions is studied and practiced. We will also look at examples of historical Buddhas, including early Indian, Gandharan, Nepalese, Chinese, Japanese and Southeast Asian. Working with clay in the base relief mode, we will adopt the form of one of the eight Apsarasights of Buddha. 3 credit hours. VA423, 427

CALLIGRAPHY I: ROMAN AND BOOKHAND LAUREE DOCHTER. We will begin by studying classic Roman manuscripts, first in isolation and then with the broad-edged pen. Practice in myth, even a pacing and steadiness will be combined with design projects and exercises of a more expressive nature. We will move from an historical perspective to seeing the calligraphy as a visual language. In this context we will study English Calligraphy, which build on the structure and elegance of the Roman Calligraphy, but are more playful. 3 credit hours. VA307

CALLIGRAPHY II: MEDIEVAL SCRIPTS LAUREE DOCHTER. A study of calligraphy alphabets of the middle ages: Uncial (200 A.D.), Carolingian (800 A.D.), and Gothic (1050-1300 A.D.). We will use these scripts in traditional and contemporary applications. Study of the medieval manuscript page book will be preparation for the putting together of a hands-on book. 3 credit hours. VA407

CALLIGRAPHY III: ITALIC WRITING SAAU ELLIOTT. This class is open to everyone - no experience necessary. Left handers especially welcome! First, we make friends with pen, ink and paper. Then we begin to learn the lower case letters, a few at a time. Later we learn the capital letters and become aware of spacing, composition and important details of form such as the 45 degree pen angle and the correct slant. In addition to learning classical Renaissance Calligraphy, we will practice a slightly more relaxed hand based on it for a personal handwriting style. It's true - everyone can learn to write beautifully. Lab fee $5. 3 credit hours. VA407

THE CONTEMPORARY BRUSH JOHN YOUNG. In this course students learn and practice the beginning moves in Chinese brush painting and calligraphy. We will start with the basics of how to hold the brush as well as how to orient ourselves and execute a line that has inner strength and experience and skill with the tools of brush, ink and paper. This practice has the potential for deep impact on any student involved in the contemplative arts. 3 credit hours. VA422

SENIOR PROJECT FACULTY. The senior project is a visual equivalent of a thesis - a unified body of work which demonstrates the students' ability to use the tools and skill he or she has learned to effectively create in his chosen area - whether it be painting, sculpture, or any other art form. In addition, the senior project will be asked to write about the work, to reveal the intended communication and relationship to the viewer. 3 credit hours. VA467

WRITING AND POETICS B.A.

Program Description
The Bachelor of Arts Program in Writing and Poetics offers the student broad training and practice in the arts of literature, speaking, reading, and writing.

The program integrates the often disparate fields of writing and literature. Students will write in both prose and poetry, read from a wide spectrum of modern and poetry, and poetry, speak in diverse contexts from performance to classroom dialogue. Close-read and analytical models of literary training are presented to the student with a comprehensive grounding in the lifelong practice of communication.

Emphasis is placed on exploring what already exists - the inherent human gift that means, meaning, a context in which communication might flourish. The intent of this training is to re-activate this inherent gift - our "inner voices" as they might enter eloquently and satisfactorily into the conversation that is creating our past-modern and post-industrial world.

Course of Study
There are four areas of study: Core Studies, the Great Texts, and Creative Writing. The fourth area is elective and designed by the adviser and student.

The Core Studies area begins with Journal Writing, a practice that helps practitioners with immediate experience and awakens insight into their personal self and style. Secondly, a course in Creative Traditions considers traditional views and techniques of communication that have the literary genre. Finally, a course in Bible Seminar, the student designs and writes a thesis, prepares a creative writing manuscript, and presents oral presentation.

Second area, the Great Texts, provides a connection to the shared knowledge of our society. For the past two of four semesters students select a rotating faculty choose five or more books to be read, discussed, and written about during the semester. Works include poetry, drama, history, fiction, non-fiction, women's literature, philosophy, biography, and the moderns.

With M.A. department approval, B.A. students may take lecture and practicum courses in the M.A. program to satisfy the Great Texts requirement.

The third area includes four courses in Creative Writing. Those courses investigate the creative process involved when words and language directly and accurately express original perception. Students learn how to write from an open state free from preconception. Emphasis is also placed on clear and attentive oral presentation of personal work, since it is as important as the written. The course is taught by core, adjunct and visiting faculty in the Summer Writing Program.

The core course, 3 credit hours. VA361

Manuscript and Oral Presentation
To receive the B.A., each student will present a portfolio that reflects his or her courses of study and writing. This includes a manuscript of creative work and a thesis paper based on a research project of the student's choice. Also, students will make an oral presentation to a faculty committee that reflects the work and understanding gained in two years of training.

Summer Writing Program
The Summer Institute offers two programs: the Summer Institute Program, in which writing workshops are offered, and the Summer Institute Program, in which writing workshops are offered, and the Summer Institute Program, in which writing workshops are offered, and the Summer Institute Program, in which writing workshops are offered, and the Student's Union Building, a building that contains classes, workshops, and a large blackboard for students to present their work.
Requirements for the B.A. in Writing and Poetics:

First Year—Fall:

WP290 Journal Writing 3 credits
WP390 The Great Texts 3 credits
WP370 Creative Writing Elective 3 credits
Elective 15 credits

First Year—Spring:

WP391 Prose, The Tradition 3 credits
WP381 The Great Texts 3 credits
WP371 Creative Writing Elective 3 credits
Elective 15 credits

Second Year—Fall:

WP490 Sacred Texts 3 credits
WP480 The Great Texts 3 credits
WP470 Creative Writing Elective 3 credits
Elective 15 credits

Second Year—Spring:

WP491 B.A. Senior Seminar 3 credits
WP491 The Great Texts 3 credits
WP471 Creative Writing Elective 3 credits
Elective 15 credits

Total credits: 60
Total credits required in the major: 36
Total credits in the B.A. program: 60
Remaining 24 credits must fulfill B.A. and minor requirements.

(Credit requirements, refer to page 70)

Core Faculty: Susan Edwards (Director of B.A. Program).
Visiting Professor: Bobbie Louise Hawkins

Adjunct Faculty: Allen Ginsberg (Director Emeritus) and Jim Beal, Jack Cobern, Rick Fields, Jennifer Heath, Mary Kain

Courses

Fall—First Year

JOURNAL WRITING: THE PRELIMINARY GESTURE SUSAN EDWARDS This course introduces the ground of writing practice as an opportunity to synchronize body, speech and mind. Spontaneous writing exercises as well as after-class assignments are designed to engage the student in an honest and straightforward exploration of his or her particular life journey — a clarification of perception and opinion about inner and outer experience. Subsequent courses are built upon this initial articulation of one's world. This preliminary gesture toward a literary relationship between self and other.
3 credit hours WP390

THE GREAT TEXTS, THE MODERN NOVEL BOBBIE LOUISE HAWKINS In this particular course, the form, history, and language of five modern novels will be considered. Theodore Dreiser's The Genius, D.H. Lawrence's Sons and Lovers, Henry Miller's Black Spring, Colette's The Vagabond, and William Burrough's Naked Lunch. 3 credit hours. WP370

CREATIVE WRITING FACULTY (To be chosen from semester course offerings.) 3 credit hours. WP370

Spring—First Year

PROSE, THE TRADITION SUSAN EDWARDS Writing and literature are not separate disciplines. This course revolves around the literary tradition which includes reading, speaking, writing, and evaluation. This model of study and practice, which Aristotle described as "intellectual," is based upon the combination of ethos, pathos, and logos — body, speech, and mind, and Dicer's five stages of writing: invention, disposition, elocution, memory, and enunciation.
Students will pursue a research project. Assignments will be a regular feature. 3 credit hours WP390

THE GREAT TEXTS, THE ART OF NARRATIVE NON-FICTION RICK FIELDS "Good prose is like a window pane." This quote is from Georgia O'Keeffe. It is meant as an opening on our subject, which is how narrative prose works in different times and places. Among books to be considered for topics of discussion are Herodotus' History, Swetland's Life of Johnson, Delius' Journal of the Plague Year and Dowdell's Down and Out in London and Paris. 3 credit hours WP390

CREATIVE WRITING FACULTY (To be chosen from semester course offerings.) 3 credit hours. WP370

CREATIVE WRITING: THE SHORT STORY: BOBBIE LOUISE HAWKINS This writing workshop will focus on the short story. We will read and discuss one story a week and write exercises in class inspired by our readings, setting the tone for our own practice.
Students will be required to write two stories of their own that will be examined in class. The emphasis in these stories will be on dialogue and story-line. 3 credit hours. WP371

WRITING AND LECTURE PRACTICUM II ALLEN GINSBERG (Please see M.F.A. Writing and Poetics course listing.) 1 credit hour. WP371

