2007–08 ACADEMIC CALENDAR

FALL SEMESTER 2007

New Student Orientation and Registration  August 20–24
Last Day for All Students to Pay Tuition & Fees  August 20
First Day of Classes  August 27
First Day for Returning Students to Pick Up Refund Checks  August 27
Convocation  August 29
First Day for New Students to Pick Up Refund Checks  August 30 (after 4 p.m.)
Labor Day Holiday  September 1–3
Last Day to Add/Drop Courses without Financial Penalty* September 6
Last Day to Apply for Fall 2007 Graduation – all students September 14
Preferred Deadline to Apply for Financial Aid for Spring (only if you didn’t apply for fall aid) for all students, including international October 1
Last Day to Withdraw from Courses* October 5
Community Practice Day  (no classes, offices closed) October 16
Spring Registration Begins for All Returning Students  November 5
Thanksgiving Holiday (no classes, offices closed) November 22–25
Wednesday classes do not meet unless indicated on syllabus** December 12
Last Day of Classes December 14
Ceremony Honoring Fall Graduates December 15
Grades Due December 19
Winter Break December 15–January 13
Campus Closed December 22–January 1

*Exception: Workshops and courses on alternate calendar.
**Monday, Tuesday, Thursday and Friday classes must meet in this sixteenth week to make up for the following missed days: Labor Day, Community Practice Day, Thanksgiving Thursday & Friday, respectively.

SPRING SEMESTER 2008

New Student Orientation and Registration  January 7–11
Last Day for All Students to Pay Tuition & Fees January 7
First Day of Classes January 14
First Day for Returning Students to Pick Up Refund Checks January 15
First Day for New Students to Pick Up Refund Checks January 17 (after 4 p.m.)
Martin Luther King Jr. Holiday  (no classes, offices closed) January 21
Last Day to Add/Drop Courses without Financial Penalty* January 24
Last Day to Apply for Spring 2007 Graduation – all students February 1
Shambhala Day (no classes, offices closed) February 7
Last Day to Withdraw from Courses* February 22
Preferred Deadline to Apply for Financial Aid for upcoming year – all students March 1
Community Practice Day (no classes, offices closed) March 4
Spring Break March 22–30
Deadline to Apply for Naropa Scholarships April 1
Fall & Summer Registration Begins for All Returning Students April 7
Last Day to Apply for Summer Graduation – all students April 11
Wednesday classes do not meet this day unless specified on syllabus** May 7
Last Day of Classes May 8
Commencement May 10
Grades Due May 14

*Exception: Workshops and courses on alternate calendar.
**Monday, Tuesday and Thursday classes must meet in this sixteenth week in order to make up for days missed due to Martin Luther King Jr. Day, Practice Day and Shambhala Day.

SUMMER SEMESTER 2008

Academic Summer Session May 19–July 14
Last Day to Drop/Add* May 23
Memorial Day Weekend (no classes, offices closed) May 24–26
Fourth of July Holiday (no classes, offices closed except Summer Writing Program) July 4
All Summer Grades Due July 23

*Most summer classes are on an alternate schedule. Please check the web-based course schedule for drop/add deadlines for all summer courses.

INTERSESSION

No Classes July 15–August 24

Buildings are open for shortened hours during breaks and holiday weekends. Please see www.naropa.edu/campuslife/buildinghours.cfm for specific hours.
NAROPA UNIVERSITY

AN UNDERGRADUATE AND GRADUATE SCHOOL
OF THE ARTS, HUMANITIES AND SOCIAL SCIENCES

DEGREE COURSE CATALOG 2007–08

Please direct all admissions-related correspondence to:

Office of Admissions
Naropa University
2130 Arapahoe Avenue
Boulder, Colorado 80302-6697
303-444-0202; 1-800-772-6951
www.naropa.edu

This catalog is for information only and does not constitute a contract. Naropa University reserves the right to change the provisions of this catalog, including course offerings, fees and calendar. The information presented in this catalog is correct as of July 2007. Please contact the Admissions Office for the most up-to-date information.

Naropa University is accredited by the Higher Learning Commission of the North Central Association of Colleges and Schools (www.ncahigherlearningcommission.org).
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Academic Calendar</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Table of Contents</strong></td>
<td>2</td>
</tr>
<tr>
<td><strong>Academic Degree Programs</strong></td>
<td>10</td>
</tr>
<tr>
<td><strong>From the President</strong></td>
<td>11</td>
</tr>
<tr>
<td><strong>Naropa University Mission Statement</strong></td>
<td>12</td>
</tr>
<tr>
<td><strong>About Naropa</strong></td>
<td>14</td>
</tr>
<tr>
<td>A Naropa University Education</td>
<td>14</td>
</tr>
<tr>
<td>Accreditation</td>
<td>14</td>
</tr>
<tr>
<td>Students</td>
<td>14</td>
</tr>
<tr>
<td>Faculty</td>
<td>14</td>
</tr>
<tr>
<td>Diversity</td>
<td>14</td>
</tr>
<tr>
<td>Campuses</td>
<td>15</td>
</tr>
<tr>
<td>History</td>
<td>15</td>
</tr>
<tr>
<td>Naropa Seal</td>
<td>16</td>
</tr>
<tr>
<td><strong>Admissions</strong></td>
<td>18</td>
</tr>
<tr>
<td>Undergraduate Admissions</td>
<td></td>
</tr>
<tr>
<td>Suggested Deadlines</td>
<td>18</td>
</tr>
<tr>
<td>Undergraduate Admission Requirements</td>
<td>18</td>
</tr>
<tr>
<td>Transfer Students</td>
<td>18</td>
</tr>
<tr>
<td>Establishing Transfer Credits</td>
<td>18</td>
</tr>
<tr>
<td>Tuition Deposit</td>
<td>19</td>
</tr>
<tr>
<td>Deferrals</td>
<td>19</td>
</tr>
<tr>
<td>Certificate Programs</td>
<td>19</td>
</tr>
<tr>
<td>Changing a Major or Program</td>
<td>19</td>
</tr>
<tr>
<td>Graduate Admissions</td>
<td>20</td>
</tr>
<tr>
<td>Suggested Deadlines</td>
<td>20</td>
</tr>
<tr>
<td>Establishing Transfer Credits</td>
<td>20</td>
</tr>
<tr>
<td>Graduate Admission Requirements</td>
<td>20</td>
</tr>
<tr>
<td>Tuition Deposit</td>
<td>21</td>
</tr>
<tr>
<td>Deferral Policy</td>
<td>21</td>
</tr>
<tr>
<td>Moving from One Graduate Program to Another</td>
<td>21</td>
</tr>
<tr>
<td>International Student Admissions</td>
<td>21</td>
</tr>
<tr>
<td>Financial Statement</td>
<td>21</td>
</tr>
<tr>
<td>Dependents</td>
<td>22</td>
</tr>
<tr>
<td>Confirmation Deposit</td>
<td>22</td>
</tr>
<tr>
<td>Employment</td>
<td>22</td>
</tr>
<tr>
<td>Transfer Students</td>
<td>22</td>
</tr>
<tr>
<td>Health Insurance</td>
<td>22</td>
</tr>
<tr>
<td>Campus Visits</td>
<td>22</td>
</tr>
<tr>
<td><strong>Other Ways of Attending Naropa University</strong></td>
<td>23</td>
</tr>
<tr>
<td>Visiting Student Program</td>
<td>23</td>
</tr>
<tr>
<td>Part-Time, Nondegree Student</td>
<td>23</td>
</tr>
<tr>
<td>Dual Enrollment</td>
<td>23</td>
</tr>
<tr>
<td>Extended Studies</td>
<td>23</td>
</tr>
<tr>
<td>Naropa Online Campus</td>
<td>23</td>
</tr>
</tbody>
</table>
# Student Life

- The Naropa Community
- Contemplative Practice within Community
  - Philosophy
  - Community Practice Day
  - Meditation Halls and Maitri Rooms
- Student Community Initiatives and Resources
  - Town Hall Meetings
  - Student Activities and Recreation
  - Student Leadership
  - Student Performances
  - Student Groups
- Naropa Community Communications
  - Naropa Weekly
  - Email
  - Student Handbook
- Naropa Student Resources
  - Office of Student Affairs Resources
  - Snow Lion Apartment Housing
  - Off-Campus Housing
  - Career Counseling Center
  - Disabilities Services and Learning Needs
  - Counseling Services and Referrals
- Advising Resources
  - Academic Advisors
  - International Student Advisor
- General University Resources
  - Allen Ginsberg Library
  - Community Studies Center and Volunteer/Americorps
  - Consciousness Laboratory
  - Naropa Community Art Studio
  - Naropa Writing Center
  - Computer Centers
  - Bookstore
  - Naropa Café
- Boulder Community
  - Transportation

## Paying the Bill

- Payment Procedures and Responsibilities
- Tuition Payment Plan
- To Have Tuition Bill Sent to Alternative Address
- Returned Checks
- Notification of Right to Increase Tuition
- Tuition and Fees
- Failure to Pay Tuition
- Refund Procedures
- Staff/Faculty Tuition Benefits

## Financial Aid

- Institutional Scholarships for Degree Students
- General Scholarships/Grants for Undergraduate Students
- Program Specific Scholarships for Undergraduate Students
- General Scholarships/Grants for Graduate Students
- Program Specific Scholarships/Grants for Graduate Students
- Financial Aid for International Students
- Institutional Scholarships for Nondegree Students
Table of Contents

Outside Financial Resources 37
- Privately Funded Scholarships 37
- Rotary Scholarships 37
- State Scholarships and Grants 37
- Graduate Rebate Award for Denver Students (GRADS) 37
- Veterans Benefits 37

Other Aid Programs 37
- Americorps 37
- Federal College Work-Study 37
- Federal Stafford Loan 38
- Federal Unsubsidized Stafford Loan 38
- Federal Perkins Loan 38
- Federal Parent Loan for Undergraduate Students (PLUS) 38
- Federal PLUS Loan for Graduate Students 38
- Graduate Assistantships 38
- Naropa Student Employment 38
- Naropa Writing Center Writing Fellows 38

Conditions for Qualifying for Financial Aid for Degree-Seeking Students 39
- How to Apply for Financial Aid 39
  - Academic Year; Annual Basis 39
  - U.S. Citizens and Eligible Noncitizens 39
    - Application Forms 39
      - FAFSA 39
      - Student Aid Report 39
      - Verification and Other Miscellaneous Documents 39
      - Financial Aid Eligibility Letter 40
      - Required Paperwork and Procedures 40
    - Deadlines 40
      - FAFSA Deadline 40
      - Verification and Supporting Documentation 40
      - Requesting Additional Loan Money 40
  - Enrollment Status 41
  - Financial Aid for Study Abroad 41
  - Consortium Agreement and Financial Aid 41
  - Students Visiting from Other Colleges 41
  - Appeals 41
  - Satisfactory Academic Progress 41
    - Enrollment Status Compared to Hours Completed 41
    - Minimum GPA per Semester 41
    - Maximum Credits for Degree Completion 41
    - Financial Aid Probation Status 42
    - Financial Aid Suspension Status 42
    - Appeal Process 42
  - Withdrawals and Return of Title IV Funds 42
    - Withdrawal on or before the First Day of Classes 42
    - Withdrawal during the Semester 42
    - Order of Refunds 43
  - Estimated Costs 43

Academic Information 44
- Using the Policy in this Catalog 44
- Exceptions to Academic and Financial Policies 44
- Academic Year 44
- Academic Advising 44
  - Preregistration 44
- Courses 45
  - Course Registration 45
  - Graduate and Undergraduate Course Levels 45
  - Course Repeatability 45
<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drop/Add Period</td>
<td>45</td>
</tr>
<tr>
<td>Withdrawal Period</td>
<td>45</td>
</tr>
<tr>
<td>Drop, Add and Withdrawal Schedule</td>
<td>46</td>
</tr>
<tr>
<td>Wait Lists</td>
<td>46</td>
</tr>
<tr>
<td>No Shows</td>
<td>46</td>
</tr>
<tr>
<td>Registration Holds</td>
<td>46</td>
</tr>
<tr>
<td>Changing a Course Status</td>
<td>46</td>
</tr>
<tr>
<td>From Credit to Audit</td>
<td>46</td>
</tr>
<tr>
<td>From Letter Grade to Pass/Fail</td>
<td>46</td>
</tr>
<tr>
<td>From Audit to Credit</td>
<td>46</td>
</tr>
<tr>
<td>Courses Requiring Prerequisites or Permission</td>
<td>46</td>
</tr>
<tr>
<td>Workshops and Special Study Opportunities</td>
<td>46</td>
</tr>
<tr>
<td>Workshops</td>
<td>46</td>
</tr>
<tr>
<td>How to Register for Workshops</td>
<td>47</td>
</tr>
<tr>
<td>Schedule to Add/Drop Workshops</td>
<td>47</td>
</tr>
<tr>
<td>Withdrawal Period for Workshops</td>
<td>47</td>
</tr>
<tr>
<td>Special Study Opportunities</td>
<td>47</td>
</tr>
<tr>
<td>How to Register for Special Study Opportunities</td>
<td>47</td>
</tr>
<tr>
<td>Independent Study</td>
<td>47</td>
</tr>
<tr>
<td>Independent Study Restrictions</td>
<td>47</td>
</tr>
<tr>
<td>Audited Courses</td>
<td>47</td>
</tr>
<tr>
<td>Private Music Lessons</td>
<td>48</td>
</tr>
<tr>
<td>Private Music Lesson Restrictions</td>
<td>48</td>
</tr>
<tr>
<td>Consortium Agreements and Taking Courses Outside Naropa</td>
<td>48</td>
</tr>
<tr>
<td>Requirements for Graduation</td>
<td>49</td>
</tr>
<tr>
<td>Undergraduate Study</td>
<td>49</td>
</tr>
<tr>
<td>In-Residence Requirement and Transfer Credit</td>
<td>49</td>
</tr>
<tr>
<td>Classification of Students</td>
<td>49</td>
</tr>
<tr>
<td>Graduate Study</td>
<td>49</td>
</tr>
<tr>
<td>In-Residence Requirement and Transfer Credit</td>
<td>49</td>
</tr>
<tr>
<td>Enrollment Status</td>
<td>49</td>
</tr>
<tr>
<td>Full-, 3/4- and Half-time Status</td>
<td>49</td>
</tr>
<tr>
<td>Undergraduate</td>
<td>50</td>
</tr>
<tr>
<td>Graduate</td>
<td>50</td>
</tr>
<tr>
<td>Special Student Status</td>
<td>50</td>
</tr>
<tr>
<td>Grading</td>
<td>50</td>
</tr>
<tr>
<td>Undergraduate Grading Scale</td>
<td>50</td>
</tr>
<tr>
<td>Graduate Grading Scale</td>
<td>51</td>
</tr>
<tr>
<td>Incomplete</td>
<td>51</td>
</tr>
<tr>
<td>Pass/Fail</td>
<td>51</td>
</tr>
<tr>
<td>Other Grades</td>
<td>51</td>
</tr>
<tr>
<td>Unreported Grades</td>
<td>51</td>
</tr>
<tr>
<td>Grade Disputes</td>
<td>51</td>
</tr>
<tr>
<td>Declaration of Major</td>
<td>52</td>
</tr>
<tr>
<td>Declaration of Minor or Concentration</td>
<td>52</td>
</tr>
<tr>
<td>Academic Standing, Satisfactory Academic Progress, Probation and Suspension</td>
<td>52</td>
</tr>
<tr>
<td>Academic Good Standing</td>
<td>52</td>
</tr>
<tr>
<td>Academic Probation</td>
<td>52</td>
</tr>
<tr>
<td>Academic Progress</td>
<td>52</td>
</tr>
<tr>
<td>Academic Suspension</td>
<td>52</td>
</tr>
<tr>
<td>Leaving Naropa University</td>
<td>52</td>
</tr>
<tr>
<td>Graduation</td>
<td>52</td>
</tr>
<tr>
<td>Maximum Time Frame for Degree Completion</td>
<td>52</td>
</tr>
<tr>
<td>Applying for Graduation</td>
<td>52</td>
</tr>
<tr>
<td>Degree Dates</td>
<td>53</td>
</tr>
<tr>
<td>The Effect of Incompletes or Course Work Not Yet Taken</td>
<td>53</td>
</tr>
<tr>
<td>Diplomas and Transcripts Verifying Graduation</td>
<td>53</td>
</tr>
<tr>
<td>Refund of Confirmation Deposit</td>
<td>53</td>
</tr>
<tr>
<td>Section</td>
<td>Page</td>
</tr>
<tr>
<td>------------------------------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>Leave of Absence</td>
<td>53</td>
</tr>
<tr>
<td>Returning from a Leave of Absence</td>
<td>54</td>
</tr>
<tr>
<td>Withdrawal after a Leave of Absence</td>
<td>54</td>
</tr>
<tr>
<td>Special Consideration for Graduate Students</td>
<td>54</td>
</tr>
<tr>
<td>Leave of Absence and Confirmation Deposit</td>
<td>54</td>
</tr>
<tr>
<td>Permanent Withdrawal from the University</td>
<td>54</td>
</tr>
<tr>
<td>Withdrawal Beginning in the Next Semester</td>
<td>54</td>
</tr>
<tr>
<td>Withdrawal and Financial Aid</td>
<td>55</td>
</tr>
<tr>
<td>Leaves and Withdrawals in Cases of Medical or Family Emergency</td>
<td>55</td>
</tr>
<tr>
<td>Unknown Withdrawal</td>
<td>55</td>
</tr>
<tr>
<td>Readmission</td>
<td>55</td>
</tr>
<tr>
<td>Student Records</td>
<td>55</td>
</tr>
<tr>
<td>Change of Address</td>
<td>55</td>
</tr>
<tr>
<td>Change of Name</td>
<td>55</td>
</tr>
<tr>
<td>Change of Other Personal information</td>
<td>56</td>
</tr>
<tr>
<td>Obtaining Records</td>
<td>56</td>
</tr>
<tr>
<td>Transcripts</td>
<td>56</td>
</tr>
<tr>
<td>Transcripts for Recent Graduates</td>
<td>56</td>
</tr>
<tr>
<td>Transcript Fees</td>
<td>56</td>
</tr>
<tr>
<td>Transcript Holds</td>
<td>56</td>
</tr>
<tr>
<td>Other Student Records</td>
<td>56</td>
</tr>
<tr>
<td>Disputing Records</td>
<td>56</td>
</tr>
<tr>
<td>Family Educational Rights and Privacy Act of 1974</td>
<td>56</td>
</tr>
<tr>
<td>Student Right to Know</td>
<td>57</td>
</tr>
<tr>
<td>Core Curriculum</td>
<td>59</td>
</tr>
<tr>
<td>The Structure of a Naropa Baccalaureate Education</td>
<td>59</td>
</tr>
<tr>
<td>Core Curriculum</td>
<td>59</td>
</tr>
<tr>
<td>Core Seminars</td>
<td>60</td>
</tr>
<tr>
<td>Core Area Requirements</td>
<td>60</td>
</tr>
<tr>
<td>Courses that Fulfill the Core Areas</td>
<td>61</td>
</tr>
<tr>
<td>University of Colorado Consortium Agreement</td>
<td>62</td>
</tr>
<tr>
<td>Study Abroad</td>
<td>62</td>
</tr>
<tr>
<td>Additional Nondepartmental Courses</td>
<td>62</td>
</tr>
<tr>
<td>Core Seminars (COR)</td>
<td>63</td>
</tr>
<tr>
<td>Humanities courses (HUM)</td>
<td>63</td>
</tr>
<tr>
<td>Social Sciences courses (SOC)</td>
<td>63</td>
</tr>
<tr>
<td>Contemplative Education Department</td>
<td>65</td>
</tr>
<tr>
<td>BA Early Childhood Education</td>
<td>65</td>
</tr>
<tr>
<td>Minor in Contemplative Education</td>
<td>66</td>
</tr>
<tr>
<td>Minor in Early Childhood Education</td>
<td>66</td>
</tr>
<tr>
<td>Certificate Program in Early Childhood Education</td>
<td>66</td>
</tr>
<tr>
<td>Alternative Teacher Licensure Program</td>
<td>66</td>
</tr>
<tr>
<td>MA Contemplative Education (low-residency program)</td>
<td>67</td>
</tr>
<tr>
<td>Early Childhood Education courses (ECE)</td>
<td>68</td>
</tr>
<tr>
<td>Alternative Teacher Licensure Program courses (EDU)</td>
<td>69</td>
</tr>
<tr>
<td>Contemplative Education courses (EDU)</td>
<td>70</td>
</tr>
<tr>
<td>Contemplative Psychology Department</td>
<td>73</td>
</tr>
<tr>
<td>BA Contemplative Psychology</td>
<td>73</td>
</tr>
<tr>
<td>Minor in Contemplative Psychology</td>
<td>74</td>
</tr>
<tr>
<td>Certificate Program in Contemplative Psychology</td>
<td>75</td>
</tr>
<tr>
<td>Contemplative Psychology courses (PSYB)</td>
<td>75</td>
</tr>
<tr>
<td>Environmental Studies Department</td>
<td>81</td>
</tr>
<tr>
<td>BA Environmental Studies</td>
<td>81</td>
</tr>
<tr>
<td>Minor in Ecology and Systems Science</td>
<td>82</td>
</tr>
<tr>
<td>Minor in Environmental History and Justice</td>
<td>82</td>
</tr>
<tr>
<td>Minor in Environmental Sustainability</td>
<td>82</td>
</tr>
<tr>
<td>Minor in Horticulture</td>
<td>82</td>
</tr>
<tr>
<td>Minor in Sacred Ecology</td>
<td>82</td>
</tr>
<tr>
<td>Section</td>
<td>Page</td>
</tr>
<tr>
<td>------------------------------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>MA Environmental Leadership</td>
<td>82</td>
</tr>
<tr>
<td>Environmental Studies courses (ENV)</td>
<td>83</td>
</tr>
<tr>
<td>Marpa Center for Business and Economics courses (MAR)</td>
<td>87</td>
</tr>
<tr>
<td><strong>Interdisciplinary Studies Department</strong></td>
<td>89</td>
</tr>
<tr>
<td>BA Interdisciplinary Studies</td>
<td>89</td>
</tr>
<tr>
<td>Interdisciplinary Studies courses (INTD)</td>
<td>90</td>
</tr>
<tr>
<td><strong>Peace Studies Department</strong></td>
<td>93</td>
</tr>
<tr>
<td>Peace Studies courses (PAX)</td>
<td>93</td>
</tr>
<tr>
<td><strong>Performing Arts Programs</strong></td>
<td>97</td>
</tr>
<tr>
<td>BA Music</td>
<td>97</td>
</tr>
<tr>
<td>Minor in Music</td>
<td>97</td>
</tr>
<tr>
<td>Certificate Program in Music</td>
<td>98</td>
</tr>
<tr>
<td>Music courses (MUS)</td>
<td>98</td>
</tr>
<tr>
<td>BFA in Performance</td>
<td>102</td>
</tr>
<tr>
<td>Minor in Performance</td>
<td>103</td>
</tr>
<tr>
<td>Dance Focus</td>
<td>103</td>
</tr>
<tr>
<td>Acting Focus</td>
<td>103</td>
</tr>
<tr>
<td>Performing Arts courses (PFAR)</td>
<td>105</td>
</tr>
<tr>
<td>MFA Theater: Contemporary Performance</td>
<td>109</td>
</tr>
<tr>
<td>MFA Theater: Lecoq Based Actor Created Theater</td>
<td>111</td>
</tr>
<tr>
<td><strong>GRADUATE SCHOOL OF PSYCHOLOGY</strong></td>
<td>114</td>
</tr>
<tr>
<td><strong>MA Contemplative Counseling Psychology Department</strong></td>
<td>117</td>
</tr>
<tr>
<td>MA Psychology: Contemplative Psychotherapy</td>
<td>117</td>
</tr>
<tr>
<td>Contemplative Counseling Psychology courses (PSYC)</td>
<td>118</td>
</tr>
<tr>
<td><strong>Somatic Counseling Psychology Department</strong></td>
<td>125</td>
</tr>
<tr>
<td>MA Somatic Counseling Psychology</td>
<td>125</td>
</tr>
<tr>
<td>Dance/Movement Therapy</td>
<td>126</td>
</tr>
<tr>
<td>Body Psychotherapy</td>
<td>127</td>
</tr>
<tr>
<td>Somatic Counseling Psychology courses (PSYS)</td>
<td>128</td>
</tr>
<tr>
<td><strong>Transpersonal Counseling Psychology Department</strong></td>
<td>135</td>
</tr>
<tr>
<td>MA Transpersonal Counseling Psychology</td>
<td>135</td>
</tr>
<tr>
<td>Counseling Psychology</td>
<td>136</td>
</tr>
<tr>
<td>Art Therapy</td>
<td>136</td>
</tr>
<tr>
<td>Wilderness Therapy</td>
<td>137</td>
</tr>
<tr>
<td>MA Transpersonal Psychology (low-residency program)</td>
<td>138</td>
</tr>
<tr>
<td>Ecopsychology</td>
<td>139</td>
</tr>
<tr>
<td>Transpersonal Counseling Psychology courses (PSYT)</td>
<td>140</td>
</tr>
<tr>
<td><strong>Religious Studies Department</strong></td>
<td>153</td>
</tr>
<tr>
<td>BA Religious Studies</td>
<td>153</td>
</tr>
<tr>
<td>Minor in Sanskrit or Tibetan Language</td>
<td>154</td>
</tr>
<tr>
<td>Minor in Religious Studies</td>
<td>154</td>
</tr>
<tr>
<td>Certificate Program in Religious Studies</td>
<td>154</td>
</tr>
<tr>
<td>MA Religious Studies</td>
<td>155</td>
</tr>
<tr>
<td>MA Religious Studies with Language (Sanskrit or Tibetan)</td>
<td>156</td>
</tr>
<tr>
<td>MA Indo-Tibetan Buddhism</td>
<td>157</td>
</tr>
<tr>
<td>MA Indo-Tibetan Buddhism with Language (Sanskrit or Tibetan)</td>
<td>159</td>
</tr>
<tr>
<td>Master of Divinity</td>
<td>161</td>
</tr>
<tr>
<td>Religious Studies courses (REL)</td>
<td>164</td>
</tr>
<tr>
<td><strong>Traditional Eastern Arts Department</strong></td>
<td>177</td>
</tr>
<tr>
<td>BA Traditional Eastern Arts</td>
<td>177</td>
</tr>
<tr>
<td>T’ai-chi Ch’uan</td>
<td>177</td>
</tr>
<tr>
<td>Aikido</td>
<td>178</td>
</tr>
<tr>
<td>Yoga Teacher Training</td>
<td>178</td>
</tr>
<tr>
<td>Minor in Traditional Eastern Arts</td>
<td>178</td>
</tr>
<tr>
<td>Certificate Program in Traditional Eastern Arts</td>
<td>178</td>
</tr>
<tr>
<td>Traditional Eastern Arts courses (TRA)</td>
<td>179</td>
</tr>
</tbody>
</table>
Visual Arts Department 185
  BA Visual Arts 185
  Minor in Visual Arts 186
  Certificate Program in Visual Arts 186
  Visual Arts courses (ART) 186
Writing and Poetics Department 191
  BA Writing and Literature 191
  Minor in Writing and Literature 193
  Interdisciplinary Studies: Concentration in Writing and Literature 193
  Prague Study Abroad Program 193
  MFA Writing and Poetics 193
  MFA Creative Writing (low-residency program) 195
  Writing and Poetics courses (WRI) 197
Special Programs 209
  Summer Writing Program 209
  International and Intercultural Education 213
    Prague, Czech Republic: The Writer As Witness 213
  Extended Studies 215
Distinguished Faculty 217
Ranked Faculty 217
Naropa University Administration 221
Naropa University Board of Trustees 223
ACADEMIC DEGREE PROGRAMS

Bachelor of Arts
Contemplative Psychology
Psychological Science
Psychology of Health and Healing
Somatic Psychology
Transpersonal and Humanistic Psychology
Early Childhood Education
Environmental Studies
Interdisciplinary Studies
Music
Religious Studies
Traditional Eastern Arts
Aikido
T’ai-chi Ch’uan
Yoga Teacher Training
Visual Arts
Writing and Literature

Bachelor of Fine Arts
Performance

Minors
Contemplative Education
Contemplative Psychology
Early Childhood Education
Ecology and Systems Science
Environmental History and Justice
Environmental Sustainability
Horticulture
Music
Performance (Dance or Theater Focus)
Religious Studies
Sacred Ecology
Sanskrit
Tibetan
Traditional Eastern Arts
Visual Arts
Writing and Literature

Undergraduate Certificates
Contemplative Psychology
Early Childhood Education
Music
Religious Studies
Traditional Eastern Arts
Visual Arts

Master of Arts
Contemplative Education (low-residency program)
Environmental Leadership
Indo-Tibetan Buddhism
History of Religions
Tibetan Tradition
Indo-Tibetan Buddhism with Language (Sanskrit or Tibetan)
History of Religions
Tibetan Tradition
Psychology: Contemplative Psychotherapy
Religious Studies
Religious Studies with Language (Sanskrit or Tibetan)
Somatic Counseling Psychology
Body Psychotherapy
Dance/Movement Therapy
Transpersonal Counseling Psychology
Art Therapy
Counseling Psychology
Wilderness Therapy
Transpersonal Psychology (low-residency program)
Ecopsychology

Master of Divinity
History of Religions
Tibetan Tradition

Master of Fine Arts
Creative Writing (low-residency program)
Theater: Contemporary Performance
Theater: Lecoq Based Actor Created Theater (London)
Writing and Poetics
Poetry
Prose
Translation
Between the covers of this catalog you will find an extraordinary vision. Its origins lie deep in the recesses of the human heart, developed over the years in complementary ways in East and West. That vision possesses a unique relevance to the challenges of living a meaningful life in the twenty-first century—meaningful for oneself and for others. I urge you, whether high school student, college student or college graduate, to become familiar with the range of programs we offer; particularly those of personal interest to you. They embody what we call “contemplative education.”

One way of understanding what this means is to see Naropa University as situated at the confluence of two great traditions—Buddhism, with its roots in Asia, and liberal education, with its roots in Western Europe. We aspire to capture the best of both. If you are interested in an undergraduate education, look carefully at how our core requirements lay the foundation for a unique array of major programs. Throughout, our concern is to help you develop your own intuitions and self-knowledge, your analytic and communications skills, as part of the discipline of learning about yourself and about the natural and social world. If you are interested in graduate education, notice how our programs build on your undergraduate major and/or professional experience and help you toward fresh ways of engaging our contemporary world constructively and in ways that are personally meaningful. In all programs you will work with a faculty that is second to none in its interest in working with students on their cognitive, emotional and spiritual growth. Their commitment arises from the fact that they are themselves perpetual learners. They know that you will bring to the classroom a unique presence, with insights and opportunities they have never met before. Their understanding of their disciplines and of themselves is deepened by interacting with you. It is this blend of East and West, of coming to know the inner as well as the outer world, that makes Naropa University such a remarkable community of learners.

Welcome to it!

Thomas B. Coburn
President, Naropa University
NAROPA UNIVERSITY MISSION STATEMENT

Inspired by the rich intellectual and experiential traditions of East and West, Naropa University is North America’s leading institution of contemplative education.

Naropa recognizes the inherent goodness and wisdom of each human being. It educates the whole person, cultivating academic excellence and contemplative insight in order to infuse knowledge with wisdom. The university nurtures in its students a lifelong joy in learning, a critical intellect, the sense of purpose that accompanies compassionate service to the world, and the openness and equanimity that arise from authentic insight and self-understanding. Ultimately, Naropa students explore the inner resources needed to engage courageously with a complex and challenging world, to help transform that world through skill and compassion, and to attain deeper levels of happiness and meaning in their lives.

Drawing on the vital insights of the world’s wisdom traditions, the university is simultaneously Buddhist-inspired, ecumenical and nonsectarian. Naropa values ethnic and cultural differences for their essential role in education. It embraces the richness of human diversity with the aim of fostering a more just and equitable society and an expanded awareness of our common humanity.

A Naropa education—reflecting the interplay of discipline and delight—prepares its graduates both to meet the world as it is and to change it for the better.
“The point is not to abandon scholarship but to ground it, to personalize it and to balance it with the fundamentals of mind training, especially the practice of sitting meditation so that inner development and outer knowledge go hand in hand. ... A balanced education cultivates abilities beyond the verbal and conceptual to include matters of heart, character, creativity, self-knowledge, concentration, openness and mental flexibility.”
—Judy Lief, trustee and former Naropa University president

A Naropa University Education
Naropa University has offered mission-based contemplative education to both undergraduate and graduate students for more than thirty years. Informed by ancient Eastern educational philosophies, contemplative education at Naropa experiments with another way of knowing through its joining of rigorous liberal arts training and the disciplined training of the heart. Transcending the belief that knowledge arises in the thinking mind only, this educational philosophy invites students to embrace the immediacy of their interior lives as a means for fully integrating what they learn.

Contemplative education is not solely traditional education with a course in meditation thrown in; it is an approach that offers an entirely new way of understanding what it means to be educated in the modern Western liberal arts tradition. At Naropa University, students wholeheartedly engage in mindfulness/awareness practices in order to cultivate being present in the moment and to deepen their academic study. Woven into the fabric of the curriculum are practices that include sitting meditation, t’ai-chi ch’üan, aikido, yoga, Chinese brushstroke and ikebana. The depth of insight and concentration reached through students’ disciplined engagement with contemplative practices alters the very landscape of learning and teaching at Naropa.

Through such a focused self-exploration, students acquire the ability to be present in the classroom and in their lives; to engage in active listening with an open mind; to analyze a subject; and to integrate what has been learned with personal experience. Other resulting qualities include the development of openness, self-awareness and insight; enhanced speaking and listening skills; the sharpening of insight; and an appreciation of the world’s diversity and richness. From this self-understanding comes an ability to appreciate the value of another’s experience.

The goal of a Naropa University education is not to nurture the solitary contemplative only; it is also to cultivate those at the other end of the spectrum whose interior work acts as preparation for compassionate and transformative work in the world. More specifically, the value of contemplative education is measured in Naropa students’ ability to put their wisdom and insight into practice through creative, helpful and effective action.

Accreditation
Naropa University is accredited by the Higher Learning Commission of the North Central Association of Colleges and Schools (www.ncahigherlearningcommission.org).

Students
The Naropa University student body is a vibrant and active group that comprises a mix of approximately 1,136 undergraduate and graduate students from 49 states, the District of Columbia, Puerto Rico and 21 countries. Naropa graduates can be found in the United States and around the world in a variety of service professions, creative endeavors and research initiatives. Naropa’s student/faculty ratio is 9.1, and an average class size is twelve students. Naropa is the first choice of 92 percent of its undergraduate students and of 93 percent of its graduate students.

Faculty
Naropa faculty members are dedicated to teaching, learning, research and Naropa’s mission of contemplative education. They share an interest in, and experience of, contemplative practice that helps to create and sustain the educational environment important to the university. The faculty’s wide-ranging and recognized professional experience contributes a sense of immediacy and relevancy to the classroom.

Diversity
Naropa University has a strong commitment to diversity in all of its forms. Diversity is central to a liberal arts and contemplative education at Naropa University. The university continually works toward strengthening the campus climate for diversity, the teaching and learning environment, student services support areas and related institutional policy.
Diversity-related events on campus includes speakers, faculty colloquia, faculty diversity workshops and antiracism workshops. Additionally, students are encouraged to join student organizations that include Students of Color Support Group, Allies in Action and the International Students Group. The El Centro de la Gente Committee oversees Naropa’s multicultural center and sponsors events to raise awareness of diversity issues. During the spring semester, Tendrel, Naropa’s journal of diversity issues, is published.

Through Student Affairs, the Office of Americans with Disabilities supports students with disabilities and helps provide auxiliary aids and academic accommodations for those who qualify.

Naropa University has developed a statement that supports an inclusive community and ultimately a proactive and engaged learning environment for diversity:

Naropa University is committed to a diverse and inclusive campus community. Hate speech, hate propaganda, religious intolerance, racist and homophobic actions have no place and will not be tolerated at Naropa University. We at Naropa seek to build a safe and compassionate community that appreciates the many forms of diversity: ethnic, religious, sexual orientation, disability, gender, class and other group affiliations. As a community, we acknowledge and are enriched by the distinct historical experiences and social conditions of all of these groups, and of individuals belonging to them. We welcome the presence of all and are committed to the ongoing creation of a fully inclusive community at Naropa.

Key Positions Providing Leadership for Diversity

Suzanne Benally, associate vice president for academic affairs and senior diversity officer, is responsible for comprehensive oversight of diversity initiatives at Naropa; policy work at the senior staff level; faculty and curriculum development for diversity, and academic assessment.

Neha Mahajan, student life diversity coordinator, is responsible for supporting and advocating for students of color and other underrepresented groups on campus. She also coordinates diversity events, trainings and student groups through Student Affairs and El Centro de la Gente.

Sandhya Luther, assistant dean of students/LGBTQIA student advocate, works at the grassroots level with students, faculty and staff through the El Centro de la Gente Committee on events and activities that raise awareness and increase sensitivity to our diversity needs as a Naropa community. Speakers, films, discussions and support groups for the LGBTQIA student population may be organized through this office. The assistant dean will also work with LGBTQIA students to address issues and concerns specific to the population.

Robert Cillo, dean of students, is responsible for the creation and maintenance of a supportive, educational and community atmosphere for students. He is campus ombudsperson, with a strong interest in working with students, faculty and staff around pluralism and diversity, as well as the Americans with Disabilities coordinator for Naropa, responsible for all ADA issues, concerns and accommodations.

Holly Mayo, disability services coordinator, is responsible for organizing Naropa’s effort to provide full access to educational, cultural and other programs sponsored by the university for any qualified student with a disability.

Campuses

The university is located on three campuses in the city of Boulder, Colorado: the Arapahoe Campus in central Boulder; the Paramita Campus at 30th Street in north Boulder; and the Nalanda Campus in east Boulder. The Arapahoe Campus and surrounding grounds include a performing arts center, a meditation hall, classrooms, faculty and administrative offices, the Naropa Bookstore and the Allen Ginsberg Library. The Paramita Campus houses the Graduate School of Psychology (Transpersonal Counseling Psychology, Somatic Counseling Psychology and Contemplative Counseling Psychology departments). The Nalanda Campus is the center for the performing and visual arts and houses the BFA in Performance program, art studios for Visual Arts and the TCP Art Therapy program, and an events center for Extended Studies and Naropa community events.

The city of Boulder, twenty-five miles northwest of Denver, is situated against the foothills of the Rocky Mountains. Boulder is a cosmopolitan city of 100,000 and is also home of the University of Colorado. The city offers a variety of cultural resources and supports several theater and dance companies and a symphony orchestra. A number of Boulder-based schools offer a range of specialized training in the health fields. These institutions provide variety in Boulder’s educational environment.

History

Naropa was founded in 1974 by Chögyam Trungpa, Rinpoche, a lineage holder of the Kagyü and Nyingma Buddhist traditions. A scholar and artist as well as meditation master, Trungpa Rinpoche has become widely recognized as one of the foremost teachers of Buddhism in the West. With the founding of Naropa, he realized his vision of creating a university that would combine contemplative studies with traditional Western scholastic and artistic disciplines. Naropa University is inspired by Nalanda University. Established under the auspices of Mahayana Buddhism, Nalanda flourished in India from the fifth to the twelfth centuries. At Nalanda University, Buddhist philosophy and the discipline of meditation provided an environment in which scholars, artists and healers from many Asian countries and religious traditions came to study and debate. Nalanda was known for
its joining of intellect and intuition, spiritual inquiry and intellectual rigor and for the atmosphere of mutual appreciation and respect among different contemplative traditions.

The university takes its name from Naropa, the eleventh-century abbot of Nalanda University and a great Buddhist scholar, teacher and practitioner. Naropa was renowned for bringing together scholarly wisdom and meditative insight.

**Naropa Seal**

The Naropa University seal was designed by Naropa’s founder, Chögyam Trungpa, Rinpoche, on whose teachings the school’s philosophies are based; thus, its meaning speaks to the Naropa experience with simultaneous relevance to the school’s history and its present-day form.

The Sanskrit words written in Tibetan on the ribbon at the bottom of the seal—“prajña garbha”—literally mean “womb of wisdom,” but translate more loosely as “place where wisdom is nurtured.” The word “prajña,” meaning wisdom, differs from the traditional academic view of knowledge. Often defined by Trungpa Rinpoche as “knowingness,” prajña encompasses greater insight, independent of accumulation of facts or information.