Fall—Second Year

SACRED TEXTS: THE HERMETIC TRADITION SUSAN EDWARDS Traditionally, language has been considered a sacred gift that created and guided civilization both orally and through sacred texts. How have such texts influenced the literary tradition? How do we artists, playwrights, and others reframe the ancient texts in present time? The legacy of the scribe, the practitioner, and the visionary paves the way. In this course, we will work with sacred and hermetic texts from both the East and West. Texts and readings include the I Ching, Diderot's The Divine Comedy, Blaise's Poetry, and the Book of Cratere. Students will examine how much texts Have worked with their own experience through reading, writing, and discussion. 3 credit hours WP390

THE GREAT TEXTS FACULTY (To be chosen from semester course offerings.) 3 credit hours. WP370

CREATIVE WRITING FACULTY (To be chosen from semester course offerings.) 3 credit hours. WP370
Spring—Second Year

I.A. SENIOR SEMINAR—SUSAN EDWARDS
This course consists of two components:
1) each student will prepare and present a
thesis paper on a topic of his/her choice, and
2) each student will complete a creative
writing manuscript. 3 credit hours. WP491

THE GREAT TEXTS FACULTY
(To be chosen from semester course offerings)
3 credit hours. WP491

CREATIVE WRITING FACULTY
(To be chosen from semester course offerings)
3 credit hours. WP491

Creative Writing Courses:
(These and other courses will be offered
during the two-year program to fulfill the
creative writing requirement.)

CREATIVE WRITING: THE MUSIC OF
LITERATURE—JACK COLLUM
We will explore musical patterns and free-form sound
qualities in poetry and prose, from Old-English
prose to jazz-oriented rhythms. Some of the
authors we will consider are Shakespeare,
Hopkins, Whitman, Pound, Joyce, Zukofsky,
Olson, Kerouac, Cisley, Stein, Baraka and
Oyin. We will listen to recordings for
enjoyment and analysis. Rhythms of imagery
and emphasis, requirements of sound, play of
vowels and consonants, accumulative speeds of
rhythm and the music of the spheres will be
studied for more solid mastery of our own
fluid voices. 3 credit hours.

CREATIVE WRITING: HUMOR IN POETRY
JACK COLLUM
This course will study, analyze, and just plain enjoy humor up
and down the centuries, in verse and aslined writings
and works of our own. We will specialize in
English-language poems from Chaucer to John
Asbury. Humor and poetry are intimately interwoven, partly because they meet in
the fertile grounds of surprise. 3 credit hours.

THE GREAT TEXTS: WRITING IN THE
FLESH—MARY KEAN
What is an "invocation
of the music"? Is there a mind-body problem?
If so, can it be solved by the power of speech
or writing? This course will explore the way
and why of writing as well as the writings of
class participants (themselves). New and
experienced writers can look at the creative
process itself in connection with our current
work. The basic text will be Natalie Goldberg's
"Writing Down the Bones." 3 credit hours.

CREATIVE WRITING: POISON
PENNMANSHIP—JOURNALISM AND THE
ARTS—JANERFORD KEATY
Muckraking, editing, criticism—how to write when you're uninspired. Journalism teaches conciseness and
observation. It removes the mystique from writing and cursing writer's block. We'll
compose newspaper and magazine feature stories (and learn a little about how to sell
ideas). We'll read and analyze various kinds of
journalism, study its history and use
Associated Press style. Texts will be
Bruni and White's "Elements of Style," AP "Book Style,
" and a workbook including "Mother Jones, Rasin, Heli," feature articles, history of
journalism and criticism from art to dance and
rock to Bach. 3 credit hours.

Great Texts:
(These and other courses will be offered
during the two-year program to fulfill the Great
Texts requirement.)

THE GREAT TEXTS: ECO-LIT—JACK
COLLUM
We will study and write poetry and
prose that direct us to surroundings,
especially those of Nature from a normal-scale
description to galaxy and molecule, but also
inclusive of "civilized life in the kitchen,
highway, or city. Effort will be given to cause-
oriented writings. Authors investigated will
include Gary Snyder, Herman Melville, Lewis
Thomae, Richard Wright, Wills Cahn, Rachel
Carson, Charles Olson, and William
Wordsworth. 3 credit hours.

THE GREAT TEXTS: THE ART OF
NARRATIVE NON-FICTION—RICK
FIELDS
"Good prose is like a window pane." This
quote is from George Orwell. It is meant as an
opening on our subject, which is how narrative
prose works in different times and places.
Among books to be considered for topics of
discussion: the English and Harold's History.
Steinweiss's "Life of Johnson," Delano's "Journal of the
Plague Year" and Orwell's "1984." 3 credit hours.

THE GREAT TEXTS: THE MODERN NOVEL
ROBBIE LOUISE HARRISON
In this particular course, the form, history, and language of five
modern novels will be considered: Theodor
and Lovers," Henry Miller's "Black Spring.
Cocteau's "The Testament," and William
Bunrigh's "Naked Lunch." 3 credit hours.

Writing Skills Courses

WRITING SKILLS: LEVEL I FACULTY
This course is designed for majors and non-majors
as a refresher of basic grammar, sentence,
and paragraph structure. Students will
practice writing grammatically sound and well
organized essays, short descriptions, freepersonal narratives, summaries, and on-the-spot
written exercises. 3 credit hours. WP300A

WRITING SKILLS: LEVEL II FACULTY
Students will begin to play with style or more
effective writing. How to write a critique and a
synthesis complete with footnotes. A bibliography will be practiced.
3 credit hours. WP301A
Program Description

The Master of Arts Program in Buddhist Studies provides the student with the opportunity for broad and in-depth study of Buddhism as a literary, religious, and cultural tradition. The program's approach is critical and non-sectarian. The primary emphasis is on Indian and Tibetan Buddhism, with exposure to the Southeast Asian and Far Eastern Buddhist traditions. The program seeks to develop the student's understanding and appreciation of Buddhist tradition by drawing on a number of different resources, including the classics of the modern academic discipline of Budhhology, close and sustained study of the great texts of Buddhist tradition, contact with contemporary masters from the various major Buddhist traditions, the study and practice of meditation through which the student's understanding of Buddhism is deepened, and the study of Buddhism within the context of the great contemplative religions of the world.

The M.A. Program in Buddhist Studies has two tracks, a Language track and a Contemplative Religious track, both of which include the following core components:

1) Study of the history of Buddhism in India, during the period when the major Buddhist traditions were developed. This study begins with the life and teachings of the Buddha and includes study of the early Buddhist communities and Abhidharma schools, the Indian Mahayana, and Vajrayana. This program also includes study of the history of Buddhism in Tibet.

2) Study of primary sources of Buddhism in translation. Each semester in the program, M.A. students take a seminar in which they read translations of the key texts of the Indian and Tibetan Buddhist traditions. These include readings from the vinaya (disciplinary texts), the early sutras (discourses of the Buddha), the abhidharma (early philosophical texts), the Mahayana sutras, and the Madhyamika and Yogacara schools. Attention is also given to Vajrayana literature, including the gurus of tantra, biographies of the Vajrayana teachers and collections of their songs of realization.

3) Setting meditation training in the traditions of Theravada, Mahayana, and especially Tibetan lamdre-vajrayana. Daily group practice directed by meditation instructions is supplemented by study of appropriate meditation texts. In addition, a meditation-intensive dathun is required during the program.

4) Comparative study of Buddhism within the framework of reference of the history of religions.

5) Language study, required of students taking the Language track and available for elective study to students taking the Contemplative Religious track. Language learning is offered in Sanskrit and Tibetan, with study of syntax and grammar, as well as the special vocabulary of Buddhist texts. The Tibetan language training emphasizes colloquial as well as literary Tibetan and culminates (for M.A. students taking the Language track) in a group translation project, under the direction of Lama Ugyen Sheripen and the Nalanda Translation Committee.

Requirements for the Master of Arts Program in Buddhist Studies

The Master of Arts Program is a two-year course of study requiring 60 semester credits plus a dathun (2 credits). The two tracks offered are as follows:

The Language Track

This option of study examines Buddhism as a living tradition, historically and doctrinally in its many dimensions. Included is the study of root texts and commentaries (in translation and Tibetan), exposure to contemporary commentary, and the study and practice of Buddhist meditation. Students following this track take the core curriculum of Buddhist Studies courses, including graduate seminars, a series of mediation practice courses, and 16 credits of Tibetan language. Seminar may be taken for additional credit. This track culminates in a group translation project.

1) Five Core Courses: 15 credits

Buddhist Civilization

Thought of Niyata Buddha

Mahayana Buddha

Buddha-nature School

Tibetan Buddhist

2) Five Graduate Seminars: 15 credits

M.A. Seminar: Niyata

M.A. Seminar: Mahayana

M.A. Seminar: Buddha-nature School

M.A. Seminar: Mahayana

M.A. Seminar: Tibetan Buddhist

3) Three Meditation Practice Courses: 9 credits

Meditation Practice I

Meditation Practice II

Meditation Practice III

4) Four Language Courses: 16 credits

Introduction to Tibetan I and II

Tibetan Readings I and II

5) Dathun: 2 credits

A total of one month intensive sitting meditation done either in one block during the summer or in week-long segments during the two-year program.

6) Translation Project: 0 credits

Carried out during the second year in Tibetan.

7) Written and Oral Comprehensive Examinations: 0 credits (given Spring semester of the student's final term)

8) Electives: 5 credits

TOTAL: 62 credits

The Contemplative Religious Track

This track acknowledges the fundamental role of meditation and contemplation within Buddhist and the distinctive place of contemplative traditions within many of the world's great religions. This track of study takes Buddhism as its main example of a contemplative, mystical tradition that intersects with the context of other similar contemplative traditions, including those of Christianity, Judaism, Hinduism, and Chinese religions. The program examines such questions as:

- What is the role of meditation within the various contemplative traditions?
- How do meditative practices stand in relation to doctrine, karma, and community life?
- What common elements does one find in the various contemplative traditions of the great religions?
- What are the important ways in which the concept of meditation is understood?

The program explores the transformative experiences of spiritual life as such, and how Buddhism takes its place within this dimension of human religious experience.

The Contemplative Religious track has no language requirement; however, students of this track may take language courses (Sanskrit or Tibetan) toward fulfillment of their elective requirement. A Master's paper is required for graduation.

1) Five Core Courses: 15 credits

(see Language Track)

2) Five Graduate Seminars: 15 credits

(see Language Track)

3) Three Meditation Practice Courses: 9 credits

(see Language Track)

4) Introduction to Contemplative Religion: 3 credits
5) Six Contemplative Religion Electives 18 credits
Four courses to be taken at
The Naropa Institute, two to be taken out of residence at the University of Colorado or elsewhere.
Selection to be approved by advisor.

6) Dalai Lama (see Language Track) 2 credits
(due at the end of the Spring semester of the year)

7) Final Master's Paper 0 credit
(due at the end of the Spring semester of the year)

8) Written and Oral Comprehensive Examinations 0 credits
(see Language Track)

TOTAL 62 credits

Some courses in the M.A. Buddhist Studies Program are available for B.A. credit.

THE VAJRA REGENT'S INTENSIVE TRAINING SESSION (See description on page 84) 1 credit B8540

DATIUN: MONTH OF INTENSIVE MEDITATION Every summer, a month-long ("Datiun") of intensive daily group meditation is held at a nearby mountain retreat center. Students practice "samatha-vipassana" (meditation) with the guidance of trained meditation instructors. This training provides direct insight into the nature of the Vajrayana teaching on a personal level. 2 credit hours OSG 041

VISITING TIBETAN BUDDHIST TEACHER'S SEMINARS (See Buddhist Studies B.A. course descriptions) 3 credit hours B8910

THERAVADA VIPASSANA WEEKEND (See Buddhist Studies B.A. course descriptions) 1 credit hour B8910

Courses

Fall—First Year

MEDITATION PRACTICUM I FACULTY (See Buddhist Studies B.A. course descriptions) 3 credit hours B8551

MAHAYANA BUDDHISM JOHN ROCKWELL
This course provides a basic introduction to the origins, ideas, practices, literature, institutions and history of Mahayana Buddhism in India. Emphasis will be placed on the Bodhisattva ideal and its expression in the various dimensions of Mahayana tradition and on reading from the primary scriptures of the Mahayana. 3 credit hours B8902

M.A. SEMINAR: TRIPITAKA FACULTY
An examination of the Tripitaka (Vinaya, Sutta, and Abhidhamma-Parasas) as well as antecedental texts from the Mahayana period. Included are various topics from the early texts covering doctrine, history, life rule, meditation, and so on. 3 credit hours B8533

INTRODUCTION TO SANSKRIT I FACULTY A basic introduction in the alphabet, pronunciation and grammar of the classical Sanskrit language. 3 credit hours B6520

INTRODUCTION TO CONTEMPLATIVE RELIGION JULES LEVINSON An introduction to religions, this course will focus on the history, ideas and practices of selected contemplative traditions of the great religions such as Christianity, Judaism, Hinduism, Buddhism and Taoism. 3 credit hours BCS500

INTRODUCTION TO TIBETAN I LAMA UGYEN SHENPEN AND NANDILA TRANSLATION COMMITTEE This course is for students with little or no previous knowledge of Tibetan. We will focus on pronunciation, the basics of grammar and the development of skill in listening to, comprehending and speaking Tibetan. Listening to tales and drill practice outside of class will also be required. This course will prepare students to pursue their studies in both literary and spoken Tibetan. 4 credit hours B8510

CONTEMPLATIVE CHRISTIANITY FACULTY A brief overview of the diverse theory and practice of Christian spirituality throughout its 2,000 year history, combined with a more detailed analysis of several primary texts, both figures as the desert fathers, John Climacus, St. Theodora of Asia, St. John of the Cross and Thomas More. 3 credit hours B8501

INTRODUCTION TO SANSKRIT II FACULTY Continuation of Introduction to Sanskrit I. 3 credit hours B8551

THE BUDDHA-NATURE SCHOOL AND THE INDIAN VAJRAYANA JULES LEVINSON (See Buddhist Studies B.A. course descriptions) 3 credit hours B8501

Spring—Second Year

MANDALA AND MAITHRI CLAIRE WARREN
The course continues the practice sequence, emphasizing Vajrayana topics such as the Buddha families, including discussion of the particular mandala and tantra associated with each family and practical application of this material in the practice awareness exercises practiced as "mandalas." 3 credit hours B8510

M.A. SEMINAR: METHODOLOGY FACULTY An examination, in historical perspective, of some of the major methodological issues and issues in the contemporary scholarly study and interpretation of Buddhist Emphasis will be placed on the contributions of Buddhism, Sociology, Anthropology and the History of Religion as complimentary methods for clarifying the nature of Buddhism as a tradition. 3 credit hours B8502

M. A. SEMINAR: THE LITERATURE OF THE TATHAGATAGARBA AND VAJRAYANA FACULTY Reading in translation, of some of the more important Sutras of the Tathagatagarbha school and Tantras of the Vajrayana, along with complementary literature. (This course will be offered simultaneously at the Institute in Boulder, Colorado and also at the Institute's extension program in Kathmandu, Nepal as part of the Buddhist Studies M.A. Nepal program.) 3 credit hours B8510

READINGS IN TIBETAN I LAMA UGYEN SHENPEN AND NANDILA TRANSLATION COMMITTEE An in-depth study of classical texts of Tibetan Buddhism and ongoing practice in speaking Tibetan. Prerequisite: Introduction to Tibetan I and II. 4 credit hours B8510

CONTEMPLATIVE RELIGIONS OF INDIAN FACULTY This course explores some of the more important contemplative dimensions of Indian tradition, such as that of the Kabirites, with its ancient formulations and modern interpretations. 3 credit hours B8504

CONTEMPLATIVE RELIGIONS OF INDIA FACULTY This course surveys the diverse spiritual traditions of classical Hinduism, with an emphasis upon the Bhagavad Gita, traditional yogs. Advaita Vedanta and devotional Hinduism. Our discussion of these contemplative traditions will be set within the framework of classical Indian philosophy and religion. 3 credit hours B8502

M.A. SEMINAR: VAJRAYANA BUDDHISM FACULTY Reading in translation, of some of the principal texts of Indian and Tibetan Vajrayana Buddhism tradition. Included will be an examination of texts oriented to Buddha, karma, Vajrayana Buddhism, tibetan psychology (including the yoga contribution of Nalainradaka). 3 credit hours B8510

ELECTIVES

ABHIDHARMA FACULTY An in-depth examination of the Buddhist traditions of Abhidharma or "Buddhist Psychology." The course will include a study of the Abhidharma literature of the Pali canon and will draw upon the Abhidharma traditions of the Theravada (the Visuddhimagga of Buddhaghosa), Mahayana (the Abhidhammattha and commentaries of Vasubandhu and Dharmakirti) and the Vajrayana (the Abhidharmakosacaryavagisa). 3 credit hours B8522

Viniya and Other Life Rules in Buddhist History FACULTY Part of being a Buddhist involves taking particular vows and following certain life rules either as a monk, a layperson or a yogin. This course explores the major life rules and life style that have been important throughout Buddhist History, emphasizing a study of the monastic vinaya in its historical development and its various manifestations, the various vows and life rules followed by the laity, and the kinds of disciplines followed by three important schools living in central and other non-monastic situations. 3 credit hours B8517

PATHS AND DHIMUS IN THE MAHAYANA FACULTY An exploration of paths (merga) and stages (bhumis) of the heart of Mahayana Buddhism, and sets forth a graded path to enlightenment for the bodhisattva. This course requires that the student have completed the Introduction to Mahayana Buddhism course. 3 credit hours B8510