The wheel of dharma, or wheel of the teachings, appears at the center of the seal and signifies the power, communication and spread of true teachings. At the center of the wheel of dharma is the “coil of joy,” which symbolizes the transformation of the three “poisons” (passion, aggression and ignorance) into three “wisdoms” (appreciation, clear seeing and openness). The wheel of dharma has another secular significance: a great monarch could roll his or her chariot wheels over great distances, spreading teachings and understanding into the world. The connotation is of spreading benefit, rather than proselytizing.

Literally, prajña is the flame that burns conceptual mind. The flames surrounding the seal create a mandala and boundary around the learning space. That space requires unconditional commitment to learning without personal agenda.
Undergraduate Admissions
In keeping with its philosophy of contemplative education, Naropa University values and seeks to foster an individual’s aspiration to contribute to the world with understanding and compassion. When making admission decisions, the Admissions Committee considers academic background, connection to Naropa’s unique mission and ability to engage in contemplative, experiential college work. A student’s transcript, essays, interview and letters of recommendation play important roles in the admissions process.

Suggested Deadlines
Naropa University uses a suggested deadline as the initial deadline for receiving completed applications. Any applications received after the suggested deadline will be reviewed by the Admissions Committee if space is available. Consequently, early application is encouraged. After the suggested deadline, prospective students may call the Admissions Office to see if spaces are available. All new and transfer students may apply for either the fall or spring semester. (Spring admission to the BFA is on a space-available basis).

The Office of Admissions strongly encourages applicants to submit a completed application. This means that all letters of recommendation and transcripts should be sent to the applicant in sealed envelopes, and an entire application should be sent to the Admissions Office by the suggested deadline.

Dates
• January 15 for fall semester admission
• October 15 for spring semester admission

Undergraduate Admission Requirements
1. Parts A and B of application form.
2. A $50 nonrefundable fee in the form of a check or money order; payable to “Naropa University.” Applicant’s name and Social Security number must be clearly indicated on the check.
3. Part C – Three Essays (all must be typed and double-spaced).
4. Official high school transcript for first-time freshman and freshman transfer applicants (0 to 30 credits).
5. Official copy of a GED (if no high school diploma), which must be accompanied by a high school transcript (see #4).
6. Official college transcripts for every university attended (must be sent in a sealed envelope from the registrar).
7. Test Scores: Original score reports for the ACT and/or SAT tests are optional. Naropa University’s ACT code is 4853; SAT code is 0908.
8. Letters of Recommendation: One from a teacher and one from another teacher or someone who knows the applicant well other than a family member. These must be on the forms provided.
9. Transfer Students: Supplemental applications are required for the following programs: BFA in Performance, Interdisciplinary Studies, Music, Visual Arts, and Writing and Literature. Course work is recommended for Environmental Studies. Supplemental applications are available online or through the Admissions Office’s departmental fact sheets.
10. A phone or in-person interview is required for all programs with the exception of Writing and Literature.
11. Submission of creative work—poetry, art slides, music (optional).

Naropa University is a member of the Common Application (see www.commonapp.org).

Transfer Students
Students who have completed 30 semester credits or more are eligible to apply directly to a Bachelor of Arts major or the Bachelor of Fine Arts in Performance. Of the 120 total semester credit hours required for a bachelor’s degree, at least 60 must be taken at Naropa University. Residency is required in the first semester.

Establishing Transfer Credits
College-level courses completed at regionally accredited institutions of higher education with a grade of at least “C” may be counted toward transfer credit. A maximum of 60 credits will be accepted. A pass, credit or satisfactory grade is not accepted unless the transcript states it is equal to a “C” or that the course was offered for pass/fail only. A maximum of 30 technical or vocational credits will be accepted. No physical education credits will be accepted unless they resemble courses offered at Naropa.
No contemplative practice credits will be accepted to fulfill core requirements; these may only be applied as electives. Naropa does not award transfer credit for remedial courses taken in college. Once credit has been transferred, it cannot be removed from the student record.

Categories 1 and 2 describe ways of earning transfer credit for learning completed outside the traditional college classroom. AP, IB and other forms of nontraditional transfer credit such as CLEP may not be counted toward major, minor or prerequisite requirements. A maximum of 30 semester credits may be earned through a combination of the following alternative transfer possibilities:

1. **College Level Examination Program**
   The College Level Examination Program (CLEP) is a national program administered by the College Board to measure college-level learning completed outside the traditional college classroom. Naropa University grants up to 30 semester credits for all exams passed in subject areas that do not duplicate prior college course work, using the minimum passing score recommended by the American Council on Education.

   For more information about the College Level Examination Program, including a list of exams, exam centers and registration information, please write to the College Board, CLEP, CN 6601, Princeton, NJ, 08541-6601.

2. **Advanced Placement and International Baccalaureate**
   Naropa University accepts both advanced placement and international baccalaureate credit.
   - AP exams with a score of 3, 4 or 5 are granted 3 semester credits each.
   - AP exams may not be allowed to fulfill core requirements but are brought in as electives with the exception of COR 110/Writing Seminar I.
   - IB Diploma: 30 college credits and sophomore standing will be given if all six examinations received the score of 4 or above. If any exam score was under 4, 6 college credits will be given for HL scores above a 4 and 3 college credits will be given for every SL score above a 5.
   - For students who took IB courses but did not seek an IB Diploma, 3 college credits will be given for HL scores of 4 or above. No college credits will be given for SL scores.

   **Transcript Evaluations**
   Once a student is accepted to Naropa University, the Registrar’s Office will prepare a transcript evaluation, documenting all transferable credit and how it applies toward the core requirements. Upon arrival at Naropa, new students should meet with their advisors to approve the transcript evaluation. Students have only one semester at Naropa to make any changes to this document. This includes any course work or AP/IB exams taken before matriculation that may not have been sent to the Office of Admissions. After one semester, no changes may be made.

   **Tuition Deposit**
   Once a student is accepted, a nonrefundable, nontransferable deposit of $250 must be paid by May 1 (for fall admission) or November 15 or three weeks after acceptance (for spring admission) to reserve a space in the program. This deposit may not be deferred to another semester and is only returned to an enrolled student either upon graduation or upon official withdrawal from Naropa. See the Financial Aid section for more information on official withdrawals.

   **Deferrals**
   Students may request to defer their acceptance for up to one year. Each request for deferral is reviewed by the Admissions Committee and is accepted or denied on a case-by-case basis. Reasons for an acceptance of deferral would include traveling, service/volunteer work, family situations, timing, etc.
   1. Students must complete their application and be accepted in order to request a deferral. They may not defer their application at the APPLIED or COMPLETE statuses.
   2. Students must put their request for deferral in writing.
   3. If denied, the student may reapply for admission at another time.
   4. If approved, the student may not attend another college in the time off and must pay the confirmation deposit at the appropriate time.
   5. Students who have already paid their deposit must forfeit the $250 and move back to an ACCEPTED status.

   **Certificate Programs**
   Students who have completed at least 60 semester credits are eligible to apply for one of the many certificate programs, which are available in every BA department except Environmental Studies, Interdisciplinary Studies, Performing Arts, and Writing and Literature. These programs enable students to intensively study subjects offered at the undergraduate level without having to meet the 60-semester-credit residency, general education or contemplative arts requirements. The certificate program requires one year of study (30 semester credits). At least 12 semester credit hours must be taken in the field in which the certificate will be awarded. Certificate programs are awarded at the discretion of individual academic departments. Financial aid may be available. Please call the Office of Admissions for more information.

   **Changing a Major or Program**
   **Declaring a Major**
   Students who have satisfactorily completed a total of 30 credits are eligible to declare a major. To best prepare for the major declaration process, students should meet with their advisor throughout their first two years at Naropa in order to gain advice on how to complete graduation requirements.
and fulfill any prerequisites needed to enter the major of their choice. To view major prerequisites, please consult the following pages of this catalog.

From One BA Major to Another
Students who wish to change from one BA major to another must fill out an Application to Declare a Major form (available outside the Student Administrative Services Office). The student’s current program advisor and new department major chair or administrative director must sign this form. Completed forms must be submitted to the Student Administrative Services Office. This process must be completed at least one full semester before a student’s graduation date or the student may not have time to fulfill requirements for graduation.

From a Certificate to a BA Program
Students who wish to change from a certificate to a BA program must have their admissions application reviewed. Additional materials may be required. Students may contact the Admissions Office for more details.

From a BA to a Certificate Program
Students who wish to change from a BA to a certificate program must fill out an Application to Declare a Major form (available outside the SAS Office). The student’s current advisor and prospective department chair or administrative director must sign this form. Completed forms must be submitted to the Student Administrative Services Office at least one full semester before graduation to ensure all requirements are met.

From a Visiting Student to Degree Student
A visiting student may apply to become a degree-seeking student at Naropa after spending a semester or year as a visiting student. Application materials from the previous application may be used and no additional fee is required. If a student has 30 credits or more, the student must complete any supplemental application materials required by the department. Admission is not guaranteed. If accepted, the student needs to pay another $250 confirmation deposit.

International Student Admissions
Please see the International Student Admissions section.

Alternative Ways of Attending Naropa
( Spending a semester or year as a part-time student or for an Extended Studies course)

Please consult the Other Ways of Attending Naropa section.

Graduate Admissions
In keeping with its philosophy of contemplative education, Naropa University’s graduate school values and seeks to foster an individual’s aspiration to contribute to the world with understanding and compassion. The academic departments’ admissions committees consider inquisitiveness and engagement with the world as well as previous academic achievement when making acceptance decisions. A student’s transcript, statement of interest, interview, letters of recommendation and supplemental application materials play important roles in the admissions process. GRE scores are not required.

It is highly recommended that applicants submit a completed application before or by the suggested deadline; applications received after this date are considered on a space-available basis. Consequently, Naropa encourages early application. To see if spaces are open after the suggested deadline, prospective students may check the Admissions page online or call the Admissions Office.

Suggested Deadlines
- January 15 for summer semester admission (MFA Writing & Poetics, MFA Creative Writing, MA Contemplative Education and MA Transpersonal Psychology with or without the concentration in Ecopsychology)
- January 15 for fall semester admission
- October 15 for spring semester admission (MFA Writing & Poetics and MFA Creative Writing only)

Establishing Transfer Credits
Naropa University’s graduate programs may accept up to 6 semester units of transfer credit from other universities. Approval of transfer credit is at the discretion of each department. Decisions will be made on a case-by-case basis. Credits must have been earned within five years of application to Naropa and must carry the grade of “B” or better. Pass (P), Credit (CR) or Satisfactory (S) work will not be accepted. Credits must come from a regionally accredited college (international on a case-by-case basis) and no credit will be awarded for contemplative practice courses.

Graduate Admission Requirements
A bachelor’s degree from a regionally accredited institution is required for admission to all graduate programs.

A completed graduate application consists of the following:
1. Completed application form;
2. $60 fee;
3. Three-to-five-page typed, double-spaced statement of interest;
4. Resumé;
5. Three letters of recommendation (all must be on the forms provided, must not be older than twelve months and may not be from family members, spouses or current therapists);
6. Official transcripts of all previous college-level study that reflect the completion of a bachelor’s degree, sent directly to Naropa’s Admissions Office from the registrar of previous institutions or in a sealed envelope with the application;
7. Supplemental application materials required by specific departments or programs;
8. Proof of prerequisites as may be required by specific departments or programs;
9. Manuscripts and portfolios as may be required by specific departments;
10. Auditions as may be required by specific departments.

Students may not apply to more than one Naropa graduate program at a time.

See program descriptions for information on supplemental requirements.

The Office of Admissions strongly recommends that applicants submit one envelope containing all of the elements of a complete application (including the letters of recommendation and the sealed official transcripts) by the suggested deadline.

Applications will be reviewed once the Admissions Office receives all of the aforementioned materials. For many programs, selected applicants are required to come to the university for an interview. If international applicants are invited for an in-person interview, they are strongly urged to come to campus; however, a telephone interview may occasionally be substituted. If an international applicant is granted a phone interview, the phone call will be at the expense of the applicant.

Additionally, each degree program may require additional information or materials from applicants. See the specific department information for its admission requirements.

**Tuition Deposit**

Once a student is accepted, a nonrefundable, nontransferable deposit of $250 must be paid by April 15 to reserve a space in the program. This deposit is returned to an enrolled student either upon graduation or upon official withdrawal from the university. See the Financial Aid section for more information on official withdrawals.

**Deferral Policy**

Applications may be deferred for up to one year at any point in the process by notifying the Admissions Office in writing. Those graduate applicants who have already been accepted into a graduate program or who have made a confirmation deposit to enroll in a graduate program may defer their application, but they will lose their accepted status and, if paid, their confirmation deposit. Academic departments will review the application and potentially re-interview the applicant for admission the following year. Additional application materials may be required.

**Moving from One Graduate Program to Another**

Students interested in moving from one Naropa graduate program to another must go through the Office of Admissions and complete an entire application. Once the application is complete, it will be reviewed by the academic department. The department will make three decisions: 1) acceptance/denial, 2) amount of credit that will transfer from one program to the other and 3) which semester the student may begin studies at Naropa.

If a student is applying to a different program within the same department, the student should not go through the Admissions Office. The student must instead fill out a Change of Major form available outside of SAS and see the department chair for internal procedures.

**International Student Admissions**

International students are a valued part of the Naropa community and are encouraged to apply. The university currently has fifty-six international students representing twenty-one countries.

The application process for international students includes those procedures previously outlined for domestic undergraduate and graduate students: application fee, statement of interest, transcripts, recommendation letters, résumé (for graduate students) and any departmental supplemental materials must be included.

In addition, international students whose native languages do not include English must submit the Test of English as a Foreign Language (TOEFL) or other evidence of English proficiency. A minimum score of 213/550 (computer-based/paper-based) or better on the TOEFL for undergraduate students or a 250/600 (computer-based/paper-based) or better for graduate students is required. Applicants should request that scores be sent directly to Naropa University (school code: 3342).

All records of secondary and postsecondary education, including grades earned in each subject, must be translated into English and evaluated before being submitted with the other application materials. Independent evaluators generally cost $50 to $100. Please contact the Office of Admissions for more information.

**Financial Statement**

An applicant who has been admitted into a program at Naropa University and who needs an I-20 form for an F-1 student visa must provide the Admissions Office with documentation for financial resources for the first academic year (nine months). For low-residency programs, documentation for the time spent on campus is required. A Source of Funds form is available on the web. Financial documentation must show the ability to pay both tuition and living expenses. It can be in the form of a personal
bank statement, a letter of support accompanied by a bank statement from a financial sponsor and/or a letter from a government or private foundation that is providing support stating the amount of aid. Forms are available in the Admissions Office. For the academic year 2007–08, in-residence students must show proof of $30,500. For 2008–09, they must show proof of $31,500.

**Dependents**

A student who will be accompanied by dependents (spouse and/or children) must provide the Admissions Office with proof of additional funding ($7,000 for a spouse; $4,000 for each child), first and last name, birth date, country of birth and country of citizenship of each dependent.

**Confirmation Deposit**

No immigration documents can be issued until the above requirements have been met and the student has paid the $250 confirmation deposit. The deposit can be paid in two ways:

- In U.S. dollars drawn on a U.S., Canadian or United Kingdom bank;
- The equivalent of $250 U.S. in the student’s currency drawn on an international bank.

International students who have met all conditions for admission and have been issued an I-20 may use it to apply for an F-1 student visa at a U.S. consulate in their home country. International students must attend courses full time and remain in good academic standing. Full time is defined as 9 credits per fall and spring semester for graduate-level students, and 12 credits per semester for undergraduate-level students.

Naropa University has a part-time international student advisor whose job it is to assist international students in understanding their obligations under their immigration status, and to help them use the resources available to them to pursue their educational and career goals.

**Employment**

International students on F-1 or J-1 visas may be employed on campus. Under certain conditions they may do practical training off campus related to or required by their academic programs.

**Transfer Students**

Transfer students who hold F-1 visas and are currently studying at another U.S. institution must complete the immigration transfer form. This form will be mailed to the student upon admission to the university.

**Health Insurance**

All international students are required to carry health insurance. During their stay in the United States, students must either enroll for group coverage through Naropa or provide proof of other medical coverage.

---

**Campus Visits**

Prospective students are strongly encouraged to visit. Tours are conducted Monday through Friday at 2 p.m. at the Arapahoe Campus; on Monday, Wednesday and Friday at 3:30 p.m. at the Paramita Campus; and on Tuesday and Thursday at 3:30 p.m. at the Nalanda Campus, as long as the university is open.

The Paramita and Nalanda campus tours do require reservations and a minimum of twenty-four hours’ advance notice. Informational sessions with admissions counselors as well as class observations are also available. Please contact the visitation coordinator directly at 303-546-3548 for further details.

For more information about admission procedures, visiting the university or specific academic programs, please contact: Admissions Office, Naropa University, 2130 Arapahoe Avenue, Boulder, Colorado 80302-6697, or phone 303-546-3572 or 1-800-772-6951 (if outside of the 303 area code).
OTHER WAYS OF ATTENDING NAROPA UNIVERSITY

Visiting Student Program
This program is for graduate and undergraduate students who would like to spend a semester or year at Naropa as a full-time student. To study at Naropa University as a visiting student for longer than one year, the student must reapply. Visiting students must apply for admission using the visiting student application. They will work with an admissions counselor to choose classes and work out details between the two educational institutions. Consortium agreements may be created to allow an exchange of some financial aid. This program is for full-time students only. (It should be noted that graduate courses open to visiting students are limited.)

Part-Time, Nondegree Student
The part-time, nondegree student program allows people to take Naropa classes for credit as a nonmatriculated student. Part-time, nondegree students need not apply through the Admissions Office. Students at part-time status may register for 0.5 to 1.5 undergraduate credits per semester or 0.5 to 8.5 graduate credits per semester. Those wishing to take more than this amount must apply through the Visiting Student Program. They should contact the Registrar’s Office at 303-546-3500 for information and to register. Courses are only open to the public on a space-available basis, and not all classes are designated as open to the public.

Dual Enrollment
Students currently enrolled in high school who want to take a course at Naropa must apply for admission using the visiting student application and gain written permission from the department chair via the admissions director. Not all courses are open to this program.

Extended Studies
Each semester, Naropa University Extended Studies offers workshops, classes, lectures, conferences, online courses and professional development programs open to the community, and also offers graduate and undergraduate courses at a reduced tuition rate if not taken for credit. Letters of attendance and continuing education credits (CEUs) are available upon request for selected programs.

There is no admission process for those wishing to pursue nondegree study at the university. However, certain professional development programs do require an application to be submitted to the program director.

Students taking classes on a noncredit basis do not receive course work evaluation or transcript services. Please call 303-245-4800 or 1-800-603-3117 to request a free copy of the current Extended Studies catalog, which contains complete registration information.

Naropa Online Campus
Through Naropa Online, the university offers a variety of courses and low-residency degree programs from the heart of its curriculum, translated for interactive delivery over the Internet by experienced Naropa faculty. The dynamic online learning communities utilize the latest available technology to allow students to complete course material with a minimum of technological needs. Students interact with other students and the instructor through a variety of means, including message boards, a journal feature, chat rooms and a document-sharing page. Students use password-protected web pages to access printed lectures, audio and video lectures, message boards and online discussion areas. The classes are not self-paced; students progress with the instructor and other students throughout the traditional semester dates. Graduate and undergraduate level classes are available. Students should expect to spend between six and ten hours a week during the semester to complete each class. Visit Naropa’s online campus at www.naropa.edu/distance for more details.

- Students who would like information about pursuing a low-residency degree at Naropa may call 303-546-3572 or 1-800-772-6951 (outside of 303 area code) or email admissions@naropa.edu.
- Students who would like to take an online course and have registration questions may call 303-546-3511 or email registrar@ecampus.naropa.edu.
- Students who have questions about online learning may call 303-245-4702 or email inquiry@ecampus.naropa.edu with “Naropa Distance Learning Inquiry” in the subject line.
- With technical questions, students should first visit the technical requirements page, accessible from Naropa’s online campus homepage. With further questions, they should contact the 24-hour technical support help desk by phone at 303-873-0005 or email helpdesk@ecampus.naropa.edu.
The Naropa Community
Naropa students are a distinctive group of individuals who seek an experiential and personalized academic process and a transformative learning path. Naropa students share common goals for their education and choose Naropa because, in their words, it
• values the individual;
• is geared to self-exploration;
• provides spiritual groundedness to social activism;
• offers the potential to integrate a spiritual path into one’s livelihood;
• is serious about education; and
• lets them be real as individuals with diverse interests joining in community.