MAHAYANA OASIS FACULTY An examination of the enlightened ideal of Indian and Tibetan Buddhist, the Mahasiddhas, through the lens of the space in which they were born. We will explore the origins and history of the Mahasiddhas, as expressed in the major "Buddhist biographies" of Indian and Tibetan Buddhism. We will also explore the particular role of the Siddhas within Indian Buddhism. 3 credit hours B8502
THE BUDDHIST CULT OF THE SAINTS IN INDIA FACULTY. This course explores the Indian Buddhist cult of saints, in historical perspective, as it evolved beginning with the time of the Buddha and continuing down to the time of the Tantric Mahayana. We will examine the biographies of the Buddha as an expression of the cult of saints, the biographies of early masters such as Vajrapani and Padmasambhava, groups of saints such as the sixteen arhats, the lives of Bodhisattvas, and biographies of the Siddhas, wherein the Indian Buddhist cult of saints reaches its high-water mark. Offered in alternate years. 3 credit hours. 80519

MADHYAMAKA IN THE THOUGHT OF TSONGKHAPA FACULTY. The great founder of Gelug tradition, Tsongkhapa, presented in his writings a revolutionary interpretation of Madhyamaka thought. This course seeks to understand Tsongkhapa's contribution to Madhyamaka thought in Tibet and, in particular, to clarify his thought in relation to the three turnings of the Wheel of Dharma. 3 credit hours. 80238

THE FEMININE PRINCIPLE IN BUDDHISM FACULTY. A study of the philosophy, symbolism and practice surrounding the feminine principle in Buddhism. We will carry out this examination in a historical frame of reference, beginning with the time of the Buddha, continuing through the period of the Mahayana and into the Tantric Buddhist tradition. Offered in alternate years. 3 credit hours. 80213

PSYCHOLOGY M.A.: CONTEMPLATIVE PSYCHOTHERAPY

Program Description

The M.A. Psychology Program in Contemplative Psychotherapy is a two-and-one-half year, 63-credit clinical training program for students who are interested in and capable of working with psychologically disturbed people. The program takes the approach that any training in psychotherapy must begin with an examination of one's own mind. Students are therefore trained in sitting meditation as a means of directly experiencing thoughts and sense perceptions. It is this direct experience, rather than speculation of theory, that forms the basis of their work with others.

Through meditation practice, students find they can relate to any state of mind and turn it into one's undertaking or insight. This insight is available and identifiable in all people and situations, it is even shared by those in intense pain and suffering. The cultivation of the sanity that is already there in psychological work with others. This is the aim and skill of psychotherapy as it is taught at the Naropa Institute.

The M.A. Psychology Program provides the study, discipline and experience to guide a student's personal journey in the practice of working with others. Drawing largely on the 2500-year-old contemplative tradition of Buddhism, and especially on Tibetan Buddhism, the program offers intensive training in psychotherapy. It does not provide a broad background in current psychological theory. Components of the training include:

1. academic course work, which presents the basic principles and applications of contemplative psychotherapy;
2. group process in which students meet weekly in small faculty-led groups which provide a forum for working with issues arising from the student's journey in the program;
3. contemplative practices of synchronizing mind and body: sitting meditation (mindfulness-awareness), speech-awareness, and body work disciplines;
4. experience of creating and living in a model rural therapeutic community (Matr Program) and participating in the ongoing urban student-faculty community;
5. a nine-month internship in a local community agency or on-site supervisor;
6. small group supervision led by Naropa faculty during the internship, which integrates the contemplative self-study practices, the therapeutic community experiences, and the clinical work of internship;
7. a Master's paper in which students present their clinical work in both written and oral form to peers and faculty.

Upon completion of the M.A. Program, students are qualified to work as counselors and psychotherapists in a variety of settings, including community mental health centers, residential treatment facilities, social service agencies and private practice.

The Matr Program

A vital and unique feature of the M.A. Psychology training is the 10-week Matr Program which occurs in the summer following the first year. During this time students and faculty live together in a model therapeutic community. The program combines multi space awareness practice, intensive sitting meditation and course work in Buddhist psychology. The space awareness practice, based on traditional Tibetan Buddhist yoga, involves adopting a different posture in each of five differently shaped and colored rooms. The postures and physical space evoke and intensify psychological states which characterize the experience of the world. By combining periods of space awareness practice with daily periods of sitting meditation, students are able to cultivate mindfulness and awareness. The study of Buddhist psychology helps sharpen and clarify this experience. A significant part of the training is the experience itself of living in a therapeutic community and participating in all aspects of community life. Through all these...
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<th>Requirements for the Masters of Arts Program in Contemplative Psychology</th>
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The M.A. Psychology Program as outlined above can only be started in the Fall Semester. Applicants for the Masters Program are required to pass admission tests prior to starting the program. Details on the application process and deadlines can be found on the program's official website. Applications are accepted on a rolling basis, and interviews are required for admission. The program offers a comprehensive curriculum that includes coursework, seminars, and practical experience. Students are encouraged to engage in research and community-based projects to enhance their learning experience. The program prepares students for careers in a variety of fields, including clinical psychology, counseling, and education. For more information, please visit the program's website or contact the department directly.
Fall—Second Year

THE CLINICAL INTERVIEW BRUCE TIFT AND GAIL MIRA The course provides an exploration of the practice of psychotherapy which is seen as the joining of the personal discipline of mindfulness/wisdom practice with the interpersonal discipline of a healing relationship. As an on-going theme we will bring awareness to some of the basic dilemmas we face as a therapist, such as authenticity and technique, control and compassion, and the place of personal values in the practice of therapy. Students will also practice basic techniques of the clinical interview 2 credit hours. PY628

GROUP PROCESS, MASTERS III FACULTY (See PY54) Group Process, Masters I, Fall—First Year courses 1.5 credit hours. PY542

CLINICAL INTERNSHIP: FIELD PLACEMENT KATHARINE HOUT AND LOU STEINER Coordinators. During the nine-month internship, the student works 30-30 hours per week in a psychological fieldwork setting. While studying and working alongside mental health professionals, the student will bring the Contemplative Psychotherapy approach to the practice of counseling, therapy, group work on inpatient care. 5 credit hours. PY605A

CLINICAL SUPERVISION GROUPS CLINICAL FACULTY Along with supervision that takes place at the field placement, the items are in small group supervision with experienced clinicians from The Naropa Institute faculty. 2 credit hours. PY615A

FOUNDATIONS OF CONTEMPLATIVE PSYCHOTHERAPY EDWARD POCHICK The joining of contemplative practice with the basic principles of interpersonal psychology creates a powerful psychotherapeutic discipline. In this way, one's personal development is completely linked to the cultivation of health and intelligence in others. Emphasis will be on the nature of discipline in the therapeutic relationship, the process of change, compassionate action, and the variety of possibilities of transmitting illness into health. 2 credit hours. PY527

Spring—Second Year

PSYCHOPATHOLOGY II: PSYCHOSIS JEFFREY FORTUNA and KATHERINE WOODRICH From the Buddhist point of view, psychosis involves a particular kind of journey through six psychological realms. What occurs is nothing less than the attempted transformation of self. This course studies the psychotic experience as it appears in community life, family, childhood and adulthood. The various psychological and logical operations that underlie confusion, paranoia, hallucination and delusion will be examined in clinical material. The Buddhist understanding of the nature of mind and how it allows for new social and individual treatments will be discussed. 2 credit hours. PY557

GRADUATE SEMINARS IN CONTEMPORARY PSYCHOTHERAPY I FACULTY Each year students will choose from several offerings, each focusing on a particular contemporary psychotherapeutic issue. 2 credit hours. PY533

GROUP PROCESS, MASTERS IV FACULTY (See PY54) Group Process, Masters I, Fall—First Year courses 1.5 credit hours. PY542

CLINICAL INTERNSHIP: FIELD PLACEMENT Continuation from the fall, 5 credit hours. PY605A

CLINICAL SUPERVISION GROUPS Continuation from the fall 2 credit hours. PY615A

Fall—Third Year

MASTER'S PAPER SEMINAR FACULTY This weekend seminar meets to review and discuss the students' papers on Contemplative Psychotherapy, which are based on their internship experiences. The format includes each student presenting his or her work to fellow students and to members of the clinical faculty. 1.5 credit hours. PY565

GROUP PROCESS, MASTERS V FACULTY (See PY54) Group Process, Masters I, Fall—First Year courses 1.5 credit hours. PY544

PSYCHOLOGY OF BIRTH AND DEATH JEFFREY FORTUNA and KATHERINE WOODRICH This course is an examination of the continuity of birth and death in our daily lives, as presented in Buddhist psychology. Drawing on the Tibetan Book of the Dead and other relevant literature, we will discuss such provocative issues as the psychological impact of death and dying, resistance to the reality of impermanence, and the nature of fear, projection and karma. Disciplines related to accuracy of observation, emotional patterning, and life transitions will be articulated in light of meditative practice. Implications for clinical training and compassionate action will be highlighted. 2 credit hours. PY569

PSYCHOLOGY OF AGING REVA TIFT Aging is a psychological and physical situation common to us all. By making friends with where we are in the human life cycle, including our experience of impermanence and loss, we are able to enter the world of the older adult. Through lectures, contemplation, writing, discussion and field work, we will explore the common issues pertaining to both our families and to older adults. 2 credit hours. PY523

THE THERAPEUTIC COMMUNITY KAREN KISSEL, WEIGEL A AND KATY WOLF BREZESKUZ Course reviews major theories and practical attempts to create therapeutic or therapeutic environments. The classroom will provide a laboratory setting in which various aspects of community process will be highlighted, including both the internal workings of large groups and the processes of beginning and ending such a community. Invited speakers will address various aspects of the larger psychological community which students will be joining upon graduation. A major aspect of the course will be the design of a "community project" with the intention of providing a genuine service to the extended community. Students will work in teams to design such a project and will present their final proposals to members of the specific community for whom the project is intended. 2 credit hours. PY551

DANCE THERAPY M.A.