Community at Naropa is manifested in these shared interests, in a shared commitment to contemplative practice and in the breadth and depth of opportunities and activities.

Contemplative Practice within Community Philosophy
In accordance with the university’s commitment to contemplative education, meditation instruction is offered to any student who requests it. Getting to know oneself and one’s world through meditation practice or other contemplative disciplines is considered to be part of the study of specific fields of knowledge. The type of meditation commonly taught is a mindfulness-awareness practice that is relevant to an individual’s life regardless of religious orientation. Some programs and classes have a meditation requirement, which includes regular meetings with an instructor-teaching assistant. There is no charge for meditation instruction.

Naropa’s contemplative practice coordinator can refer students to meditation instructors, serve as a resource for contacting instructors of other contemplative disciplines and help students network with other world wisdom and spiritual traditions on campus and in the Boulder area. New students are usually referred to meditation instructors during orientation. Students may schedule a time to meet with the contemplative practice coordinator throughout the school year.

Community Practice Day
Community Practice Day fosters a sense of community among students, faculty and administration, and encourages contemplative practice. Classes are suspended on this day, and the entire community is invited to participate in group sitting meditation practice during the morning. Other contemplative disciplines are offered throughout the day, such as Japanese tea ceremony, t’ai-chi ch’uan, Christian labyrinth, ikebana (Japanese flower arranging), pagan ceremony, Christian contemplative liturgy and Mudra Space Awareness. Panel discussions, departmental lunches and community service projects are often offered in the afternoon.

Meditation Halls and Maitri Rooms
The university meditation halls are available to students, faculty, staff and visitors whenever the Lincoln Building and the Paramita Campus are open.

Naropa University’s founder, Chögyam Trungpa, Rinpoche, and Shunryu Suzuki Roshi, of the San Francisco Zen Center, developed a distinctive practice called Maitri Space Awareness, which is based on the principles of the five Buddha families of Tibetan tantra. This practice requires training in special postures in specially designed rooms. These five maitri rooms are available to participants in the maitri courses offered through the MA Psychology: Contemplative Psychotherapy, BA Contemplative Psychology, BA Early Childhood Education and Religious Studies programs.

Student Community Initiatives and Resources
Although Naropa has three separate campuses in Boulder and most students live off campus, fostering a learning community among students, faculty, staff, trustees and alumni that uncovers wisdom and heart is an important Naropa goal, and one that is integral to its mission of contemplative education. Creating community in a geographically dispersed campus setting can be challenging, yet Naropa students have helped devise and support innovative ways for fostering community.

Creating community often begins as an individual initiative. As one Naropa student expressed it, “Community doesn’t just appear spontaneously. We each need to work at it, pursue it, create it. If you feel there’s not enough expression, then you must express! Start something! Join something!”
Naropa offers various opportunities for students to become leaders in creating community across the university. Naropa students have a rich menu of student activities in which they can participate to create community with other like-minded individuals. Town hall meetings provide a forum for broader community sharing and exchange.

**Town Hall Meetings**
Several times a semester, members of the Naropa community are invited to gather for a town hall meeting. Sponsored by SUN (the student government) and the Office of Student Affairs, town halls are an opportunity for all community members—students, faculty and staff—to speak to each other about their experiences at Naropa University. This is a chance to share new ideas and suggestions and come to know and appreciate one another. These gatherings offer community members a chance to reflect, to listen to each other and to reconnect with each other’s purpose for being at Naropa. Town halls support Naropa University’s mission to cultivate openness, communication and a caring community.

**Student Activities and Recreation**
The Office of Student Affairs and the Student Union of Naropa University (SUN) coordinate activities such as on-campus dances and coffeehouses, local hiking and biking excursions, and multiple opportunities to socialize within the Naropa community. Both offices provide logistical and budget support to student groups. Bicycles are available through the Transportation Office. Outside Magazine (August ‘06) rated Boulder as the best all-around town for recreation opportunities. Boulder also has three recreation centers as well as mountain parks available to city residents.

**Student Leadership**
Naropa students can assume student leadership positions, and the Office of Student Affairs and SUN (Student Union of Naropa) promote such opportunities for student involvement and learning. SUN’s officers take leadership in a number of areas of campus life. Allies in Action, a SUN subcommittee, leads in education, advocacy and activism around student diversity concerns. SUN also places students on faculty-staff academic committees where they can participate in decision making on campus issues and policies.

Another option for students is serving as an orientation leader during new student orientation. Student leadership opportunities also include being involved in one of the numerous student groups on campus or starting a new group. For more information, contact Student Affairs.

**Student Performances**
Student performances and presentations by Naropa University faculty and guest artists provide a rich and lively schedule of events each year in Naropa’s Performing Arts Center. A number of guest lecturers and teachers contributes fresh perspectives on a range of spiritual, educational and cultural topics.

The university schedules a variety of events each semester representative of its strong commitment to performance and the personal journey involved with performance. Coffeehouses offer an opportunity for students to share works with the local community. Each performing arts department hosts works-in-progress and performances every semester. Every semester culminates in arts concerts, which showcase the departments and provide an opportunity for students to celebrate and share work with Naropa and the larger Boulder community.

**Student Groups**
Student groups at Naropa University reflect current student interests and concerns. They range from an academic to volunteer focus, to the purely recreational, and include publications, support and service groups. The mission of the Student Union of Naropa University (SUN) is to “come together to cultivate community, compassion and a collective consciousness that will empower students to create an ideal university experience.” SUN, in conjunction with Student Affairs, provides logistical support to these groups.

Listed below are some examples of groups that were active in the last year:

- Amnesty International Group
- An Ceithre Gaoithe (Celtic club)
- A TONO (Latina/o student group)
- An Ceithre Gaoithe (Celtic club)
- Amnesty International Group
- An Ceithre Gaoitte (sitting sutra)
- Dharma Artists Collective
- International Student Group
- Ken Wilber Discussion Group
- LGBTQIA Group
- Ma Paya Pang Paraan (marital arts)
- Naropa All Star Music Project (music performance)
- Naropa Freestyle Hip-Hop Group
- Naropa Soccer Team
- Naropa 12-Step Group
- Peak Oil Discussion Group
- Ping Pong Club
- ROOT (Reconnecting on Outer Terrain—outdoor group)
- Salsa Group
- Students of Color Group
- Salsa Group
- Students of Color Group
- Tendrel (Naropa’s diversity journal)
- Women’s Group

**Naropa Community Communications**
**Naropa Weekly**
The Naropa Weekly, a community online newsletter, is distributed to all students, staff and faculty. The newsletter publishes notices and announcements about Naropa community events. Produced by the Marketing and Communications Office, the Naropa Weekly is published online every Thursday during the fall and spring semesters.
Email
Every degree-seeking student is issued a student email account, which is the major means of communication from offices such as Advising, Registration, Finance, Student Affairs, academic departments and the President’s Office. Students are responsible for checking their student email accounts and are accountable for being aware of information sent from the university to these accounts. A spam protector has also been installed to limit spam that results from giving out the email on Internet sites. Optional listservs are available for individual interests, such as employment and scholarship information; social activities and activism events; information for student parents; and more. Visit www.naropa.net for more information.

Student Handbook
The Naropa University Student Handbook, printed in the form of a day-timer, contains university policies and resources for students. All students are responsible for obtaining a current handbook each fall and understanding the policies contained in it. The handbook also has important information regarding supportive services and resources, the Naropa University code of conduct, nondiscrimination policies and more. Revised annually, the student handbook is available through the Student Affairs office.

Naropa Student Resources
Naropa students have a rich repository of resources available to them as part of their educational journey. Many of these resources are offered under the aegis of the Office of Student Affairs. Others are university educational and facilities resources available on campus. There is also a wide range of community resources offered by virtue of Naropa’s Boulder location. The city of Boulder is a unique community whose name has become synonymous with excellence, thoughtful planning, concern for the environment and respect for the opinion of individual citizens.

Office of Student Affairs Resources
The Office of Student Affairs promotes a holistic approach to the education of students by viewing learning as a key element of its mission and working in collaboration with the academic side of the university to this end. This office includes in its mandate overseeing the general welfare and quality of life of students from their entry into the university, through graduation and entry into the work world. The dean of students supervises the Office of Student Affairs and is an advocate for the student voice with college staff and faculty on all policy issues and other matters of concern to the student body.

Snow Lion Apartment Housing
The Snow Lion apartments are home to all entering undergraduate students ages twenty-one years and under, arriving with fewer than 30 credits. A limited number of one-bedroom units is also available to the general Naropa University student body. Snow Lion is located four residential blocks from the Arapahoe Campus and is close to the bus line to the Nalanda Campus. New student housing is designed to support the transition to Boulder and to Naropa, allowing students to become members of a dynamic living, learning community.

At Naropa we value educating the whole person. We ask our students to take responsibility for their environment, to enhance their educational experience and to integrate what they are learning in the classroom into their everyday life. Our mission in housing is to create a healthy, contemplative and compassionate community where learning occurs as profoundly outside the classroom as it does within. Attending classes and living with other students presents a unique opportunity to learn and develop skills in working with others, diversity awareness, conflict resolution and problem-solving; thus, connecting both the curricular and co-curricular aspects of education.

The Residence Hall Association (RHA) helps transform curricular and co-curricular experiences into learning opportunities. This organization sponsors Snow Lion events, brings all residents together to create dialogue around individual/community concerns. It also serves as a liaison between the residence life staff and the community. The RHA takes action on the dialogue from the community by bringing forth creative initiatives that are suggested by individual community members and that benefit the residence hall. The intention for this group is to provide student leadership skills, facilitation experience and help make the living/learning experience meaningful. Individuals in the group develop these skills by learning to voice the concerns of the community; developing listening skills; and managing creative initiatives put forth by individual community members. All Snow Lion residents are part of the RHA and are welcome to be leaders in their community.

Each apartment at Snow Lion is a two-bedroom unit, including a kitchen, full bath, dining area and living room. Every resident is provided with a twin long bed, dresser, desk and desk chair. The apartments also include a kitchen table and chairs and high speed internet. The complex also provides some parking, coin-op laundry facility, a community meeting space and classroom, meditation room and the Naropa University Counseling Center. Four staff members also reside within the Snow Lion community.

Off-Campus Housing
Students not required to live on campus choose the living situation that best suits their needs, whether it is sharing an apartment, renting a house with a group of students or renting a room in a local family’s home. Student Affairs works to provide assistance to students seeking housing and has created a housing brochure, which quickly guides students to the best resources for finding out about rentals. The housing brochure is available at www.naropa.edu/campuslife/housingresources.cfm. Students may also contact Student Affairs for a copy. This
brochure also lists websites for local newspapers, chamber of commerce, businesses that provide databases of rentals, short-term stay options and more. The Arapahoe and Paramita campuses both have housing bulletin boards adjacent to their student lounges.

Career Counseling Center
Career counseling is available to all Naropa students and alumni. Students can meet with Naropa’s career counselor for individual counseling related to career exploration and planning, career testing, part-time jobs, help with resumes, cover letters and interviewing, job search strategies and resources. Talks and workshops are given on various career topics throughout the school year.

Disability Services and Learning Needs
In compliance with the Americans with Disabilities Act and Section #504 of the Rehabilitation Act, the disability services coordinator organizes the university’s efforts to provide full access to educational, cultural and other programs sponsored by the university for any qualified student with a disability. The university is committed to providing services to assure an accessible environment for students with disabilities. The disability services coordinator will discuss concerns about disabilities and consider the obligation to provide auxiliary aids and academic adjustments for all qualified Naropa students. Students requiring further information should contact the disability services coordinator at 303-245-4749.

Students with a disability must make their needs known to the disability services coordinator. Students are responsible for providing qualified documentation of conditions that require academic adjustments or auxiliary aids.

Naropa’s services include assistance to students with learning disabilities. Students who are unsure about the necessity for assistance (including learning disabilities) are encouraged to speak to the disability services coordinator to explore their individual situation.

Naropa’s policies and procedures for providing academic adjustments and auxiliary aids to students with disabilities are available upon request from the Office of the Dean of Students.

Counseling Services and Referrals
Naropa University Counseling Center
Naropa offers inexpensive short-term counseling services to all degree-seeking students through the Naropa University Counseling Center. The counseling interns are available to help students work with a variety of issues, such as relationships, depression, anxiety, substance abuse, body image/eating, grief, sexual orientation, gender identity, extreme moods, sex assault/incest, trauma, cultural diversity and more. Students may contact the counseling interns directly at 303-245-4697 to make an appointment or get information, or students may view their bios and contact information at www.naropa.edu/campuslife/counselingcenter.cfm. Students must complete an information packet and bring it to the first session or the counselor will have to reschedule the appointment. Packets are available on the web or in the Student Affairs office.

Advising Resources
Academic Advisors
Academic advisors are full-time, trained staff members whose primary responsibility is to meet with students. Students have the opportunity to meet with their academic advisors many times during the semester to talk about questions, challenges and successes. Advisors will help students chart progress through the degree requirements, assist students in choosing appropriate courses and navigate administrative procedures.

International Student Advisor
An important and valued part of the Naropa community, international students represent approximately 5 percent of the student body and come to Naropa from many different countries around the globe. The international student advisor is available to assist students from other countries. Services include orientation to life in the United States, advice about maintaining immigration status, assistance with paperwork and advice about employment and taxation in the United States. The international student advisor’s office can be found on the second floor of the Allen Ginsberg Library Building.

General University Resources
Allen Ginsberg Library
The Allen Ginsberg Library’s holdings include approximately thirty thousand volumes in specialized areas that support Naropa’s unique academic curriculum. The library also subscribes to approximately seventy-five print periodicals and has access to more than thirteen thousand periodicals online through a variety of electronic databases. Audiovisual holdings are significant and include CDs, LPs, audiocassettes, videotapes and DVDs. Naropa students are granted special borrowing privileges at the University of Colorado at Boulder libraries. In addition, there are several quality academic and public libraries in the Denver metropolitan area that Naropa students can access as a supplement to the Allen Ginsberg Library’s collections.

The library’s Special Collections and Archives include rare and signed books, Sanskrit and Tibetan language texts and more than six thousand audio cassette recordings of educational and cultural events covering Naropa’s more than thirty-year history. The audiocassettes document poetry readings and lectures given by major contemporary writers as well as various conferences and special events featuring visiting religious leaders and psychologists.

The library staff provides the community with personalized services, including circulation services, reference consultation, information literacy instruction, interlibrary loan, and electronic and print course reserves.
Community Studies Center and Volunteer/Americorps
Community-based learning at Naropa University is an educational method that provides opportunities for students and faculty to develop a set of skills that allow them to actively participate in the public life of their communities. Through its emphasis on applied, experiential projects, community-based learning offers Naropa University faculty and students innovative pedagogical tools to forward the knowledge of their academic and artistic disciplines, augment student learning and educate a citizenry to perform the public work of a democracy.

The Community Studies Center supports projects, programs and classes that cultivate students’ skills to attend to their inner lives as well as engage with their community and their world. Whether they enter the world of the arts, private industry, local, state or national government, public or private education or entrepreneurial endeavors, Naropa students involved in community-based learning acquire the skills and confidence to contribute to the common good.

Naropa students can participate in community-based learning opportunities by enrolling in academic classes that offer a community-learning component or by serving a local agency. Contact the center for information on current Naropa classes with a community-based component or for current volunteer opportunities.

The Community Studies Center also provides AmeriCorps scholarship funds for Naropa students involved in community work. Feel free to contact the AmeriCorps coordinator at 303-245-4669 or americorps@naropa.edu for more information.

Consciousness Laboratory
The Naropa University Consciousness Laboratory is a training and research facility that blends contemplative perspectives with 21st-century psychological science to increase and improve the understanding of human capacities for awareness. This facility houses two major programs of research, one on synesthesia and another on meditation and contemplative spirituality. Researchers in this lab investigate consciousness with regard to two complementary topics. Synesthesia is an unusual sensory experience that may depend on genetic endowment and thereby be familiar to only a minority of people. In contrast, meditation involves skills that could be learned by most anyone and contemplative spirituality paths are pursued by people everywhere. Taken together, these two topics of scientific investigation overlap and encompass a broad swath of psychological inquiry involving awareness, perception, imagery, attention, emotion and more.

Naropa Community Art Studio
The guiding vision behind the Naropa Community Art Studio (NCAS) is to offer a safe space for various people in the Boulder community to gather and create art together.

Equal access for our community members is stressed, particularly for those people who are often marginalized and perhaps unlikely to have contact with the practice of engaging in creative artistic discovery in community. In essence, it is a studio setting for a wide range of community members where abundant art materials are available for use. Currently, the NCAS serves high school students, adults with mental illness and adults with speech and language disorders as a result of a head injury or stroke. Naropa University Art Therapy faculty/alumni and graduate students manage the studio, organizing and running the many ways in which this space is used while offering their service as art mentors. Respect for cultural, ethnic, gender and spiritual diversity is a founding principle of the NCAS. Unity in diversity, the birthright to pursue creative expression, and the capacity of visual arts to contain and communicate the full range of human experiences comprise the essence of the studio’s mission and focus.

Naropa Writing Center
The goal of the Naropa Writing Center (NWC) is to be an effective resource for all members of the Naropa community (students, staff, faculty, alumni) by providing a respectful, collaborative and engaged learning environment for writers of all skill levels. Staffed by trained graduate students with extensive writing experience, the NWC can assist at any stage of the writing process from brainstorming and organizing to revising and documenting. Staff also can work on any piece of writing such as creative writing, master’s theses, scholarship essays, research papers and more. The NWC is a free service with appointments that start on the hour and on the half-hour for twenty-five or fifty minutes. Please contact the NWC for more information.

Located in Sycamore Hall, the NWC is open Monday through Thursday from 10 a.m. to 6 p.m. and Friday from 10 a.m. to 2 p.m. Please call 303-245-4606 or email nwc@naropa.edu for more information.

Computer Centers
There are two computer labs for the use of the Naropa community. The main lab is located in the Administration Building basement on the Arapahoe Campus. There is a smaller lab on the Paramita Campus. There are currently a total of seventy-two Windows 2000 PCs, five Windows XP PCs and three Macs in the main lab, while there are twelve Windows 2000 PCs and two Macs in the Paramita lab. Both labs have laser printers and scanners available. All lab computers are set up for Internet access and word processing. Both labs have staffed lab assistants who are available to help students with the use of the hardware and software. In addition, there is a reading room at the Nalanda Campus with a total of four Windows XP PCs for student use. There are also wireless hot spots located at all three campuses for notebook users with Windows 2000 or XP and a new Linksys wireless card for AirPort-capable Macs running OS X.
**Bookstore**
The Naropa Bookstore stocks books, periodicals and journals, many of which are used in university courses, and offers an in-depth selection of titles in contemplative religion, psychology, environmental studies, literature and poetry. Art supplies, school supplies, stationery, snacks, ice cream, cold drinks, T-shirts and personal care items are also available.

Located on the Arapahoe Campus, the bookstore is open Monday through Thursday from 10 a.m. to 5 p.m. and Friday from 10 a.m. to 4 p.m. The store is sometimes open on weekends during special events.

**Naropa Café**
Housed in the center of the Arapahoe Campus, the renowned Naropa Café offers wholesome, healthy gourmet meals to nourish the body as well as the spirit. The intimate café provides a wide range of vegetarian and nonvegetarian, homemade dishes, desserts, pastries, chai, coffee and other beverages. The café on the Arapahoe Campus is open weekdays during the fall and spring semesters on Monday through Thursday from 8 a.m. to 6:30 p.m. and on Friday from 8 a.m. to 4 p.m. It is also open during the summer for shorter hours. The café offers an abbreviated version of the standard café fare at the Paramita Campus on weekdays from 8:30 a.m. to 3 p.m. and at the Nalanda Campus at limited times.

**Boulder Community**
Boulder has an extensive network of community resources and support services. Referrals and resources are available for housing, health care, health insurance, counseling, food resources, emergency needs, child care and more. Resources range from books and journals to bulletin boards listing events and services, and computerized databases. Boulder has a strong network of agencies and services that can benefit Naropa students. The city has a reputation as a sports and fitness center and offers an array of cultural events rivaling those of larger cities. Boulder is exciting, stimulating and always entertaining, and the staff in Student Affairs can help students discover it.

**Transportation**
An extensive bus and bicycle commuter system is in place in Boulder and the surrounding Front Range. The combination of buses and bikes makes it easy to commute without a car while attending Naropa University. Recognizing the positive effects of public transportation, Naropa University provides all students with an RTD Eco Pass and access to Naropa’s bike fleet.

- **Bicycles.** Planned bike paths criss-cross the city and bike lanes exist on major thoroughfares. All RTD buses have bike racks to encourage a combination alternative, giving commuters the best of both worlds. As a free service to registered students, Naropa has a loaner bike fleet for daily and monthly usage.

All parking lots on the Arapahoe Campus are restricted to permit holders only. Monitoring and ticketing of vehicles is enforced from 7 a.m. to 6 p.m. Monday through Friday. Semester permits can be purchased at the beginning of the fall and spring semesters on a first-come, first-served basis from the Transportation Office. For more information, visit www.naropa.edu/campuslife/transportation.cfm.
PAYING THE BILL

Payment Procedures and Responsibilities
All students are required and should be prepared to pay tuition and fees in full for each semester in U.S. dollars by the posted due date. Acceptable forms of payment are cash, traveler’s checks, check, money order and VISA or MasterCard charge cards. All payments are processed immediately.

If making a payment by mail, the envelope should be clearly marked “Attn.: Tuition Cashier.” All payments sent by mail must be received by the tuition due date.

A billing statement is sent to all students at least one month prior to the semester payment deadline. Payment is due the Monday before the first week of class as shown on the academic calendar. The due dates apply whether or not the billing statement is received in the mail and even if the amount indicated on the bill does not include the most up-to-date charges.

Once the bill is paid, the fees for any added classes must be paid immediately to the tuition cashier. Questions concerning tuition payment or other financial policies should be directed to the tuition cashier.

Tuition Payment Plan
Naropa University does offer a payment plan. The price for this service is $50 per semester. The payment plan may be used for any portion of tuition and fees not already paid for by financial aid as long as the balance is at least $500. See www.naropa.edu/tuition or contact the tuition cashier for details.

To Have the Tuition Bill Sent to an Alternate Address
If someone else will be paying tuition, i.e. a family member; Vocational Rehabilitation or Veterans Administration, the student must request an Alternate Billing Address form from the tuition cashier. This form enables the tuition cashier to bill tuition to the correct person or agency. Students will need to supply the tuition cashier with information pertaining to the billing situation, such as whom to contact, address, phone number and fax number.

Returned Checks
All returned checks may be subject to a $20 returned check fee, regardless of the reason for the return. If a check is written to any department at Naropa University, it will be considered a verified payment and subject to returned check fees if it comes back to the tuition cashier for nonpayment.

If the check was written to pay for tuition, tuition will be considered not paid and appropriate late fees will be added to the student’s account in addition to the returned check fee.

Please be aware, according to Colorado state law any NSF (Not Sufficient Funds) check that is returned as uncollectible can be turned over to the State Attorney’s Office. At that point, it will be collected at three times the amount of the check, or $100, whichever is greater. Payments should be made on any returned check as soon as the student becomes aware of the situation.

Notification of Right to Increase Tuition
Naropa University Board of Trustees reserves the right to change tuition and fees without prior notice.

Tuition and Fees

<table>
<thead>
<tr>
<th>Graduate Tuition</th>
<th>$685/credit</th>
</tr>
</thead>
<tbody>
<tr>
<td>Undergraduate Tuition</td>
<td></td>
</tr>
<tr>
<td>Full-time (12–18 credits/semester)</td>
<td>$10,369/semester</td>
</tr>
<tr>
<td>If less than 12 credits/semester</td>
<td>$673/credit</td>
</tr>
<tr>
<td>If more than 18 credits/semester</td>
<td>$10,369 plus $673/credit for each credit over 18 credits</td>
</tr>
<tr>
<td>Audit</td>
<td>$25/credit</td>
</tr>
</tbody>
</table>

Deposits
New Student Confirmation Deposit $250 (nonrefundable if the student does not matriculate)

Mandatory Fees per Semester
Registration Fee $250 (For graduate students and part-time undergraduates)
Summer Registration Fee $120
RTD Bus Pass Fee (subject to change by RTD)
   On-campus students  $38

Note: All full-time undergraduates are required to carry health insurance. Full-time undergraduates will be charged for health insurance unless they can prove coverage under an existing policy and sign a waiver form available in their orientation packet.

Late Fees
Late Application for Graduation  $15
Late Graduation Clearance Form  $45
Tuition Payment Late Fee  $50
(+18% annual interest, compounded daily)

Processing Fees
Monthly Payment Plan Setup Fee  $50/semester
Returned Check Fee  $20
Duplication Student File (per page)  $1
Maximum Student File Duplication Fee  $30
Financial Exception Processing Fee (if deemed applicable by the Policy Committee)

Transcript Fees
Unofficial Transcripts (available free on web registration) $1
Official Transcripts  $5
Charge to Fax Transcripts  $3
(24-hour Service in addition to transcript fee)  $10
 Overnight Express Delivery  (FedEx cost)  $30
Replacement Diploma  $30

Failure to Pay Tuition
If a student fails to pay tuition and fees in full by the due date, the student’s account will be placed on hold (see below). The student will also be subject to late fees and disenrollment.

If a student fails to drop or withdraw, according to the policies and procedures printed in this catalog, from courses or workshops for which the student has registered or preregistered, the student will receive the grade of “F” and is liable for full tuition and fees for those courses, regardless of whether the student attended the courses. If a hold is placed on a student’s account, the following will happen:

1. Official transcripts and diploma will not be issued.
2. The student may not enroll in any class until all previous balances are paid with good funds. Payment with a credit card, cashier’s check or cash is advised. If the student pays by check, the hold will not be removed until the check clears, which may take up to two weeks to confirm.
3. A $50 late fee and an annual 18 percent interest rate will be charged for outstanding balances from the due date until they are paid in full.
4. Balances over sixty days old may be sent to a collection agency.
5. In case of default, the student is responsible for all costs of collections, including but not limited to reasonable attorney’s fees, costs of litigation and collections agency fees.
6. If tuition is not paid by the due date, a student may be disenrolled from classes.

Refund Procedures
Refund for a Dropped Course or Workshop
The tuition cashier will confirm the student’s registration and reconcile the financial account to determine if a refund is due. If a refund is due, a check will be cut and held in the Office of Student Administrative Services to be picked up by the student. Checks for low-residency students will be mailed. Students should allow at least one week after the end of the drop/add period for the check to be cut.

Cash Exchange and Refund Check
Writing Policy
Once a credit balance occurs on a student’s account, a check will be cut and will be available in the Office of Student Administrative Services by 4 p.m. on the following Thursday or the Thursday after that. An exception to this is that dropped courses or overpayments at the beginning of a semester will not be available until the drop/add period is over: Student Administrative Services will mail refund checks once they are two weeks old.

Staff/Faculty Tuition Benefits
For benefit information, all staff and faculty should contact the Human Resources Office. For information on refunds for dropped or withdrawn classes and workshops, please see the Academic Information section.
University-funded financial aid programs, in coordination with federal financial aid programs, provide assistance to students enrolled in Naropa’s degree programs. Approximately 70 percent of Naropa degree students receive financial assistance in the form of loans, student employment, scholarships, assistantships and grants.

Institutional Scholarships for Degree Students

All Naropa scholarships are need-based and are open to international students unless stated otherwise. Applicants for scholarships listed in this section must, unless otherwise indicated, 1) apply for financial aid by completing either the Free Application for Federal Student Aid (FAFSA) or the International Student Financial Aid Application, if applicable, by March 1; 2) have a completed admissions application on file for one of the university’s degree programs; and 3) submit scholarship application materials according to the requirements listed below for the specific scholarship to which the student is applying. Scholarship applications are due April 1, and awards are announced in early May, unless otherwise indicated.

General Scholarships/Grants for Undergraduate Students

Nancy Ashman Memorial Scholarship
Awarded to one entering freshman student who exhibits strong academic promise and significant financial need. The award amount is $1,300.

John W. Cobb Scholarship
Awarded annually to one undergraduate student engaged in the study of peace at Naropa. The award amount is $1,500. Students submit one letter of recommendation and a one-page essay addressing their interest or experience in the study of peace to the Financial Aid Office.

W.E.B. DuBois Scholarship
Awarded to one incoming or returning, graduate or undergraduate, student of color per year; this scholarship is available only to U.S. citizens and permanent residents. The award amount is approximately $1,400 and is not renewable, although students may reapply for subsequent years. A student submits a letter of recommendation (incoming students may use their letter of recommendation included in the admissions application) and an essay (one to two pages) describing current and past involvement with communities of color, and how the student plans to continue involvement with communities of color. Applications may be submitted to the Financial Aid Office and will be reviewed by a committee. Students applying for this scholarship must have at least a 3.0 cumulative GPA (for undergraduate students) or a 3.5 (for graduate students). Finalists will be interviewed by the scholarship committee. Interviews may be conducted either in person or via phone.

Charles B. Edison Jinpa Scholarship
Awarded to one or two returning full-time graduate or undergraduate, underrepresented students per year who are U.S. citizens or permanent residents. The award amount is $1,500. The award is not renewable, although students may reapply in subsequent years. Students submit a letter of recommendation and an essay (one to two pages) describing current and past involvement with underrepresented communities to the Financial Aid office. A minimum 3.0 cumulative GPA is required for undergraduates and a minimum 3.5 GPA is required for graduate students. Finalists may be interviewed by the scholarship committee.

Hearst Scholarship for Underserved Populations
This scholarship will be awarded during 2007–08 and 2008–09 to full-time undergraduate students who are U.S. citizens or permanent residents who demonstrate significant financial need, academic capability or potential, and are from an underserved or underrepresented population. The award amount is $5,000. Students may receive the award both years, but must reapply for the second year. Students submit a letter of recommendation and an essay (one to two pages) describing the student’s qualifications for the award based on the selection criteria. These materials should be submitted to the Financial Aid Office.

Martin Janowitz Scholarship
Awarded annually to an undergraduate in Environmental Studies or to a graduate student in Environmental Leadership. The award amount is $1,500. No separate application is required.

Frederick P. Lenz Foundation Undergraduate Scholarship
This scholarship is awarded to two full-time undergraduates entering their junior or senior year who exhibit academic promise and an interest in and commitment to meditation
Undergraduates must maintain a cumulative GPA of at least 3.0, and graduates must maintain a cumulative GPA of at least 3.5 to retain academic eligibility for the scholarship.

**Naropa University Grant**
Naropa University Grants are awarded to full-time, degree-seeking undergraduate students with high financial need. The award amount ranges from $500 to $13,000.

**The Presidential Scholarship**
The Presidential Scholarship is awarded to outstanding degree-seeking undergraduates who have completed at least one full semester and will have completed at least two semesters by May. Applicants must be at least half time (minimum 6 credits) for at least one semester during the award year. Students must have a GPA of 3.5 or higher. Recipients of a Naropa Scholarship for Entering Students and former recipients of the Presidential Scholarship will not be eligible for the Presidential Scholarship. No separate application is necessary. This scholarship is not renewable.

**Gerald Red Elk Scholarship**
Awarded to one Native American undergraduate student at a time, this scholarship was established to honor Gerald Red Elk. The award amount is $4,000 and is renewable. To qualify, the applicant must write an essay that documents past or current service to Native American people or intended use of the degree in service to tribe. Applicant must also submit proof of tribal membership. Materials should be submitted to the Financial Aid Office.

**Roof Memorial Scholarship**
The Roof Memorial Scholarship is awarded to one or more undergraduate students exhibiting financial need. The amount awarded is $2,000. It is the donor’s wish that recipients feel a moral obligation to repay the amount awarded, in order that the scholarship may continue to be awarded to deserving, like-minded students for years to come. The application consists of a one-page essay detailing why the student deserves this scholarship and should outline a plan of how it will be paid back. Materials should be submitted to the Financial Aid Office.

**Program Specific Scholarships for Undergraduate Students**

**Aimee Grunburger Award**
The Aimee Grunburger Award is awarded to one female graduate or undergraduate Writing and Poetics or noncredit Summer Writing Program student who is over thirty years of age and who demonstrates excellence in the field of poetry. The award amount is $500, which will be applied to one session of the Summer Writing Program. Applications should be submitted to the Summer Writing Program Office. Students should submit a ten-page sample of poetry as well as a letter (one to two pages) discussing current projects and accomplishments, as well as the importance of the scholarship to their artistic and academic goals.
Financial Aid

Francis Harwood Scholarship
The Francis Harwood Scholarship is awarded to one outstanding Environmental Studies student each year based on departmental recommendation. No separate application is required. The award amount is $1,300 per student and is not renewable.

Zora Neale Hurston Award
The Zora Neale Hurston Award is given to selected students from diverse cultural and ethnic backgrounds for one session of the Summer Writing Program. The award amount covers partial to full tuition (for all recipients) and housing costs (for out-of-state recipients) for one to four weeks of the Summer Writing Program (credit or noncredit). The award is based on exceptional literary merit and promise as well as financial need. Qualified applicants should contact the Summer-Writing Program Office to receive an application. Students should submit a writing sample (one to two pages) as well as a personal letter discussing their eligibility for and interest in this scholarship. Applicants need not be seeking a degree to apply for this scholarship. This award is not renewable, although students may reapply for subsequent years.

Naropa in Prague: Engaged Writer Scholarship
The Engaged Writer Scholarship is designed to promote study abroad opportunities for writing students interested in studying in Prague. All visiting and Naropa students may apply. In the selection of applicants, the academic and artistic qualifications of the candidate are first indicators, followed by financial need. There will be two awards of $1,500 each for particularly talented writing students who want to study in Prague. Students must be accepted into the Prague program in order to receive an award. Contact the Academic Affairs Office for an application. The deadline for both the scholarship and the program is October 20 for the following spring semester’s program.

Colin Wolcott Music Scholarship
The Colin Wolcott Music Scholarship is awarded to two outstanding undergraduate Music students each year by Naropa’s Department of Performing Arts. The award amount is $1,400 per student and is nonrenewable. No separate application is required.

Lucien Wulsin Scholarship in the Performing Arts
Awarded to two incoming or returning MFA in Theater or BFA in Performance students, the scholarship is available only to U.S. citizens or permanent residents. The award amount is $3,550 per student and is not renewable, although students may reapply for subsequent years. A student submits a letter of recommendation and an essay (one to two pages) describing current and past involvement in the performing arts, and how the student plans to continue that work. Applications may be submitted to the Financial Aid Office and will be reviewed by a committee, which will consist of a representative from the arts faculty and the director of financial aid. Students applying for this scholarship must have at least a 3.0 cumulative GPA (for undergraduate students) or a 3.5 (for graduate students). Incoming students’ admissions applications and departmental recommendations will be considered.

General Scholarships/Grants for Graduate Students

W.E.B DuBois Scholarship
Please see earlier description.

Honor Scholarship
Honor Scholarships are awarded to outstanding graduate students who have been enrolled in a graduate degree program for at least one full semester and who will be completing at least a second semester in May. The award amount ranges from $2,000 to $6,000 per person and is not renewable. Applicants must be at least half time (minimum 6 credits) for at least one semester during the award year. Recipients of a Naropa Scholarship for Entering Students and former recipients of the Honor Scholarship will not be eligible for the Honor Scholarship. Awards will be based on departmental recommendations combined with evidence of financial need. No separate application is required. Recipients and amounts awarded are announced in May.

Charles P. Edison Jinpa Scholarship
Please see earlier description.

Monastic Scholarship
The Monastic Scholarship is awarded to one graduate student at a time, who is an ordained monk or nun of any religious order. The award amount is equal to full tuition and fees and is renewable. Contact Naropa’s Religious Studies Department for more information.

Naropa Scholarship for Entering Students
Please see earlier description. Award amount for entering graduate students ranges from $500 to $4,000 per year.

Naropa University Grant
Naropa University Grants are awarded to full-time degree-seeking graduate students with high financial need. The award amount ranges from $500 to $1,200.

Program Specific Scholarships/Grants for Graduate Students

American Art Therapy Association Conference Scholarship
Students pursuing a degree in Transpersonal Counseling Psychology with a concentration in Art Therapy, who also plan to attend the American Art Therapy Association Conference in November and who exhibit financial need, are eligible for consideration. The award amount is $500 to $1,000. No separate application is required, although students should let the Financial Aid Office know if they plan to attend the conference.
**Ted Berrigan Scholarship**
The Ted Berrigan Scholarship is awarded to one second-year MFA Writing and Poetics poetry student per year. The award amount covers tuition for the student's second Summer Writing Program. Applications should be submitted to the Summer Writing Program Office. Students should submit a personal letter (one to three pages) describing activities within the Writing and Poetics Department, the university and the larger artistic community; as well as recent professional accomplishments including publications, current literary and cultural projects and involvements. Also applicants must submit a sample of poetry (five to ten pages).

**Martha Bonzi Scholarship**
Awarded to one entering MA student in the Religious Studies Department per year; the Martha Bonzi Scholarship is based on motivation to serve others and academic performance. The award amount is $5,000 per student and is renewable. Selection of the recipient will be based on an assessment of the admissions application. No separate scholarship application is required.

**Robert Creeley Scholarship**
The Robert Creeley Scholarship is awarded to a returning low-residency MFA student in Creative Writing who has completed a minimum of four weeks of the Summer Writing Program. The award amount covers tuition for up to four weeks of the Summer Writing Program. Students should submit a personal letter (one to three pages) describing contributions and activities within the Writing and Poetics Department, the university and the larger artistic community; as well as recent professional accomplishments, including publications, current literary and cultural projects and involvements. Students should also submit a sample of writing (five to ten pages). Applications should be submitted to the Summer Writing Program Office. The scholarship is not renewable, although students may reapply for subsequent years, provided they have not reached the maximum of four weeks of tuition covered by the scholarship over the course of their degree.

**W.E.B. DuBois Scholarship**
Please see earlier description.

**Louise Fabbro Memorial Scholarship**
The Louise Fabbro Memorial Scholarship is awarded to the Contemplative Counseling Psychology Department. The selection committee will consider the applicant’s scholastic achievement; impact on or growth in community-building issues and multicultural issues; contemplative development; and sense of humor. It is possible for an applicant without financial need to receive an award of recognition without receiving the scholarship.

**Aimee Grunburger Award**
Please see earlier description.

**Zora Neale Hurston Award**
Please see earlier description.

**Jack Kerouac Scholarship**
The Jack Kerouac Scholarship is awarded to one second-year MFA Writing and Poetics prose student per year. The award amount covers tuition for the student's second Summer Writing Program. Applications should be submitted to the Summer Writing Program Office. Students should submit a personal letter (one to three pages) describing contributions and activities within the Writing and Poetics Department, the university and the larger artistic community; as well as recent professional accomplishments including publications, current literary and cultural projects and involvements. Students must also submit a sample of prose (five to ten pages).

**Frederick P. Lenz Foundation Merit Scholarship**
Awarded to one incoming graduate student in the Master of Divinity or MA Indo-Tibetan Buddhism program, this scholarship, made possible by a grant from the Frederick P. Lenz Foundation for American Buddhism, is available to U.S. citizens and permanent residents only. The FAFSA is not required. Amount awarded is $15,000 per year for a maximum of three years for an MDiv (Master of Divinity) student and two years for a student in the MA in Indo-Tibetan Buddhism, with or without language. Entering students must submit (1) a cover letter outlining qualifications for award; (2) an essay describing (a) goals as a Naropa student, (b) vision for future application of Naropa degree and (c) expected contribution to American Buddhism; (3) an academic paper (eight to ten pages) in response to an aspect of Frederick Lenz’s work, the topic of which will be announced on Naropa’s website; (4) two letters of recommendation that specifically address the criteria for this award; and (5) the résumé and writing sample submitted with the admissions application will also be considered. To continue receiving the scholarship after the first year of study, the student must maintain status as a full-time student, maintain a minimum 3.5 GPA, continue to demonstrate both academic and personal excellence in fulfillment of departmental and vocational expectations and submit a cover letter and essay describing the student’s current thinking about career goals and personal evolution as a result of scholastic work and contemplative practice. Before receiving the scholarship for the student’s final year of study, the student shall also write a paper on some aspect of Dr. Lenz’s work of the student’s choosing and submit this.
to the department chair and to the Lenz Foundation, which may publish the paper, in whole or in part, in any form or media, at the discretion of the foundation.

Upon successful completion of all degree requirements and the final year paper for the foundation, the merit scholar will be eligible for a gift from the foundation up to a maximum of $20,000 for MDiv students and $13,000 for Indo-Tibetan Buddhism students to be used toward payment of Federal Family Education Loan Program Loans.