Program Description

The Master of Arts Program in Dance Therapy is a unique program designed to train students in the clinical practice of dance movement therapy. Combining both Buddhist and Western thought, it teaches traditional concepts and methodologies while also providing training in psychotherapy based in contemplative awareness. The program is designed in accordance with the training guidelines of The American Dance Therapy Association, and, as of May 1988, is an approved program.

Course work is designed to incorporate five areas of concentration during the two-year, full-time program. (Part-time study is available.)

First is the core course sequence in dance therapy. All courses in this track are taught by registered dance therapists (ADTRs), and provide a broad base of understanding and technique in the field.

The second area is a 300-hour fieldwork placement and a 700-hour clinical internship sequence. In the beginning students will be exposed to a variety of clinical populations; eventually, they will focus on one population. Supervision will be provided initially via "The Fieldwork Seminar" which will prepare students for a nine month clinical internship with on-site registered dance therapists, as well as part of ADTR/F field work groups.

The third area is a sequence of topics in psychology. These courses focus on developing ways of relating to the worlds that facilitate a student's self-awareness, provide a basis for working with others, and familiarize the student with dominant theoretical bases.

The fourth area encompasses the observation, description and diagnosis of movement, beginning with self-analysis and then moving toward observation of others. This track trains the student's eye in the discernment of movement patterns.
Finally, the fifth area complements the practice of awareness disciplines. These courses are designed to develop personal clarity and self-acceptance, allowing the student to further develop composition and discipline in therapeutic settings.

Admission Requirements for the Masters of Arts in Dance Therapy Program
1) a B.A. degree, preferably in a field related to dance therapy,
2) a broad range of experience in many dance forms. Some of these forms include modern, ballet, jazz, folk, and ethnic, tap, etc.,
3) intermediate level competency in dance technique,
4) course work in improvisation, composition, performance, dance history and choreography,
5) Introductory and abnormal psychology courses (3 credits each),
6) exposure to dance therapy, either in a studio, private practice or dance work setting,
7) coursework in anatomy and kinesiology (3 credits each)

If an applicant is deficient in only one or two courses, this or he may enter the M.A. program and make up these deficiencies during the two years of study. See the description of the Pre-M.A. Certificate program, which is designed to prepare students for entrance into the M.A. program.

Requirements for the Master of Arts Program in Dance Therapy

First Year-Fall

DT500A Dance Therapy Theory: Theoretical Basis
2.5 credits

DT500B Dance Therapy Skills: Attentional Skills
2.5 credits

DT500C Dance Therapy Skills: Attentional Skills
2.5 credits

DT500D Dance Therapy Skills: Developmental Psychology
2 credits

DT500E Laban Movement Analysis
2.5 credits

DT500F Fieldwork Seminar
2 credits

DT500G Group Process
1 credit

Electives
1 credit

Total
16 credits

First Year-Spring

DT501A Dance Therapy Theory: Diagnostic and Treatment
2.5 credits

DT501B Dance Therapy Skills: Intentional Skills
2.5 credits

DT501C Dance Therapy Skills: Intentional Skills
2.5 credits

DT501D Body-Mind Centering I
2 credits

DT501E Laban Movement Assessment
2 credits

DT501F Fieldwork
1 credit

DT501G Group Process
1 credit

Electives
1 credit

Total
16 credits

Recommendations for Elective Credits:

DT501H Dance Therapy Theory: Diagnostic and Treatment
3 credits

DT501I Dance Therapy Skills: Intentional Skills
3 credits

DT501J Dance Therapy Skills: Intentional Skills
3 credits

DT501K Body-Mind Centering II
2 credits

DT501L Laban Movement Assessment
2 credits

DT501M Fieldwork
1 credit

DT501N Group Process
1 credit

Electives
1 credit

Total
16 credits

Second Year-Fall

DT502A Dance Therapy Theory: Family Systems
2.5 credits

DT502B Dance Therapy Skills: Working with Individuals
2.5 credits

DT502C Dance Therapy Skills: Group Process in Dance Therapy
1 credit

DT502D Methods in Psychotherapy
2 credits

DT502E Group Process and Dynamics
2 credits

DT503A Research Methods in Dance Therapy
1 credit

DT504 Therapists Seminar
1 credit

DT505 Group Process
1 credit

Total
15 credits

Second Year-Spring

DT503A Dance Therapy Theory: Ethics, Jobs and the Movement Practice
1 credit

DT503B Dance Therapy Skills: Birth and Death
2.5 credits

DT503C Special Populations in Dance Therapy
2 credits

DT503D Research Methods in Dance Therapy
1 credit

DT503E Dance Therapy Skills: Internship
1 credit

DT503F Dance Therapy Skills: Internship
1 credit

DT503G Group Process
1 credit

Electives
1 credit

Total
15 credits

Recommender's Report

Core faculty: Christine Caldwell-Silver and Sally Kondoska

Adjunct faculty: Susan Atchison, Thirz Pastrana, C.J. Flake, Steve Harvey, Katie Hendricks, Jani Fox, Zambia Mzimba, A.E. Mekel, Susan Oto, Don Reid, Hni Nader, Rockwell, Wendy Sokes, Ronja Sturk, Marge Therin, Helena Unger

Courses

Fall—First Year

DANCE THERAPY THEORY: THEORETICAL BASES

Christine Caldwell-Silver

This course begins the student’s exposure to the foundations of dance therapy theory. Moving quickly from the history and development of dance therapy, the course will concentrate on creative process, perception, the physiology of emotion and movement as process. Different naturalistic models in dance therapy will be discussed, focusing primarily on the perceiving cycle. In addition, concepts of psychophysics and psychological manifestations in the body will be observed and studied. 2.5 credit hours. DT500A

DANCE THERAPY SKILLS: ATTENTIONAL SKILLS

Christine Caldwell-Silver

Using the student’s own movement groups as a tool, this course will focus on the issues of skills surrounding leadership. Within the context of the therapist’s training cycle (witness, respond, dialogue, facilitate), students will explore issues of control and manipulation, transferable/cultural transference, the oscillation of attention, and therapeutic intention. 2.5 credit hours. DT500B

CONTEMPLATIVE PRACTICES I

Faculty

This course introduces the student to the practice of sitting meditations and provides an opportunity to integrate that practice into movement and therapeutic work. 2.5 credit hours. DT520

DEVELOPMENTAL PSYCHOLOGY

Wendy Storke

Using Western psychology approaches, this course will trace the formation of perception, cognition, and social development from birth to adolescence. Connections will be made with the student’s own developmental movement course as the student learns the developmental approaches to both mind and body. 3 credit hours. DT500A

Laban Movement Analysis I

Samantha Andersen

Using the method of Laban Movement Analysis, the student will learn the structural elements which are interrelated in a dynamic tension system involving body space and effort. The focus of this course is to assist students of movement to understand the range of movement possibilities of which the human body is capable. 3 credit hours. DT520

Spring—First Year

DANCE THERAPY THEORY: DIAGNOSIS AND TREATMENT

Faculty

The first part of this course is designed primarily as a study of neuropsychology as it relates to dance therapy and dance movement therapy. Students will be introduced to a variety of psychiatric and neurological disorders and to the theories and methods involved in diagnosing and treating a variety of movement disturbances. 3 credit hours. DT540

Fieldwork Seminar: Sally Kondoska

Beginning in the fall of the first year and continuing through the spring, each student will undertake a fieldwork placement. This consists of 200 hours of basic clinical exposure in a licensed or accredited treatment facility, and the seminar will provide concurrent discussion related to the placement experience. Coursework in the classroom setting will be based on the theoretical, clinical, and practical aspects of dance therapy as experienced in the internship setting and the role of the dance therapist. 2.5 credit hours. DT540

Group Process

Bernie Mark and

Heleen Unger

This two-year course is designed to provide students with an opportunity to participate in a group. This time is set aside for personal exploration, integration and group relationship. This class is a clean-up course for questions, conflicts and problem-solving. Non-credit. DT500

Body-Mind Centering I

Susan Aposhian

Body-Mind Centering is an experiential study of anatomical, physiological and developmental movement principles. Through this study students understand how mind expresses itself through the body and discover powerful tools for movement therapy. This course begins with a focus on the development of movement, from birth to walking. Learning, both experientially and intellectually, the stages that occur, we will seek to understand their dynamic role in adult movement. Furthermore, we will observe and experience basic movement patterns as they arise in both emotional and physical contexts. 2 credit hours. DT500
BODY-MIND CENTERING II  SUSAN APOLYIAN This class furthers the study of body-mind centering begun in the fall. Students learn to initiate movement from the major body systems. Discovering individual styles of movement and expression forms the basis of therapy. An approach is diagnostic, therapeutic and exchange and intervention. This body system is the body's primary approach. The course completes itself with the practice of one-to-one movement therapy exchange. 2 credit hours. DT521

LABAN MOVEMENT ANALYSIS II FACULTY This course continues the work begun in the fall. It includes an in-depth exploration of the Barabanoff Fundamentals. Laban's advanced effort work, (diurnal and diurnal) and Space Harmony work (an exploration of the expressive and communicative nature of space within various crystalline structures). The class focuses on experiencing and verbalizing how meaning is encoded in movement forms. We look at style and communication from personal and cultural perspectives, as well as give attention to how the material can be applied to areas that are of relevance to the participants. We will develop skills in interpreting what we observe for diagnostic intervention and treatment in a variety of contexts. Through the term, participants are expected to identify the concepts presented, verbally articulate their experience and observations, and use these concepts in their application. Participants complete a final project, which serves as a means to integrate and synthesize the material. 2.5 credit hours. DT511

FIELDWORK SEMINAR (See First Year — Fall course description) 1 credit hour. DT549

GROUP PROCESS (See First Year — Fall course description) non-credit. DT591

GROUP PROCESS IN DANCE THERAPY CHRISTINE CALDWELL-SILVER This course provides theory and skills in dance therapy. By leading and being led in group movement processes, students will experience principles of group process and dynamics. Readings, times, and lecture discussions will highlight the group therapy experience. 1 credit hour. DT560

RESEARCH METHODS IN DANCE THERAPY STEVE HARVEY The focus of this course will be the study of scientific method as it relates to the field of dance therapy. Particular emphasis will be placed on the use of experimental designs and statistical methods, including the concepts of validity, reliability, and experimental control. Students will evaluate current literature in the field and begin designing their own research. 1 credit hour. DT594

THESS SEMINAR CHRISTINE CALDWELL-SILVER Each student will be required to write a Master's thesis which will reflect his or her advanced training and use of scientific thought. Weekly supervision and support, both individual and in small group situations, will assist the student to view this project as the culmination of their course of study. 1 credit hour. DT580

INTERNSHIP SEMINAR SALLY KONEGOLUKA During the second year, each student will enter a clinical institutional setting and, under ADST supervision, will lead dance therapy groups. The internships consist of 750 hours and includes participation in the treatment team meetings, documentation, clinical supervision, and in-service education. The classroom supervisor will focus on clinical supervision with supplemental readings, and will also address issues in the transition from student to therapist. 3 credit hours. DT570

GROUP PROCESS (See First Year — Fall course description) non-credit. DT592

GROUP PROCESS (See First Year — Fall course description) non-credit. DT593

GROUP PROCESS (See First Year — Fall course description) non-credit. DT593

Program Description

The Master of Fine Arts in Writing and Poetics is a degree program for various students of creative writing who wish to pursue their own practice in creative writing, prepare a manuscript of professional quality, and develop skills for teaching writing and poetics to others.

The program consists of two summer sessions. During the annual summer writing program, the academic semesters, and the three-residency, students will study with some of the foremost contemporary poets and writers. The M.F.A. curriculum is designed to balance a thorough training in both writing and literature. During their second summer session, M.F.A. students will be expected to assume some teaching responsibility, lead discussion groups with first-year students and assist visiting faculty.

Any one of these writing tracks may be followed: poetry, prose, or a poetry-prose combination. Partially, special tracks will be introduced in the fields of New London creative non-fiction, hermeneutics and ethno-poetics depending on the scholarship of the visiting faculty. Seminars will be determined by the core, adjunct and guest faculty members depending on their particular specialties and areas of scholarship. Students will be encouraged to take at least one workshop in a genre other than their chosen track.

Upon entering the Institute, each student will meet with an advisor to evaluate the student's literary background. At this time the advisor will assess additional work may be needed for the student to successfully complete the M.F.A. degree. The student may be asked to take courses in the program's undergraduate writing and Poetics program. The student, in accordance with the advisor, will set up a reading list of thirty to forty major texts. Progress on this reading list will be reviewed at the beginning of the second summer, at which time the student will choose either one or two authors to study in depth.

Students will complete their studies with a written review of their scholarly work in literature and a completed book-length manuscript of literary merit.

Resources

In addition to the curriculum, students participate in a number of different events. At present, the Institute contains a prominent audio collection on the best generation as well as audio recordings of classes taught by Robert Creeley, Allen Ginsberg, Charles Olson, William Burroughs, Gary Snyder, Ted Berrigan, Philip Whalen, and many others on a wide range of topics presented at the institute over the years. These tapes are available to students for original scholarship and, in some cases, transcription. Students are invited to be involved in all aspects of the production of The U Can't Have Almanac, an annual poetry magazine which publishes the work of students and faculty. Another integral aspect of the program is the opportunity for literary performance and collaborative work with members of the Department of Dance and Music under the auspices of the Performing Arts Series at Naropa. Performance will always be an integral part of the Summer Writing Program.

Admission

Students will be admitted to the M.F.A. program during the Summer sessions only, or by special arrangement. Admission to the M.F.A. program is competitive and requires a B.A. degree, along with a written sample which indicates substantial creative potential and ability. Students must have a completed application, official transcripts, three letters of recommendation, and their writing sample (10-15 pages of poetry, 20-30 pages of prose) submitted by April 1, 1998 for acceptance into the summer class of that year.

General Education Requirements

I. Completion of course work,
II. A critical essay based on the student's independent work in literature, followed by an oral presentation,
III. A completed book-length manuscript of literary merit, an oral presentation from the student's own work.
For students interested in Poetry and Prose combination, electives will not be possible, as the students will be taking BOTH sections of Practice of Writing I and II (Poetry and Prose)

The Summer Writing Program for MFA Students

In addition to the regularly scheduled Summer Writing Program, MFA students will have a special seminar track. MFA writing workshops, and more extensive one-to-one interviews. The Summer Writing Program with MFA credit is included in the overall MFA tuition.

A complete description of the Summer Writing Program is available in the Naropa Institute Summer Catalog. Please write the Naropa Institute, Summer and Special Events Office, 2320 Kapiolani Avenue, Boulder, CO 80302.

Core Faculty: Anne Waldman (Director), Allen Ginsberg (Director Emeritus)

Visiting Professor: Bobbie Louise Hawkins

Adjunct Faculty: Reed Byrd, Jack Collom, Diane Di Prima, Fielding Dawson, Anselm Hollo

Visiting Faculty: Jani Augustine, Mike Mai Berissinvinghi, William S. Burroughs, John Caroll, Andrea Gisborne, Olive Cogdell, Robert Creeley, Kenneth Elam, Marianne Faithfull, Michael Herff, Joanna Ryker, Bernadette Muelly, Alice Nelley, Susan Oritch, Jerome Reishberg, Nathaniel Tarr, Steven Taylor, Philip Whalen

Courses

Summer 1988

SUMMER WRITING PROGRAM, 1988

WILLIAM S. BURROUGHS, ANDREW CODENELL, KENNETH EMDLE, MARIE-FRANKINE FAITHFULL, ANSELME HOLLO, STEVEN SHARQ. This program features a summer seminar in Contemporary Word, Summer Studio Week, and two weeks of Performance Theory and Study. It will include graduate level writing workshops and seminars. 6 credit hours. WPS530

Graduate Seminar, 1988

ANNE AUGUSTINE, MEL MEL BERSENHAGG, FRED DING DAWSON, DIANE DI PRIMA, ALLEN GINSBERG, BOBBIE LOUISE HAWKINS, ANNE WILDMAN, 2 credit hours. WPS580