Application materials must be submitted to the Scholarship Review Committee c/o the Financial Aid Office. For more information about the Frederick P. Lenz Foundation for American Buddhism, students should see www.fredericklenzfoundation.org. The application deadline is March 1.

Frederick P. Lenz Foundation Graduate Assistance Scholarship
This scholarship, made possible by a grant from the Frederick P. Lenz Foundation for American Buddhism, helps promising graduate students in the Religious Studies Department remain in their graduate programs until completion. Amounts awarded to U.S. citizens and permanent residents range from $500 to $2,500. Candidates must be full-time graduate students in Religious Studies with an outstanding academic record and/or vocational promise. Candidates must demonstrate financial need, as well as the potential for making a contribution to American society, especially a contribution to the development of American Buddhism or a contribution to the development of a contemplative approach to life in American society. An enrolled student submits a cover letter outlining why he or she is qualified for the award and an application available on Naropa's website indicating which noncredit degree requirements the applicant will have in the current academic year through the next summer; along with the financial help he or she will need to meet these requirements. These materials are submitted to the Scholarship Review Committee c/o Student Administrative Services. For more information on the Frederick P. Lenz Foundation, please see www.fredericklenzfoundation.org. Students may apply each year of their graduate program. The application deadline is April 1 for summer and October 1 for December.

Bernie Marek Scholarship
The Bernie Marek Scholarship is awarded to an incoming Art Therapy student who exhibits academic and artistic ability, as well as significant financial need. The award amount is $1,100. No separate application is required.

Naropa in Prague: Engaged Writer Scholarship
Please see earlier description.

Oso Tinker Scholarship
The Oso Tinker Scholarship is available to one or two students entering the second year of the Wilderness Therapy program. The award amount is $500 to $1,000 and is based on departmental recommendations combined with evidence of financial need.

Owen Weber-Weinstein Scholarship
This scholarship is awarded to two incoming or returning students in Wilderness Therapy or Religious Studies. Although preference is given to students in the above two programs, other students who have completed an independent study or religious pilgrimage that will enhance their field of study, or are planning to do so, may also apply. The award amount is $1,700 per student and is not renewable, although students may reapply for subsequent years. A student submits a letter of recommendation and an essay (one to two pages) describing the student’s dedication to the course of study and vision for the future use of the Naropa degree. Applications should be submitted to the director of financial aid and decisions will be made by the director of financial aid in conjunction with the academic departments involved. Returning students applying for the scholarship must have at least a cumulative GPA of 3.5. Incoming students' admissions applications and departmental recommendations will be considered in lieu of a GPA.

Lucien Wulsin Scholarship in the Performing Arts
Please see earlier description.

Hiro Yamagata Scholarship
Awarded to one or two entering MFA Writing and Poetics students of minority ethnic background per year, the Hiro Yamagata Scholarship is based on a demonstration of creative and academic excellence. The award amount is $2,500 to $4,900 per student. Selection of the recipient will be based on an assessment of the admissions application. Students who wish to be considered for this scholarship should include a brief statement to this effect with their admissions application and must fill in the ethnic background section of the admissions application.

Financial Aid for International Students
International students are eligible for Naropa student employment, Naropa University Grants and institutional scholarships. Prospective students from other countries should also explore possibilities of funding from their governments and from private foundations. To be considered for the above sources of financial aid, applicants must complete the International Student Financial Aid Application, which is available from the Admissions or Financial Aid Offices as well as on the web, and have a complete admissions application on file for one of the university’s degree programs. Students must reapply for financial aid for each subsequent year of study. No international student should expect more than a maximum of $3,000 to $6,500 of financial aid per year. At least half of this aid will be in the form of student employment. New students are encouraged to complete the financial aid application by March 1 for the next academic year; however, late applications will be accepted. Current international students must submit the
financial aid application by the March 1 deadline in order to
be considered for all types of aid available to international
students. For further information on private sources of
scholarships for international students, the following websites
are recommended: www.iefa.org and www.edupass.org.

**Canadian Student Loan Program**
Residents of Canada may apply for educational loans through
this program. Applications are available through the Canadian
provincial governments.

**Institutional Scholarships for
Nondegree Students**
Nondegree students are not required to complete the
FAFSA or the International Student Financial Aid Application
unless otherwise indicated.

**Institute of American Indian Arts**
Each year, Naropa's Summer Writing Program works with
the Institute of American Indian Arts in Santa Fe, New
Mexico, to offer a summer scholarship to one BA student
from IAIA. This student is chosen by IAIA faculty in
conjunction with Naropa faculty. The student receives full
tuition for the Summer Writing Program for 6 BA credit
hours as well as housing costs during the Summer Writing
Program. For more information, please contact the Summer
Writing Program Office at 303-245-4600.

**Aimee Grunburger Award**
Please see earlier description.

**Zora Neale Hurston Award**
Please see earlier description.

**Naropa in Prague: Engaged Writer Scholarship**
Please see earlier description.

**Outside Financial Resources
Privately Funded Scholarships**
Students are encouraged to apply for scholarships and grants
from private foundations. Students are also encouraged to
make use of the reference sections of public and college
libraries in their hometown.

Some recommended websites to aid students in their
scholarship search: www.fastweb.com, www.finaid.org,
www.srnexpress.com, www.free-4u.com,
www.collegeincolorado.org and
www.collegenet.com/mach25/.

**State Scholarships and Grants**
Naropa University is not eligible for funds from the state
of Colorado. A student may, however be eligible for
scholarships or grants from the state in which the student
is a resident. Students should contact their state’s
department of education to explore this possibility.

**Graduate Rebate Award for Denver Students
Program (GRADS)**
Denver high school graduates (2005–09) and Denver
residents who graduate with a high school diploma or
equivalent from a non-DPS school, are eligible to participate
in this program which forgives up to $1,500 of Stafford
student loan debt if the student graduates with a bachelor’s
degree within six years of high school graduation. Go to
www.collegeinvest.org/GRADS for more information and to
register. When completing the Stafford student loan master
promissory note, students should select CollegeInvest as
their lender if they are participating in this program.

**Veterans Benefits**
The university is approved for veterans’ benefits. Veterans
should request information on eligibility requirements and
application procedures from the Financial Aid Office or from
their local Veterans Administration branch.

**Other Aid Programs**
**Americorps**
This program awards federal dollars in the form of an
education voucher to U.S. citizens and permanent residents
doing volunteer community work or doing community
service work-study in a program that addresses tutoring,
mentoring and human needs. Unpaid student teaching,
practicum or fieldwork in education, sociology, nursing, etc.,
also qualify. The award ranges from $1,000 to $2,363,
depending on the student’s length of service and number
of hours worked. The education voucher is awarded upon
completion of the term of service and can be used to pay
student loans or tuition, or may be held for up to seven
years to be used for a later degree or certificate program
offered by a Title IV school/university. Contact Naropa’s
Americorps coordinator at americorps@naropa.edu with
questions or to enroll in the program.

**Federal College Work-Study**
Federal College Work-Study is a federally funded work
program that is awarded as part of a need-based financial
aid package. Eligible students can work from five to
twenty hours per week within the university at a pay scale
ranging from $7 to $10/hour, subject to taxation. Students
may not work more than twenty hours per week during
the academic year. Community Service Federal Work-
Study positions may also be available at nonprofit
organizations outside the university. These positions pay
$7/hr. Position announcements are posted on the job
board outside the Human Resources Office and at
www.naropa.edu/employment/workstudy.cfm. Students
receive a monthly paycheck for the hours worked each month; funds are not applied to the tuition bill. Although there is a large work-study program at the university, employment is not guaranteed for every student. Hiring is at the discretion of the area supervisor: If a student has not found a position by September 20 for the fall or February 20 for the spring, then the student forfeits the work-study award for that semester unless the student is actively working with Human Resources to secure a position. Students in the London Lecoq Based Theater program are not eligible for work-study but will be assisted with obtaining work permits.

**Federal Stafford Loan**
The Federal Stafford Loan is a long-term, low interest (fixed at 6.8 percent) need-based loan. Annual loan limits are as follows:

<table>
<thead>
<tr>
<th>Year</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Freshman Year</td>
<td>$3,500/year</td>
</tr>
<tr>
<td>Sophomore Year</td>
<td>$4,500/year</td>
</tr>
<tr>
<td>Juniors and Seniors</td>
<td>$5,500/year</td>
</tr>
<tr>
<td>Graduate Students</td>
<td>$8,500/year</td>
</tr>
</tbody>
</table>

Interest is subsidized (paid) by the federal government as long as the student is attending school at least half time. Repayment begins six months after the student ceases to be enrolled on at least a half-time basis. The minimum monthly payment is $50, and the loan must be completely repaid within ten years.

**Federal Unsubsidized Stafford Loan**
The Federal Unsubsidized Stafford Loan is a low interest (fixed at 6.8 percent) non-need-based loan. Students who do not qualify for the federal subsidized Stafford loan based on need and independent students and students whose parents have been denied a PLUS may qualify for this loan. All the terms are the same as for the Federal Stafford loan except that interest begins accruing immediately.

For dependent students, the annual limits for the combination of federal subsidized and unsubsidized Stafford loans cannot exceed the annual limits for the subsidized Stafford loan.

For independent students, the annual limits for the combination of subsidized and unsubsidized Stafford are as follows:

<table>
<thead>
<tr>
<th>Year</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Freshman Year</td>
<td>$7,500/year</td>
</tr>
<tr>
<td>Sophomore Year</td>
<td>$8,500/year</td>
</tr>
<tr>
<td>Juniors and Seniors</td>
<td>$10,500/year</td>
</tr>
<tr>
<td>Graduate Students</td>
<td>$20,500/year</td>
</tr>
</tbody>
</table>

**Federal Perkins Loan**
Perkins loans are long-term, 5 percent interest, need-based loans administered by the university for which repayment begins nine months after the student drops below half-time status.

**Federal Parent Loan for Undergraduate Students (PLUS)**
This loan is available to parents of dependent undergraduate students. The PLUS loan is a long-term loan with a fixed interest rate of 8.5 percent. Interest begins to accrue immediately. Repayment on the principal begins as soon as the loan is fully disbursed.

**Federal PLUS Loan for Graduate Students**
Due to new federal legislation, graduate students are now eligible to borrow additional funding through the PLUS program. Students may borrow up to the cost of attendance minus any other financial aid. PLUS/Grad borrowers are subject to the same requirements as the PLUS parent loan and must be credit-worthy. Interest rates are fixed at 8.5 percent and the interest begins to accrue immediately. Repayment on the principal begins as soon as the loan is fully disbursed.

**Graduate Assistantships**
A limited number of graduate assistantships providing a stipend and scholarship may be available and will be listed at www.naropa.edu/employment/assistantships.cfm.

**Naropa Student Employment**
This is a university-funded work program available to international students. The pay scale ranges from $7 to $10/hour, subject to taxation. International students may not work more than twenty hours per week and may not work off campus. Positions are posted on the job board outside the Human Resources Office and at www.naropa.edu/employment/workstudy.cfm. Students may also contact offices and departments directly regarding possible positions. Students receive monthly paychecks for the hours worked each month; funds are not applied to the tuition bill. Although the university funds a large student employment program, employment is not guaranteed for every student. Hiring is at the discretion of the area supervisor: If a student has not found a position by September 20 for the fall or February 20 for the spring, then the student forfeits the work-study award for that semester unless the student is actively working with Human Resources to secure a position. Students in the London Lecoq Based Theater program are not eligible for Naropa student employment but will be assisted with obtaining work permits.

**Naropa Writing Center Writing Fellows**
The Naropa Writing Center (NWC) is looking for interested graduate students who demonstrate advanced writing ability and a commitment to writing education. Previous experience is desirable but not essential. Graduate students from all Naropa disciplines are invited to apply, particularly candidates who will contribute to the diversity of the NWC. For information regarding training, duties and opportunities, please call 303-245-4606.
Conditions for Qualifying for Financial Aid for Degree-Seeking Students

1. Applicants for financial aid must have a completed admissions application.
2. Applicants who are U.S. citizens or eligible U.S. permanent residents must complete the Free Application for Federal Student Aid (FAFSA). International students must complete the International Student Financial Aid Application.
3. Applicants must document financial need by complying yearly with the application process and deadlines outlined below.
4. To receive aid, a student cannot owe a refund on an over-award of federal or state aid or have been in default status on any student loan.
5. To receive aid, students must be enrolled at least half time (at least 6 credit hours) in a program at the university leading to a degree. No financial aid is available for students who are only registered for extended manuscript. Financial aid will be available for certain undergraduate certificate programs. Check with the Financial Aid Office.
6. Students must maintain satisfactory academic progress in order to continue receiving financial aid. It is every student's responsibility to know this policy as described in this catalog. If a student receives financial aid, the student is responsible for reading and understanding all policies contained in this catalog, as well as any other correspondence received regarding financial aid. The Financial Aid Office will be happy to discuss questions regarding any correspondence, once it has been thoroughly read. Students are liable for any funds inadvertently or incorrectly disbursed to them.

How to Apply for Financial Aid

Academic Year, Annual Basis

Students apply for financial aid on an annual basis, and awards cover one academic year only. Students must reapply each year in the spring for financial aid for the following year. Please note deadlines in the following section. The academic calendar for financial aid purposes begins in the summer.

U.S. Citizens or Eligible Noncitizens

(International students should see the Financial Aid for International Students section.)

Application Forms

1. FAFSA

The first step in applying for financial aid is to complete the Free Application for Federal Student Aid (FAFSA) for the appropriate academic year. This must be sent directly to the federal processor in the envelope provided with the instructions. The FAFSA may also be completed on the web. The FAFSA form is available after January 1 for the subsequent academic year. Naropa’s Title IV code is 014652. Questions will be asked regarding income information from the prior calendar year. For example, in January 2008, the 2008–09 FAFSA will be available. This form must be completed to apply for aid for summer 2008, fall 2008 and spring 2009. The 2008–09 FAFSA income questions relate to earnings during the 2007 calendar year. If students are required to file tax returns for that year, they must use the data from their tax returns to answer the income questions. The FAFSA is available in the university’s Admissions and Financial Aid Offices, or from any local college or high school. New students do not have to wait until an admissions application is on file to complete the FAFSA; however, the student must be accepted in order to receive a financial aid eligibility letter. Students are strongly encouraged to file the FAFSA on the web at www.fafsa.ed.gov, and to sign the FAFSA with a pin number, which can be obtained at www.pin.ed.gov.

Please Note:

For continuing students the FAFSA must be received by the federal processor by March 1 in order to be considered on time for the first step. In order to do this, federal tax returns must be completed before March 1. If the federal tax return is not completed by March 1, then the FAFSA will not meet the March 1 deadline, and students run the risk that some limited forms of aid may be depleted.

Suspicion of Fraud

The Financial Aid Office is required by law to report students to the Office of the Inspector General and/or local law enforcement officials if it is suspected that information has been misrepresented and/or altered for the purpose of increasing financial aid eligibility or fraudulently obtaining federal funds.

2. Student Aid Report

A few days after electronically submitting the FAFSA to the federal processor, students receive a Student Aid Report (SAR). Students must read this report very carefully and follow the instructions. If any data is incomplete, illegible, missing or conflicting, it should be corrected and resubmitted to the federal processor. If a student filed the FAFSA on the web, the student can make corrections online using a pin number.

3. Verification and Other Miscellaneous Documents

Students may have been notified in the SAR that they have been selected for verification. This means that they must complete the verification worksheet, mailed to them by the Financial Aid Office, attach a signed copy of federal tax returns and submit the tax returns, W-2’s and the verification worksheet to the Financial Aid Office. Undergraduates who filed the FAFSA based on estimated tax returns must submit signed copies of their and/or their parents’ completed tax returns and W-2’s to the Financial Aid Office. Graduate students who filed the FAFSA based on estimated returns may correct their FAFSA online once they have completed their tax
4. Financial Aid Eligibility Letter

Once the Financial Aid Office has received all the necessary documents and the student has been accepted into a degree program, a financial aid eligibility letter and financial aid packet will be mailed to the student. The financial aid eligibility letter lists what types of aid the student is eligible for and the amounts for which they are eligible. The letter must be signed and returned to the Financial Aid Office if the student wishes to accept any of the aid. Students should read the financial aid packet thoroughly as they are responsible for understanding all information contained in it. The financial aid will be processed in full as indicated on the eligibility letter. Students who wish to decline or reduce their financial aid may indicate this on the eligibility letter. If a student wishes to accept loans, the student must complete the additional steps listed below.

**PLUS (Parent Loan for Undergraduate Student) Loan Request Form and Master Promissory Note**—To be completed by parent (borrower) if borrowing for the first time for a child attending Naropa.

5. Required Paperwork and Procedures for Student Loans

These must be completed before the loan application will be processed. In most cases, these can be completed online per instructions in the students’ aid packet.

1. **Stafford Loan Master Promissory Note**—For students borrowing Stafford loans for the first time at Naropa or returning students who wish to change their lender.

2. **Perkins Master Promissory Note**—For students borrowing a Perkins Loan for the first time at Naropa.

3. **Loan Counseling Session**

   Students receiving loans for the first time at Naropa need to go to http://mapping-your-future.org and complete the entrance interview before any loan funds will be released. If they are borrowing only the Stafford, they need to complete the Stafford entrance interview. If they are borrowing from both the Stafford and Perkins loan programs (undergraduates only), they need to complete the Stafford and Perkins entrance interview (two separate interviews). In addition, freshman students must attend a loan counseling session held during orientation week.

**PLUS (Parent) loans will be processed for the amount indicated on the PLUS Loan Request form. The amount listed on the award letter is the maximum possible.**

5. **FERPA (Family Educational Rights and Privacy Act) Waiver**—To give the Financial Aid Office permission to speak with anyone other than the student about financial aid and academic matters as indicated by the student.

All materials should be submitted at least four weeks prior to the start of the semester.

**Deadlines**

1. **FAFSA Deadline**

   - **Returning Students**: March 1 is the deadline to submit the FAFSA to the federal processor in order to be considered on time. For the summer and fall semesters, financial aid applications should be received by the federal processor no later than this date to be considered for campus-based aid (Naropa grants and scholarships, federal Perkins loans, Federal SEOG and work-study).

   If students are unable to file an application by this date, they should contact the Financial Aid Office about remaining financial aid availability. Students may apply for federal Stafford loans throughout the year.

   - **New students**: New students are strongly encouraged to submit the FAFSA to the federal processors by March 1; however, late applications for new students will be considered for all forms of available aid. New students applying for aid for the spring semester should submit the FAFSA to the federal processor by October 1.

2. **Verification and Supporting Documentation**

   As mentioned above, students are notified on the Student Aid Report if they have been selected for verification. If a student is selected for verification, the student must submit the verification worksheet, tax returns, W-2’s and other requested supporting documentation to the Financial Aid Office. Failure to submit documentation in a timely manner will result in delayed aid.

3. **Requesting Additional Loan Money**

   If the student has not already requested the full loan amount as indicated on the eligibility letter and would like to request more loan money during the course of the academic year, then the student may request additional funds by emailing the Financial Aid Office from the student's naropa.net account. The deadline for submitting such documentation is four weeks before the end of the semester.
Enrollment Status

Financial aid is awarded based on the intended enrollment status indicated by the student on the FAFSA or other correspondence. Financial aid eligibility may be different for full-time (at least 12 credits for undergraduates, 9 credits for graduates), half-time (at least 6 credits for both undergraduates and graduates) and for undergraduates three-quarter-time (9 credits). Students must notify the Financial Aid Office immediately of any change in enrollment status, so that financial aid may be adjusted. Please be aware that the definition for half-time and full-time status is the same for summer as for fall and spring.

If students are enrolled less than half time (6 credits) for any semester, including summer, they are not eligible for financial aid for that semester. Exception: PELL-eligible undergraduates may be eligible for partial PELL grants even if enrolled less than half time. Students who are registered for extended thesis or manuscript are not eligible for financial aid.

If students have ever received financial aid while attending Naropa, and drop below half-time status, withdraw, take a leave of absence or graduate, they must contact the Financial Aid Office immediately and complete an exit interview before leaving the university.

Financial Aid for Study Abroad

Students who are attending a study abroad program through Naropa University and are program students of Naropa University are eligible for financial aid based on the same eligibility criterion as students attending the university.