Fall 1988

THE PRACTICE OF WRITING POETRY I

ANNE WILDMAN This will be a rigorous workshop where the process will be thoroughly investigated and students will examine and practice traditional modes of composition. We will trace the end from its Greek origin (a device to sing) with Penthesilung and duced through Latins Horace, across the sonnet. Transformations in the 19th century of the sonnet and Frank O'Hara. The sonnet, sonnetic, variates, and parries will be traced as well. This workshop exists to sharpen the eye and ear, to work with a sharpening of the page, to feel poetry is Yong on, to strengthen discipline. Taints will include The Prosperity Handbook by Karl Shapiro as well as a workbook of selected texts and essays edited by the instructor. 3 credit hours. WPS10

THE PRACTICE OF WRITING PROSE I

BOBBIE LOUISE HAWKINS This writing workshop will focus on the short story. We will be reading and discussing one story a week by a variety of American writers. We will be doing writing exercises in class inspired by our own readings, setting the "harp" for our own practice. Students are encouraged to write those stories of their own during the course of the semester, which will be examined in class. The emphasis in the course will be on dialogue and story line. Required text: Look Who's Talking: An Anthology of Voices in the Modern American Short Story. 3 credit hours. WPS15

LECTURE I: GETTING OUTSIDE JACK COLOM Thoreau went "out of town" more mentally than physically. Hopkisn rhythmically raliced the nonfictional bases. Dickinson went so far she was out of it. Melville took an exotica on a cosmic era. Reff Crane jumped off the bridge of European sentence structure. Marianne Moore left discourse for the syllabic. Edward has courts lectorially and the waste of the plain feet. We will attend their movements and see what comes of it. 3 credit hours. WPS50

SEMINAR I: JACK COLOM Brass tacks are spacier when you get right down to them. Poetic writing assignments. Few or specified. Copies made and distributed for class reading. Frequent in-class writing as well. And frequent introduction of extramural literary stimuli. Raving focus on what we know and what the world might mean. 3 credit hours. WPS52

WRITING AND LITERATURE PRACTICUM I

DIANE DI PRIMA Primary texts will be the ABCs of Reading by E. Pound and his shorter poems from Personae. We will explore Pound's poetics and experiment with writing exercises inspired by these texts. This course gives students the opportunity to work intensively with visiting faculty in an writing as well as on a primary "test" of the instructor's selection. 1 credit hour. WPS90

Spring 1989

THE PRACTICE OF WRITING POETRY II: "PERFORMANCE" ANNE WILDMAN This seminar will examine the link between poetry and human activity. If the poet is harp originated as wind played on the dry tendons of a strummed horse tail, if metre arose from the brief of two hammers on an anvil, and if Anglo Saxon poetry is baked on the pulse and pull of the car while Greek verse is linked to the ecstatic beat of feet around an altar sacred to the deity, then contemporary practitioners have much to learn from the origins of their own poetry. "Rhythm is form cut into lines," said Ezra Pound. Thus ordinary activities such as jogging (Gary Snyder) or riding in a car (Ed Dorn) will be explored right
Summer 1989

SUMMER WRITING PROGRAM 1989
CLARK GOOLDBE, NATHANIEL SOMA, ALICE NOTLEY, DOUGLAS OLIVER, JULIA CONNOR AND OTHERS. 6 credit hours. WPS90

GRADUATE SEMINAR 1989
ANNE WALDMAN, ALLEN GINSBERG, JANE AUGUSTINE, WILLIAM BURROUGHS, JIM CARROLL, DIANE DI PRIMA, BOBBIE LOUISE HAWKINS, MICHAEL HELLER, MARSHALL FAITHFULL, REINHARDT MAKER. 3 credit hours. WPS91

Fall 1989

MANUSCRIPT (for second year M.F.A. students) 6 credit hours WPS90

THE PRACTICE OF WRITING POETRY I
ANNE WALDMAN (See Fall 1988 course listing) 3 credit hours. WPS91

THE PRACTICE OF WRITING PROSE I
JACK COLLOM. This workshop will examine short prose pieces, our own and others. We will investigate the possibilities and inspiration of ordinary conversation. Black seminars, technical writing, newspaper headlines, letters, journals, dreams, comic strips, and the King James Bible. Specifically, we will investigate the prose of Rebbetzin, James Joyce, Arthur Rimbaud, Samuel Beckett, Dale Herbst, and Fielding Dawson. There will be weekly writing assignments and a sourcebook edited by the instructor. 3 credit hours. WPS92

LECTURE I: THE COMMON VOICE: AMERICAN SPEECH
BOBBIE LOUISE HAWKINS. Three writers of heartland headland America (William Carlos Williams, Flannery O'Connor and Theodore Dreiser) will be examined. 3 credit hours. WPS90

SEMINAR I: GERTRUDE STEIN
ANNE WALDMAN. The course will be an in-depth study of the thinking and writing of this great Modernist, covering her numerous creative and innovative phrases, from the "prolonged present" of Metaphor to the "multi-directional abstractions of "Synecdoche in Meditation." We will read portraits, plays, novels, essays and lectures. 3 credit hours. WPS92

Writing and Literature Practicum I
REINHARDT MAKER. This course gives students the opportunity to work intensively with visiting faculty on their own writing as well as on a primary "test" of the instructor's selection. 1 credit hour. WPS90

Translation Track I
ANSELM HOLLO
To be announced.

Spring 1990

THE PRACTICE OF WRITING POETRY II
ALLEN GINSBERG. Mr. Ginsberg will work with twelfth-century expansive verse and heroic precursors focusing on the study and writing of the long poem. 3 credit hours. WPS91

THE PRACTICE OF WRITING PROSE II
BOBBIE LOUISE HAWKINS. Students will be working intensively on their final manuscripts of short stories or a novel. 3 credit hours. WPS97

LECTURE II
ALLEN GINSBERG. 3 credit hours. WPS91

SEMINAR II: POUND AND WILLIAMS
REED BYRDF. This course will examine the vastly different two poets given to a new 20th century poetics as they pushed off from the literary craft of listing maurs and similes and affirmed the natural objects of the world and the phrasings of common speech as the basis for clarity and vitality in literature. 3 credit hours. WPS90

Writing and Literature Practicum II
FAULK. This course gives students the opportunity to work intensively with visiting faculty on their own writing as well as on a primary "test" of the instructor's selection. 1 credit hour. WPS91

Summer 1990

SUMMER WRITING PROGRAM 1990
FAULK. 6 credit hours. WPS92

GRADUATE SEMINAR 1990
FAULK. 2 credit hours. WPS92
SUMMER PROGRAMS

The Nampa Institute invites nationally and internationally known scholars and artists to present innovative and dynamic summer programs and special events. Throughout the year-weekend workshops, the summer programs, conferences, intensives and the Chancellor’s Lecture Series enhance the Nampa Institute’s learning community. The special events programs are equally enjoyed by degree students, visiting artists and the burgeoning cultural community.

The Summer Programs

The Contemplative disciplines are at the heart of education offered at the Nampa Institute. Each year summer faculty and students investigate the nature and relationship of body and mind by practicing sitting meditation and other contemplative disciplines. This distinctive approach when combined with the study of specific disciplines such as theater, dance, music, dance therapy, writing and poetics awakens creative awareness and develops the capacity for being present.

Throughout the summer session, the community of students and faculty gathers to create fertile ground for collaboration and exchange of ideas. Choosing an interdisciplinary approach, students may form their own programs from within the different disciplines offered, or they may concentrate in one area of study. Our philosophy of learning is one of balancing relaxation and rigor, gentleness and discipline, intellect and intuition.

1989 Summer Dates

Four Week courses – June 18 - August 1, 1989

Christian and Buddhist Meditation Conference - 1990 dates to be announced

For further information contact The Nampa Institute, Summer and Special Events Department, 2100 Arizona Avenue, Bozeman, Colorado 80302. (303) 444-0032.

Four Week Courses

Contemplative Disciplines

SITTING MEDITATION
All students are invited to begin their day with sitting meditation practice which has been the foundation of Buddhist understanding and discipline for 2,500 years. Through meditation one makes friends with one’s own state of mind and gains insights and new patterns of thought and behavior that are wholesome and helpful, as well as those that are detrimental to our well-being and the well-being of others. Each student practicing meditation is encouraged to meet with a meditation instructor throughout the summer term.

INTRODUCTION TO BUDDHIST MEDITATION PRACTICE
The techniques and insights gained through the practice of sitting meditation will be explored.

MEDITATION PRACTICE
Developed by Gyogeem Trungpa, Rinpocho from traditional principles of Tibetan yogas, particular body postures in specifically designed rooms will be practiced to evoke fundamental states of mind. Such a contemplative approach can foster the development of "maitri", or loving kindness toward oneself, as well as compassionate communication with others. The course includes lectures and discussions, open community meetings, meditation instruction and three hours of maitri practice per week.

THANGKA PAINTING
This introduction to the discipline and philosophy of the sacred art of Tibetan Buddhism follows a prescribed form and involves practicing what is there; no more, no less.