Consortium Agreement and Financial Aid

If a Naropa undergraduate student spends a semester taking classes at another institution through a consortium agreement, the student’s financial aid will still be processed by Naropa. The school the student is visiting must be eligible to participate in federal aid programs. The student’s aid eligibility will be based on the cost of attendance at the other school. The student will be eligible to be considered for Federal Pell grants (undergraduates only) and Federal Stafford and PLUS loans, but will not be eligible for any campus-based aid such as Naropa grants, scholarships, Perkins loans or work-study.

If the student takes some classes at the other institution (through consortium) and other classes at Naropa for the same semester, the student could be considered for campus-based aid only if the classes taken at Naropa constitute a full-time course load. Interested students should contact their advisor for more information.

Students Visiting from Other Colleges

Students planning to enroll in courses for credit at Naropa University as part of a degree program at another college or university should make arrangements for financial aid through their home school. Naropa is able to sign a consortium agreement with the home school to enable the student to receive aid through the home school.

Appeals

All students have the right to appeal a financial aid ruling, or appeal for more aid than was awarded in the financial aid eligibility letter. All appeals must be made in writing to the Financial Aid Office. Supporting documentation may be requested as necessary. The Financial Aid Office will review the appeal and notify students in writing if the appeal has been approved or denied. If any changes are made to their financial aid eligibility, they will receive a revised financial aid eligibility letter. Decisions made regarding an appeal apply to the current academic year only.

Satisfactory Academic Progress

It is essential that students familiarize themselves with the following policy, as it affects not only current financial aid eligibility, but future aid as well.

1. Enrollment Status Compared to Hours Completed
   A student enrolled in a full-time course load must complete at least a full-time course load per semester.

   A student enrolled in a 3/4-time course load must complete at least a 3/4-time course load per semester.

   A student enrolled in a half-time course load must complete at least a half-time course load per semester.

   Courses taken for credit for which a student does not receive an “I/F,” “NR,” “W” or “F” are considered completed courses. For graduate students, a course grade must be at least a “B-” to be considered complete. Students may receive financial aid for retaking a course because of unsatisfactory grades only once per course.

   If a student completes no credits in any given semester, the student’s aid eligibility will be suspended for subsequent semesters.

2. Minimum GPA per Semester
   An undergraduate must maintain a minimum grade point average of 2.0 per semester.

   A graduate student must maintain a minimum grade point average of 2.7 per semester.

3. Maximum Credits for Degree Completion
   There is a maximum number of credits students may accumulate toward the completion of their degree. Students who continue to take courses beyond the maximum are no longer eligible for financial aid at the university.
Maximum credits for:
Undergraduate Students 150 credits—any credits beyond 120 credits must be necessary for and count toward the degree.
Graduate Students 125% of credits required to graduate—for example, if the program requires 60 credits to graduate, 75 credits would be maximum allowable.

Any credits beyond the number of credits required to graduate must be necessary for and count toward the degree.

Financial Aid Probation Status
If a student fails to make satisfactory progress as defined above during a semester; the student is put on financial aid probation status. This status is intended to serve as a warning to the student and does not affect the student’s financial aid eligibility. The student may regain satisfactory academic progress by, for example, completing incomplete classes for the semester in question and receiving satisfactory grades. In this way, the student’s probation status is cleared and the student is, once again, making satisfactory academic progress.

Financial Aid Suspension Status
If a student on financial aid probation fails to clear up his or her status for the semester in question and, furthermore, fails to meet satisfactory academic progress criteria in any subsequent semester; financial aid eligibility is suspended and the student is put on financial aid suspension status. If the student on financial aid suspension maintains good academic progress the next semester, and is enrolled for at least 6 credits without receiving financial aid, suspension is removed and the student regains financial aid eligibility.

Appeal Process
Students may appeal a status of financial aid suspension. Appeals may be submitted to the Financial Aid Office and will be reviewed by a committee consisting of the assistant director of financial aid, the dean of students and the student’s advisor. Please contact the Financial Aid Office for more information.

Withdrawals and Return of Title IV Funds
If financial aid is received (other than college work-study) and the student terminates enrollment on or before 60 percent of the semester has elapsed, federal financial aid must be repaid as outlined below.

Withdrawal on or before the First Day of Classes
All cash disbursed to the student and any aid on the student’s tuition account is considered an overpayment of financial aid and must be returned to the financial aid accounts.

Withdrawal during the Semester
The student’s withdrawal date is the date the student began the withdrawal process by turning in the Withdrawal Request form or the Leave of Absence Request form to the academic advisor (first step of process). Forms are located in the Student Administrative Services and Advising offices. If the student leaves without notifying the university, the last date of attendance will be defined as the midpoint of the semester or the last date the student can be documented to have participated in an academic-related activity. Refunds of tuition and fees will be calculated based on the policy as outlined in this catalog in the Drop, Add and Withdrawal Schedule in the Academic Information section. Institutional aid (Naropa grants and scholarships) will be reduced in proportion to the reduction of tuition according to the policy referred to above. For example, if tuition is reduced by 50 percent, institutional aid will also be reduced by 50 percent. Title IV or federal aid is earned in a prorated manner on a per diem basis, up to and including, the 60 percent point in the semester. Title IV aid and all other aid is viewed as 100 percent earned after the 60 percent point.

The school is responsible for returning any portion of the student’s unearned aid that was applied toward the student’s tuition and fees. This may create a bill for the student for any tuition and fees still owed after the required return of federal aid. The student is responsible for repaying any unearned federal aid the student received for living expenses.

Example:
Kerry withdraws from Naropa on the fifteenth calendar day of the fall semester which consists of 103 days total. Hence, Kerry attended 15 days/103 total days = 15% of the semester. Therefore, Kerry earned 15% of the federal aid awarded to her. If she received $5,000 in federal aid, then the amount of earned aid is $5,000 x 15% = $750. Since $750 is earned aid, the remainder ($5,000 - $750) of $4,250 must be returned. Assume that institutional charges (tuition $10,369 and fees $38) totaled $10,407 for the semester. The school is responsible for returning the lesser of:

- The unearned Title IV disbursements ($4,250) or
- The unearned percentage x institutional charges (85% x $10,407 = $8,845.95)

In this case, the school returns $4,250. At Naropa, if a student withdraws between the eighth and fifteenth day of classes, the student is entitled to an 80% reduction in tuition ($10,369 x 80%) and zero reduction in fees, so tuition and fees would be reduced to $2,111.80 ($10,369 x 20% + $38). Since Naropa originally applied $5,000 of the student’s
federal aid to the tuition and fees, and then returned $4,250 to the federal aid programs, Naropa now has only $750 applied to Kerry's tuition. This means that Kerry owes Naropa $1,361.80 ($2,111.80–$750) toward tuition and fees. Kerry will need to contact the tuition cashier to settle the outstanding tuition bill.

**Order of Refunds**
Unearned federal financial aid is returned in the following order:
1. Unsubsidized Stafford loans
2. Subsidized Stafford loans
3. Perkins loans
4. PLUS loans
5. PELL grants
6. Academic Competitiveness Grant
7. National SMART grant
8. SEOG
9. Other federal aid programs

**Estimated Costs**
Tuition and Fees: Please refer to the Paying the Bill section. Living Expenses: Living expenses in Boulder are estimated to be approximately $1,300 to $1,400 per month. Please feel free to contact the Financial Aid Office with any questions, concerns or for additional information. Phone 303-546-3534; Fax 303-546-3536; finaid@naropa.edu; www.naropa.edu.
ACADEMIC INFORMATION

Using the Policy in This Catalog

All students are responsible for all policy printed in this catalog and the student handbook. Every student is also responsible for the degree requirements of the major or program as listed in the catalog for the year in which the student enters. All other policy may change year-to-year; therefore, students should obtain a free copy of both the catalog and student handbook annually to be aware of any changes in university policy. Some departments have approved policy that is more stringent than what is listed in the Academic Information section of this catalog. Students are responsible for understanding and adhering to such policies and should see their department’s handbook for more information.

Exceptions to Academic and Financial Policies

The university’s status as an accredited institution requires that students and the university follow all university policy. If a student has extenuating circumstances that the student believes justifies an inability to follow a particular academic or financial policy, the student may apply for an exception to policy. Requests for exceptions to policy are reviewed by committee as appropriate. Applications for an exception to policy must be accompanied by supporting documentation including a letter from the student’s advisor. An application for an exception does not guarantee an approval. Exceptions for courses completed more than one year prior will not be considered.

Once a decision has been made, the student is notified by mail and a copy of the letter is placed in the student’s file in Student Administrative Services. Students should allow one month for a decision to be made and an additional one to two weeks for a refund, if applicable, to be issued.

Under certain circumstances, a student may be assessed a processing fee or other late add/drop fees. Additionally, a late add for a course that has not been paid for may incur late tuition payment charges and interest charges. Exceptions to policy are only approved by the registrar. Students are not to rely upon oral communications from faculty and staff about exceptions.

Academic Year

Naropa University operates on the semester system. Academic credit is awarded in terms of semester credit hours. One semester credit hour represents at least fifteen hours of classroom contact. The academic year has two fifteen-week semesters, fall and spring. In addition, some graduate programs also have a required summer session. Please see individual departments for details. The summer session generally runs for eight weeks.

Academic Advising

Each student is assigned an academic advisor. With the help of the academic advisor, each student is responsible for ensuring that all departmental and university academic requirements are met in order to graduate. The academic advisor guides the student throughout the academic program and helps assure that the student is working toward satisfying all graduation requirements and is developing a coherent curriculum. Advisors review course selections for the student before each semester’s registration and consider requests for independent study and private music lessons. The academic advisor for an undergraduate student is responsible for overseeing requirements not only within the student’s major, but also all other BA requirements. The Registrar’s Office makes a final evaluation of the student’s academic record when the student applies for graduation.

Preregistration

All returning degree-seeking students may register during the fall semester for spring courses, and during the spring semester for summer and fall courses.

During preregistration advising, students meet with their advisors who review transcripts and program requirements. The advisor reviews course selections, clears the student for registration and signs any forms that may be required (such as those for independent study or private music lessons). Students then register via the web at their designated times. Students cannot register themselves for independent study courses, private music lessons or consortium agreement courses. Student Administrative Services registers these courses when the completed application is received by the drop/add deadline.
Registration times are based on a student’s seniority, calculated using total earned credit hours plus credits in progress. If a student does not register during the designated registration period, the student loses priority status.

Courses

Course Registration
Courses offered by the university are designed to meet the needs of degree-seeking students. Courses ordinarily meet for fifteen weeks (fall and spring) or eight weeks (summer). The drop/add period allows a student to attend at least one class meeting to determine whether the course is suitable for the student’s academic journey. However, certain courses have an alternate drop/add schedule. Students should consult the course schedule to confirm the last day of drop/add.

Registration for new students is conducted during orientation week each semester.

During orientation week, students meet with their advisors who will review their files and program requirements. Advisors review course selections, clear the student to register through web registration and sign registration forms that may be required (such as those for independent study or private music lessons). At new student orientation, students will receive their web registration password and directions on how to register via web registration. Students must register via web registration at the designated time.

The priority for registration for new students during orientation week is based on program and/or total transferred credit hours. New students registering later than their designated time lose their priority registration status. The deadline to register for courses and submit completed applications for private music lessons, independent study courses, consortium agreement courses and audits is the last day of the drop/add period.

Graduate and Undergraduate Course Levels
Naropa University’s courses are designated as graduate (500 and above) and undergraduate (100–499) and have course work and expectations corresponding to those levels. Because of this, graduate students may not, under any circumstances, take undergraduate-level courses to fulfill any requirements for their graduate degree.

Undergraduate junior or senior level students may take graduate courses (courses with only a graduate number) toward their undergraduate degree only with the permission of their advisor, the instructor and their major department chair. Departments reserve the right to approve or deny undergraduate participation in graduate courses. Undergraduate students should check carefully with their advisor and their major department(s) to ensure that the courses will fit into their degree. Graduate-level courses taken while an undergraduate may not count toward a graduate degree at Naropa (the course may not be used to satisfy two degrees).

Course Repeatability
Some Naropa courses are repeatable for credit. These courses are listed in web registration and may be taken multiple times for credit. Each time the course is taken, the grade will be calculated in the GPA. Courses that are not repeatable for credit may be taken a second time. However, only the final time such a course is taken will earn credit and be calculated into the GPA. Students should consult with their advisors if they are considering retaking a class for any reason.

Drop/Add Period
Students may adjust their schedule for different courses, course sections and pass/fail or letter grade options during the drop/add period. The drop/add period for most courses ends at midnight on the ninth day of classes for the fall and spring semesters. Students who have not registered for any credits by the end of drop/add are considered “unknown withdrawal.” Some courses with irregular start and end dates have different deadlines. These deadlines are listed in the course schedule. The summer drop/add period is significantly different for each course and is listed in the summer schedule of classes. There are no academic or financial penalties for adding or dropping courses during the drop/add period. Changes made after this period carry both academic and financial penalties.

It is expected that during the drop/add period, a student will evaluate the course for its appropriateness and that the instructor will use this time to assist students in making a decision about the appropriateness of the course. At no time should an instructor ask a student to drop or withdraw, nor should students expect to get a refund beyond what is provided for in the drop/add period for those classes that do not suit their needs. Students who have a conflict with an instructor should seek assistance from the dean of students.

Withdrawal Period
Students may withdraw from (but not add) courses during the withdrawal period. For most courses, the withdrawal period begins on the tenth day of classes and ends with the sixth week of classes for the fall and spring semesters. Some courses with irregular start or end dates have different deadlines. Information is available at www.naropa.edu/registrar. The summer withdrawal period is significantly different for each course and is printed in the summer schedule of classes. If a student withdraws from a course during this period, the grade of “W” for “withdrawal” will appear next to the course title on the student’s transcript. A partial reduction of tuition may apply. Fees are not refunded in the withdrawal period.

Beginning with the seventh week of classes for the fall and spring semesters, no further changes in a student’s schedule are allowed, except in the case of a documented medical or family emergency. If a student fails to attend or stops attending a course without dropping or withdrawing, a grade of “F” will appear on transcripts for that course.
Drop, Add and Withdrawal Schedule
Fall and Spring

<table>
<thead>
<tr>
<th>When</th>
<th>Action</th>
<th>What Appears on Transcript</th>
<th>% Reduction</th>
</tr>
</thead>
<tbody>
<tr>
<td>First 9 Days</td>
<td>Drop/Add</td>
<td>Nothing</td>
<td>100% tuition 100% fee</td>
</tr>
<tr>
<td>Days 10–15</td>
<td>Withdraw</td>
<td>Course title, grade of “W”</td>
<td>80% tuition 0% fee</td>
</tr>
<tr>
<td>Week 4</td>
<td>Withdraw</td>
<td>Course title, grade of “W”</td>
<td>50% tuition 0% fee</td>
</tr>
<tr>
<td>Week 5</td>
<td>Withdraw</td>
<td>Course title, grade of “W”</td>
<td>20% tuition 0% fee</td>
</tr>
<tr>
<td>Week 6</td>
<td>Withdraw</td>
<td>Course title, grade of “W”</td>
<td>0% tuition 0% fee</td>
</tr>
<tr>
<td>Weeks 7–15</td>
<td>No Changes Permitted</td>
<td>No Refund</td>
<td></td>
</tr>
</tbody>
</table>

Wait Lists
A student attempting to register for a class that has no available seats may choose to be put on a wait list. As an opening occurs, the student will be registered for the course and will be notified by Naropa email. Students are responsible for checking their email and web registration regarding wait-listed courses. Failure to do so will not relieve students’ academic or financial responsibility for the course.

Since a wait-listed student is automatically registered when an opening occurs, the student should attend the class until notified that she cannot be added to the class, or until the end of drop/add, whichever occurs first. A student who does not wish to be in the class should drop the class as soon as this decision is made, regardless of the student’s position on the wait list.

Wait-listed students should check with their advisor or web registration before the end of drop/add if they have any questions about their status in a wait-listed class.

If an opening does not occur by the last day of drop/add, the wait-listed student must stop attending the class.

Students on financial aid are responsible for being registered for the minimum number of credits they need to receive their financial aid. Wait-listed classes will not count toward that minimum. Students who are registered for less than their minimum should consider dropping any wait-listed courses and registering for a course that still has openings.

For any question about a financial aid award, students should check with the Financial Aid Office.

No Shows
If a student fails to drop or withdraw from courses or workshops for which the student has registered and is no longer attending, the student will receive the grade of “F.” The student is liable for full tuition and fees for those courses, regardless of whether the student attended the courses.

Registration Holds
A student with outstanding financial obligations to the university will not be permitted to register until payment has been made or arranged with the tuition cashier. Such obligations include, but are not limited to, tuition and fees, transportation fines, library fines and loan payments.

Changing a Course Status
From Credit to Audit
A student may not change a course status from credit to audit in a class that is full. If the course has seats available and a student wants to audit, the student must drop the course via web registration and submit an audit form to Student Administrative Services. Students are added to courses on a first-come, first-served basis at the end of the drop/add period.

From a Letter Grade to Pass/Fail
A student may only change from letter grade to pass/fail during the drop/add period. This change can be made by submitting the Letter Grade to Pass/Fail form to the Student Administrative Services Office before the last day of drop/add for the course. Students must obtain permission from an advisor before making this change.

From Audit to Credit
A student may not change a course status from audit to credit.

Courses Requiring Prerequisites or Permission
If the course description stipulates that a prerequisite is necessary or permission of the instructor or department is required, it is the student’s responsibility to comply with this requirement. Failure to do so will jeopardize completion of the course. To gain permission to be in a course for which a student has not met the prerequisite or course requirement, the student should see the department administrating the course. After obtaining authorization, the student must register for the course via web registration.

Workshops and Special Study Opportunities

Workshops
A student must drop or add a workshop by 11:59 p.m. the Thursday before the workshop starts. Because the drop policy for workshops is more restrictive than for the university’s regularly offered academic courses, students are encouraged to speak with the sponsoring department and/or instructor to ensure that the workshop will provide what they want before registering. A student receiving
financial aid should be aware that dropping a workshop late in the semester may affect his or her aid eligibility, particularly if this action reduces the number of credits below the minimum amount required to receive aid. Students should contact the Financial Aid Office before dropping any workshop or course to see if their aid would be jeopardized.

**How to Register for Workshops**
Students register for workshops through web registration. Only those workshops listed in the academic course schedule are available for credit. The deadline to register for, drop or add workshops is 11:59 p.m. on the Thursday before the class begins. Full payment is required within one week of registration.

**Schedule to Add and Drop Workshops**

<table>
<thead>
<tr>
<th>Schedule</th>
<th>Action</th>
<th>What Appears on Transcript</th>
<th>% Reduction</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall, Spring and Summer</td>
<td>Drop/Add</td>
<td>Nothing</td>
<td>100% tuition</td>
</tr>
<tr>
<td>After the Thursday before the workshop</td>
<td>None</td>
<td>100% fee</td>
<td></td>
</tr>
</tbody>
</table>

**Withdrawal Period for Workshops**
Withdrawals from workshops are not permitted by the university, except in the case of a documented medical or family emergency. Failure to attend a workshop will result in the grade of “F” for that workshop on the student's transcript.

**Special Study Opportunities**
Special study opportunities include independent study, private music lessons, audited courses and courses taken through consortium agreement. Each of these is designed to permit some latitude because the university is committed to honoring the integrity of individual academic journeys and nontraditional approaches to learning. Special study opportunities require students to comply with extra policies and procedures. The availability of each type is limited by restrictions that are designed to protect academic integrity at Naropa.

**How to Register for Special Study Opportunities**
Students cannot register themselves via web registration for special study opportunities. Students must submit completed applications to Student Administrative Services (SAS) by the drop/add deadline. SAS then registers students.

**Independent Study**
Independent study is a semester-long course in which a student works with a Naropa faculty supervisor to present work reflecting the student’s independent research and learning on a particular topic. The design of the project and its schedule for completion, including deadlines and meetings with the faculty supervisor, are required for approval of the project, and are the student’s responsibility. The student is awarded credit based on following the proposed schedule, making and keeping appointments with the faculty supervisor and on the quality of the academic work submitted to the faculty supervisor. Neither approval nor credit is given retroactively. The regular tuition is assessed. The student must submit the approved supplemental independent study application with the department chair and advisor’s signatures. If a student is planning to take an independent study, the student must begin the process the semester prior. All independent study proposals must be submitted to the chair of the department hosting the independent study course by December 1 for spring semester courses, May 1 for summer semester courses and July 1 for fall semester courses. The form and proposal must be submitted to Student Administrative Services by the last day of drop/add. Late adds are not permitted. It is the student’s responsibility to finish the work in time for it to be evaluated, graded and the grade submitted to the registrar by the grade due date of the semester in which the student is registered for the course. The student is responsible for all policies and procedures as outlined in the Application for Independent Study form.