MARTIAL ARTS
1. TAI CHI CH’UAN is translated as the "Grand Ultimate System of Self-Defense." It is an ancient Chinese exercise consisting of slow, relaxed movements. For the body, it is an exercise; for the mind, a study in concentration and visualization, and for the spirit, it is a system of meditation. It is also a preventive and curative system of Chinese Medicine.

2. AKIDO introduces the techniques, principles and philosophy of Aikido. Students practice relaxation in movement, centeredness and bending. Aikido as a martial art always emphasizes harmonious resolution of conflicts and the ability to blend and work with one’s own power (ki).

THE SUMMER HORTICULTURE PROGRAM
The Horticulture Program at The Nampa Institute combines practical training with classroom study. The Institute has a large garden where students grow vegetables, flowers, fruits and herbs. In addition, growing methods, basic botany and garden history are studied in the classroom. Classes are taught by Robert Mather Howard, author of Where Animals Meet the Chaos Republic. This approach to gardening is inspired by the work of Alan Chadwick, who taught at the University of California, Santa Cruz. Zen Gardens’ Green Gulch Farm and the Round Valley Garden.

THE SUMMER WRITING PROGRAM
The writing program provides an opportunity for students to work closely with master poets and writers in a month-long intensive. The program includes approximately 18 hours of workshops and lectures per week, weekend colloquia, student poetry readings and readings by faculty members. Individual interviews are at the heart of the program. Participants confer on their work with faculty members in a rare opportunity for one-on-one discussion and manuscript critique. The program features collaborative group sessions, the production of a student/faculty publication; as well as unscheduled, spontaneous events rising out of its active community. Creative writers and students of modern poetry and prose, both beginning and experienced, are encouraged to participate.

Among the themes and methods addressed are: place and care of language, prosody (including quantitative verse), improvisation, oratory, metaphor, haiku, African-American poetry, song (from Copland to New Wave), dreams, journals, collaborative techniques, children’s writing, poem as landscape, shamanism, alchemy, jazz, and Russian experimental verse. Students ground themselves in direct observation of everyday detail, leading to a playful awareness that transforms the mundane into art. Writing is seen as a conscious probe into a variety of imaginative wings. Summer 1988 will include a week long conference on surrealism.

Recent summer faculty and students have included: Ami Bareda, Wiliam Burroughs, Robert Creeley, Diane di Prima, Drummund Hesley, Norman Mailer, Simon Ortiz, Joanne Kyger, Alphonso O’Toole, Gary Snyder, Philip Whalen, Allen Ginsberg, Gregory Corso, Anne Waldman, Ed Sanders, Anais Nin, Joseph Herland, Peter Orlovsky, Larry Faig, Patricia Donegan, Susan Edwards, Nester By, Jack Colton, Max Miller, Birkenbloom, Steven Taylor, Cari Roiko and Bernadette Mayer.

THE SUMMER MOVEMENT STUDIES PROGRAM
The Dance/Theater Arts program offers courses in dance technique, acting technique, movement theater and contact improvisation. Faculty members are accustomed for their innovative approaches to teaching, choreography and performance. They represent a spectrum spanning the disciplines of new dance, improvisation, composition, movement awareness and contemplative practice.

Faculty and artists for this program during past summers have included: Leo Sakei, Yoshihiko Chuma, Ping Chong, Ruth Zaporah, Brenda Cummins, Barbara Dillon, Robert Dunn, Steve Davis, Paton Nance, Starr Smith, Gail Turner, Ten Hazel Rockwell, Paul Orist, Lee Worley, Simon Forte, Bonnie Barnette, Cohen, Keith Terry, Yen Lu Wang, and Douglas Dunn.

The Dance Therapy Program blends new approaches to education with more traditional approaches to the field. The program combines the scientific with the artistic, the theoretical with the practical, and the intellectual with the intuitive, fostering a more comprehensive understanding of the body, mind and spirit.

Faculty during the past summers has included leading figures in dance therapy in America: Jane Adler, Kathryn Hendrick, Aylume Stark, Christian Cadwell-Silver, Atliapa Fuller Snyder, Judith Fischer, Shannon Chekiri, Richard Hedrick, Stephanie Ender, Nana Suke Kozi, Anna Heiss, Marghat Ov Quist, Mildred Marsh, Cari Gelas; Barrie Marek, Steve Harvey, Robert Trammell, Lee Vernon and Sally Kondzicka.

THE MUSIC PROGRAM

The Summer Music Program explores various aspects of contemporary music through classes taught by some of today’s most creative musicians. Classes are offered in African music and dance, creative music composition, electric guitar, acoustic guitar, piano, percussion, bass, woodwinds, brass, voice, harmonic theory, jazz history, ensemble performance, Haitian music and dance, studio recording techniques and Brazilian percussion.

One of the attractive features of the Music Program is the high degree of interaction between faculty and students. Frequent jam sessions, concerts and opportunities for personal consultation with the faculty make this unique and exciting setting for the student’s personal growth.

The summer music program in the past has included such noteworthy artists as Paul McCandless, Raph Toomey, Colin Wicott, Glenn Moore, Gary Peckown, Robert Ford, Jerry Granelli, Bill Douglas, Steve Gorm, Arlanda John Amos, Julian Presier, Sissy Clayton, John Abercrombie, Charlie Haden, Don Cherry, Kolia Lodojko, Peter Rowan, and Birsa Almeida.
SPECIAL EVENTS

THE SUMMER PERFORMING ARTS SERIES

Each summer, The Naropa Institute offers a lively performing arts series in which musicians, dancers, poets and scholars from the Summer programs, as well as guest
presenters, give performances and talks open to the general public.

THE CHRISTIAN AND BUDDHIST MEDITATION CONFERENCE

For many years, The Naropa Institute has presented a Conference on Buddhist and
Christian Meditation, featuring distinguished faculty from both the Buddhist and Christian
contemplative traditions. The conferences have examined the nature of contemplative
practice and its implications for religious, social and political spheres of life.
The conferences focus on practice and experience, providing a fresh, and often
surprising, gateway to genuine conversation and exchange between these two great
traditions.

Recent conference faculty have included His Eminence Jangtson Kontri, Rinpoche
(Vajrayana Buddhism), Mother Tessa Berniecky
(Carmelites), Brother David Sherrill-Rust
(Benedictines), Father Thomas Keating
(Cistercian), Ven. Eido Roshi (Rinzai Zen), Ven.
Chogyam Trungpa, Rinpoche (Vajrayana
Buddhism), Father Thomas Hopkins (American
Orthodox), Father William Mahanam
(Carmelites), Jack Engler (Theravada
Buddhism), Beverstelle Roberts (Lay
Contemplatives), Loppun Linboe Dorge
(Vajrayana Buddhism), Tanamah Anderson,
Serra (Bon Zen), Joseph Goldstein
(Theravada Buddhist), Mr. James Finley (Lay
Yuen-Yi (Chinese Buddhism), and Father
Robert Arda (Orthodox).

A compilation of talks and panel discussions from the first five conferences (1981-1985) has been recently published by Paula Press under the title Speaking of Silence. For more
information, write to The Naropa Institute,
Department E, 2130 Arapahoe Avenue, Boulder, Colorado 80302.

CONFERENCES, WEEK-END WORKSHOPS,
AND INTENSIVES

Conferences, week-end workshops, and
intensives provide a rich opportunity to study
with guest faculty who are recognized leaders
in their fields. By attending and participating
in a wide variety of special events outside their
chosen fields, program students may enhance
their curriculum or broaden their knowledge
and experience. Many of these conferences,
workshops, and intensives attract a national
and international audience.

THE VAJRA REGENT'S INTENSIVE TRAINING SESSION

Once every year, an ITS will be presented by the Vajra Regent Osel Tendral, a holder of the Kaju tradition of Vajrayana Buddhism and sharma head of the Institute. Ven. Chogyam Trungpa, Rinpoche. The intensive will present principles of meditation in action. Dates will be announced. ITS are open to all Naropa
students, and may be taken as credit toward a degree program. The 1986-1989
ITS, "Compassion in the Modern World," will present an overview of the Kaju
tradition of Buddhist philosophy including a descrip-
tion of the practice journey through the Mahayana, Mahayana and Vajrayana.

1 credit hour, 80340
The Vajra Regent was born in 1942 in Pasirand, New Jersey, as Thomas F. Pace. He attended Fordham University. From 1972 to 1973 he served on the committee of kernel Chirung translation center in Barre, Vermont, and is director of Bar Maha Project in Wangdak, Tibet. In 1973 he joined the Grass Roots Foundation and later the Nalanda Foundation. In 1975 he moved to the Western Tangga Institute in California, where he served as Executive Vice President of the organization.

The Vajra Regent has taught extensively throughout North America and Europe, and his author of several books in the Realm of Human (Shambhala Publications, 1985). He resides with his family in Half Moon, Nevada.

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