**Independent Study Restrictions**
Students are permitted to take no more than 6 total credits of independent study (exceptions below). Undergraduate students will not be allowed to take independent study before the start of the junior year. Students in the BA Interdisciplinary Studies degree program are permitted to take up to 9 credits of independent study toward their degree. Traditional Eastern Arts (TRA) students do not have a limit on the number of independent studies taken through the TRA department. A student must be in the junior or senior year or must be a graduate student to be enrolled in an independent study. Independent study courses may only be taken by nondegree students if they are full-time, visiting students.

**Audited Courses—Fall and Spring Only**
Full-time, degree-seeking students may audit courses that have been set up as available to audit by the departments. Students do not receive credit for audited courses. An automatic grade of “AU” is given, regardless of attendance or completed course work. To audit a course, a student must first confirm that the course is available to audit. The Office of Student Administrative Services (SAS) will have a list of courses available to audit during drop/add week. This is also available via the web at www.naropa.edu/registrar. Please note that workshops and summer courses are never...
Academic Information

Audit forms are available to students during drop/add week at SAS and must be submitted by the last day of drop/add for the course with the signature of the instructor. Audit forms are processed on a first-come, first-served, space-available basis. After the end of the drop/add period for the course, SAS will notify the student if the student was registered to audit the course requested. If a course is full, or not available to audit, the student must stop attending the course.

A student may never drop, withdraw, receive a grade of incomplete or receive a refund for an audited course.

Weekend workshops and summer courses are never available for audit.

A student who is in the final semester before graduation and who is registered less than full-time status is permitted to audit. This option is available for one semester only.

Private Music Lessons

Music majors are allowed unlimited private music lessons on their primary instrument or in their primary subject area as determined in consultation with the director of the Music program. Private music lessons on secondary instruments or in secondary subject areas will be considered on a case-by-case basis and must be approved by the director of the Music program.

Students who have declared a major in Interdisciplinary Studies may register for up to 9 credits of private music lessons when lessons are an integral part of the student’s degree program, with the approval of the Interdisciplinary Studies department chair.

Students with a minor in music may take up to 3 credit hours of private music lessons.

All other students are limited to 3 credits of private music lessons and may take private music lessons only if the lessons are considered essential to their degree by their major department.

No student may take private music lessons in a subject currently covered by a Naropa course except music majors with a primary study in voice.

No private lessons in voice will be approved for non-Music majors. Students interested in studying voice should register for MUS 208/508, Naropa Chorus, which includes instruction in vocal technique.

All private music lesson applications are subject to approval by the music program, and applications must be received by a deadline set each semester.

Private Music Lesson Restrictions

Assuming that private music lessons are essential to their degree, non-Music majors, with the approval of their department chair, will be allowed a maximum of 3 credit hours. A maximum of 3 credit hours of private music lessons will also be the limit for students with a minor in music. With the approval of the chair of the BA in Music program or advisor for the Music program, music majors can take private music lessons without limit to the number of credits they may apply to their degree.

Consortium Agreements and Taking Courses

Outside Naropa

The purpose of consortium agreements (also known as Individual Study Opportunity) is to allow students to spend a semester at another school without taking a leave from Naropa and to assist students in keeping their federal financial aid if they are taking a course at another school.

Procedure to Register with a Consortium Agreement

The information and application packet for consortium agreements explains the process. However, please keep the following information in mind:

Only junior, senior and graduate students with a cumulative grade point average of 3.0 are eligible to take a consortium agreement.

A student should see his or her advisor to determine if consortium agreement study is appropriate and that the program and classes he or she intends to take fit with course work at Naropa. Restrictions apply to both the student and the consortium school. Please consult the consortium agreement packet for these policies.

To receive credit, the student must request a transcript from the consortium school and have it sent to Student Administrative Services (SAS). The transcript must arrive at SAS within one semester after the student has finished courses at the consortium school. After one semester has elapsed, the student is irrevocably assigned the grade of “F” for the course(s).

Courses taken through consortium are not considered “in residence” courses. (See “In Residence Requirements”). Graduate students may only take 6 credits out of residence while undergraduate students may take 60 credits.

All courses taken through consortium must count toward the degree but cannot count toward the major. For graduate students, all consortium courses must count toward the degree. Exception: Courses taken through consortium may count toward the major for undergraduate students in Interdisciplinary Studies. The department may impose limits on the number of credits Interdisciplinary Studies students may count toward the major.
Financial Aid: If the student is receiving financial aid, aid will be based on the cost of attendance at the consortium school. Students may not use Naropa scholarship or grants to attend a consortium school. Students should consult the Financial Aid Office with any questions about how a consortium may affect financial aid.

If a student wishes to take courses outside of Naropa but does not wish to apply for a consortium agreement, the student must gain permission to take the courses by completing a transfer credit pre-approval form.

Requirements for Graduation
Undergraduate Study
Naropa offers the following undergraduate degrees:

Bachelor of Arts
Bachelor of Fine Arts

Undergraduate students must meet the minimum requirements to receive the Bachelor of Arts degree from Naropa University. Please see the BA and BFA requirements as listed in the academic department section of this catalog.

The minimum academic requirements an undergraduate student must complete to receive an undergraduate degree at Naropa University are as follows:

1. The student must have a cumulative GPA of at least 2.0.
2. Only courses numbered between 100 and 499 may be counted toward degree requirements, except by permission of advisor.
3. All requirements of the major departments must be completed as outlined in the catalog under which the student was admitted.
4. All work must be completed within the maximum time frame for degree completion (see p. 52).

In-Residence Requirement and Transfer Credit
Undergraduate students must take at least 60 credits in residence at Naropa. Credit transferred from another accredited college or university (including courses taken through consortium agreement) does not count toward in-residence credits. The first semester a student is matriculated at Naropa must be taken on campus.

If a student wishes to change a for-credit course from nondegree to degree-seeking status in order to have these credits apply toward a degree, the student must do so with the permission of his or her advisor, who must indicate in writing to the registrar which requirement the course will fulfill.

Courses taken as a nondegree student at Naropa will appear on the student’s transcript with a letter grade. When transferring in nondegree credits, Naropa University credits will be transferred in first. Courses taken at Naropa as a nondegree student may count toward the major by permission of the department.

Classification of Students

Each semester, full-time, degree-seeking students will be classified in one of the four classes according to the total number of credit hours earned at Naropa University and/or accepted as transfer credits.

<table>
<thead>
<tr>
<th>Classification</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Freshman</td>
<td>0–29.5</td>
</tr>
<tr>
<td>Sophomore</td>
<td>30–59.5</td>
</tr>
<tr>
<td>Junior</td>
<td>60–89.5</td>
</tr>
<tr>
<td>Senior</td>
<td>90–120</td>
</tr>
</tbody>
</table>

Graduate Study

Naropa offers the following graduate degrees:

Master of Arts
Master of Divinity
Master of Fine Arts

The minimum academic requirements a graduate student must complete to receive a graduate degree at Naropa University are as follows:

1. The student must have a cumulative GPA of at least 2.7.
2. Only courses numbered between 500 and 899 may be counted toward degree requirements.
3. All requirements of the department must be completed as outlined in this catalog.
4. All work must be completed within the maximum time frame for degree completion (see p. 52).

In-Residence Requirement and Transfer Credit

Graduate students may have a maximum of 6 credits taken out of residence. Credit taken at another accredited college or university (including courses taken through consortium agreement) is considered out of residence. If a student wishes to change a Naropa for-credit course from nondegree to degree-seeking status in order to have these credits apply toward a degree, the student may do so with the permission of the student’s advisor, who must indicate in writing to the registrar which requirement the course will fulfill.

After matriculation, courses taken outside Naropa must be taken through consortium agreement or have prior approval to apply to the degree.

Enrollment Status

Full-, 3/4- and Half-Time Status

Enrollment status is used for federal government reporting purposes to determine, among other things, eligibility for financial aid and deferment of financial aid loan repayments. The minimum credit requirements that follow apply to all sessions (fall, spring and summer), and do not, in any way, prohibit a department from requiring that more credits per semester be taken. The minimum credit requirements refer only to courses taken for credit. Courses taken for noncredit or audit are not considered in determining full-, 3/4- and
half-time status. International students should contact the international student advisor before making any changes to enrollment status.

**Undergraduate**

<table>
<thead>
<tr>
<th>Fall, Spring &amp; Summer</th>
<th>12 or more credits per semester</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full-Time</td>
<td></td>
</tr>
<tr>
<td>3/4-Time</td>
<td>9–11.9 credits per semester</td>
</tr>
<tr>
<td>Half-Time</td>
<td>6–8.9 credits per semester</td>
</tr>
</tbody>
</table>

**Graduate**

<table>
<thead>
<tr>
<th>Fall, Spring &amp; Summer</th>
<th>9 or more credits per semester</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full-Time</td>
<td></td>
</tr>
<tr>
<td>Half-Time</td>
<td>6–8.9 credits per semester</td>
</tr>
</tbody>
</table>

There is only one exception to these definitions of enrollment status. See “Special Student Status.”

**Special Student Status**

**(Master’s Paper/Thesis/Manuscript)**

If a graduate student has not finished the master’s paper, thesis or manuscript by the time the student has completed all other course work required for the degree, the student must register for a 0.5-credit extended paper, extended thesis or extended manuscript course for each semester the project remains unfinished until the student officially graduates. It is the student’s responsibility to finish the work in time for it to be evaluated and graded and for the grade to be submitted to the registrar by the grade due date of the semester for which he or she is registered.

Paying the bus pass fee and 0.5 credit tuition entitles a student to special student status, which means that the student can be verified as a half-time student while carrying 0.5 credits. This status is granted for as many semesters as are remaining within the time limit for completing the degree. During this time, students are not eligible to receive financial aid or to be on a leave of absence.

There is no need to register for extended master’s work courses during the summer unless the student is planning to complete the work during the summer session.

Students may receive a grade of “Pass,” “Fail” or a letter grade for a master’s work extension course. Two other grades may be given:

**SP = Satisfactory Progress**

The project is not yet completed, but the student made adequate progress; this grade can only be used in master’s work and extension courses.

I/F = Incomplete/Failure

For unusual, extenuating circumstances when only a small portion of the work remains to be completed.

Students are not eligible to receive the grade of “I/F” at the end of the fall semester. They are eligible to receive the grade of “I/F” at the end of the spring semester; in order to continue working on their project during the summer if an extended master’s work course is not offered over the summer. If a student has not finished the work in time for it to be evaluated and graded and the grade to be submitted to the registrar by the grade due date of the summer session, the student must register for another extended master’s work course during the following fall. The “I/F” grade will then be changed to “SP.”

**Grading**

Naropa does not believe that grades are the single most important measure of education; therefore, the university does not determine or publish a dean’s list, nor does it confer degrees cum laude. However, grades remain an important indicator of a student’s academic performance, as well as a useful tool for communicating educational accomplishments to others through transcripts. The student’s instructor is required to clearly state the criteria for grading in the course syllabus at the beginning of the course, and it is the student’s responsibility to understand it.

In addition to grades, Naropa uses a model of five qualities, which is considered integral to the make-up of a fully educated person. These five qualities are openness and respect for one’s immediate experience; interpersonal and communication skills; sharpened critical intellect; resourcefulness and appreciation of the richness of one’s world; and effective action.

Course instructors have the responsibility for assessing the quality of student accomplishment, according to criteria and procedures stated in the course syllabus.

**Undergraduate Grading Scale**

<table>
<thead>
<tr>
<th>A</th>
<th>Excellent</th>
</tr>
</thead>
<tbody>
<tr>
<td>B</td>
<td>Good</td>
</tr>
<tr>
<td>C</td>
<td>Acceptable</td>
</tr>
<tr>
<td>D</td>
<td>Poor</td>
</tr>
<tr>
<td>F</td>
<td>Failure</td>
</tr>
</tbody>
</table>

For undergraduate students, a grade of “C” is the minimum for required courses in the student’s major and minor fields of study. A grade of “D” is minimally adequate for all other courses. An undergraduate student does not receive credit for a course in which he or she receives the grade of “F.”
For calculating a grade point average, the numerical equivalents of each grade are:

- A = 4.0
- A- = 3.7
- B+ = 3.3
- B = 3.0
- B- = 2.7
- C+ = 2.3
- C = 2.0
- C- = 1.7
- D+ = 1.3
- D = 1.0
- D- = 0.7
- F = 0.0

**Graduate Grading Scale**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Excellent</td>
</tr>
<tr>
<td>B</td>
<td>Good</td>
</tr>
<tr>
<td>B-</td>
<td>Acceptable</td>
</tr>
<tr>
<td>C+</td>
<td>Failure</td>
</tr>
<tr>
<td>or lower</td>
<td></td>
</tr>
</tbody>
</table>

For graduate students, a grade of “B-” is minimally adequate. A graduate student does not receive credit for a course in which he or she receives the grade of “C+” or lower. A grade of “C+” and below is entered as “F.”

**Incomplete**

Naropa allows a grade of incomplete/failure (I/F), which is granted to students who have fallen behind in their work due to exceptional, unforeseen circumstances.

I/F grades are appropriate when (1) there are extenuating, exceptional circumstances, and (2) only a small portion of the course requirement remains to be completed. I/F grades are assigned by the instructor at his or her discretion. I/F grades allow students one additional semester to complete the work. Summer is not considered a semester. The instructor may set an earlier deadline for submission of course work at his or her discretion. It is the student’s responsibility to finish the work in time for it to be evaluated, graded and the grade submitted to the registrar by the grading deadline of the following semester. Failure to complete the work by the deadline will result in a final grade of “F” for the course. Extensions of time are considered only for fully documented medical or family emergencies.

**Pass/Fail**

All required courses in the student’s major and minor must be taken for letter grade, except for courses such as group process, where letter grades are inappropriate, and for courses the department has designated as pass/fail. Elective courses may be taken on a pass/fail basis, with the student’s academic advisor’s approval. For undergraduate pass/fail courses, all grades of “C” and above convert to a final, reported grade of “P.” For graduate pass/fail courses, grades of “B-” and above convert to “P.” A grade of “P” does not affect the student’s grade point average. A grade of “F” lowers the student’s grade point average. The pass/fail option must be selected during the registration and drop/add periods. A student who wishes to change a course to pass/fail must complete a form and submit it to Student Administrative Services.

**Please note:** A student receiving Veterans Educational Benefits must receive letter grades for all classes that are part of the student’s degree program. If a class is only offered for pass/fail, it is the student’s responsibility to make arrangements with the instructor at the beginning of the semester to receive a letter grade. The student must also see Student Administrative Services to have the grade status changed to “letter grade” in pass/fail courses.

## Other Grades

On occasion, a student will receive a grade report or transcript with grades other than those listed above, as follows:

- AU = Audit
- IP or ** = In Progress
- NR = Not Reported
- NC = Noncredit
- SP = Satisfactory Progress (used only in master’s work and extension courses)

**Unreported Grades**

If a grade remains unreported by an instructor for one complete semester despite notification to the instructor and student, that grade shall be entered as a grade of “F.”

**Grade Disputes**

If a student believes that a grade has been assigned incorrectly or unfairly, the student should consult the instructor to determine the basis for assigning the grade. The instructor may request a grade change by using the Grade Change form available from the Office of Student Administrative Services. Grades may not be changed on the basis of work submitted following the end of the semester, with the exception of removing the grade of “incomplete.” If the student and instructor are unable to resolve the issue, the student may request a review of the grade through the grade review procedure.

The deadline for submission of a grade change is the end of the second week of the semester following the semester in which the grade was assigned (e.g., for fall semester grades, the end of the second week of the following spring semester).
Declaration of Major
Students may declare a major after they have earned a total of 30 credits and have at least a 2.0 grade point average. Students must also have successfully completed or be currently enrolled in the following courses: Writing Seminar II, Contemplative Practice Seminar and Diversity Seminar. Students declaring a major in Interdisciplinary Studies may do so while they have 30 credits in progress. Please see individual department sections for details regarding specific major declaration requirements. The deadline to submit completed major declaration forms to Student Administrative Services is October 15 for registration for the spring and March 15 for registration for the fall semester. Students must see their advisor to begin the process of declaring a major.

Declaration of Minor or Concentration
Minors and concentrations are declared using a form which must be submitted to Student Administrative Services. Students must have earned at least 30 credits to declare a minor. Students should see department sections and their advisor for details on available minors and concentrations.

Academic Standing, Satisfactory Academic Progress, Probation and Suspension
Academic Good Standing
Undergraduate academic good standing requires a semester grade point average (GPA) of 2.0. Graduate good standing requires a semester GPA of 2.7. Grade point average and academic good standing do not guarantee acceptance into an internship. Consult departments for details.

Academic Probation
If a student’s semester GPA falls below good standing, the Office of the Registrar will notify (1) the vice-president for academic affairs, (2) the student’s advisor, (3) the director of financial aid (if the student receives financial aid) and (4) the dean of students. The student will be placed on academic probation and notified of this status in writing by Academic Affairs. Probation status is indicated on transcripts.

Academic Progress
Students must complete a minimum number of credits each semester in order to be making Satisfactory Academic Progress according to the following schedule:

- **Graduate Students:** 10 credits per year
- **Graduate Certificate Students:** 5 credits per year
- **Undergraduate Students:** 20 credits per year
- **Undergraduate Certificate Students:** 10 credits per year

This schedule ensures that students will complete their program within the maximum time frame for degree completion.

Student records will be reviewed each year and those students who have not completed a minimum of the needed number of credits may be asked by their department to create a plan for completing their degree in the allotted time (see “Maximum Time Frame for Degree Completion”). Those students who fail to comply with this plan may be suspended from the university.

Academic Suspension
Two consecutive semesters of academic probation automatically result in suspension. Suspension status is indicated on transcripts. Once on academic suspension, a student is not allowed to enroll in credit courses at the university. To initiate an appeal to be reinstated to the university following suspension, a student must write a letter concerning the situation to the vice-president for academic affairs and must complete any outstanding course work such as courses that still have a grade of “I/F” (incomplete). A review committee is then formed to evaluate the situation. The committee consists of the student, the student’s academic advisor, the vice-president for academic affairs, the dean of students and the director of financial aid (if the student receives financial aid).

Students can avoid probation and suspension by seeking help from instructors, academic advisor, tutors and fellow students before their status is at risk. The earlier students seek support, the more likely they are to avert problems. Students should contact Student Affairs for referrals or specific assistance.

Leaving Naropa University
Graduation
Maximum Time Frame for Degree Completion
Students must complete all requirements for their degree program and graduate within the following time frames:

<table>
<thead>
<tr>
<th>Undergraduate Students</th>
<th>6 years</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students who transferred in 0–29 credits</td>
<td>6 years</td>
</tr>
<tr>
<td>Students who transferred in 30–59 credits</td>
<td>5 years</td>
</tr>
<tr>
<td>Students who transferred in 60 credits</td>
<td>4 years</td>
</tr>
<tr>
<td>Certificate programs</td>
<td>3 years</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Graduate Students</th>
<th>6 years</th>
</tr>
</thead>
<tbody>
<tr>
<td>Programs requiring more than 60 credits</td>
<td>6 years</td>
</tr>
<tr>
<td>Programs requiring 45–60 credits</td>
<td>5 years</td>
</tr>
<tr>
<td>Programs requiring 30–45 credits</td>
<td>3 years</td>
</tr>
<tr>
<td>Certificate programs</td>
<td>3 years</td>
</tr>
</tbody>
</table>

Applying for Graduation
Students must apply to graduate during the last semester in which all course work will be completed. Graduation applications may be obtained from the student’s academic advisor. Only legal names will be printed on diplomas. It is very important to check Naropa email each week for updates, deadlines and announcements concerning the graduation process.
Degree Dates
Degrees carry the date of the semester in which a student completes all of the requirements for the degree. Whether or not a student is eligible to graduate in the summer is entirely at the discretion of the student’s academic department.

The Effect of Incompletes or Course Work Not Yet Taken
If a student has no more than 3 credits of incomplete work, the student may apply to participate in the commencement ceremony. However, some departments do not permit this. To be included in the ceremony, the student must submit an Application to Participate in Ceremony form that has been signed by the student’s advisor.

If a student has any incomplete work, the student’s degree will carry the date of the semester in which the work was completed, not the semester in which the work was started. A student who takes an Incomplete during the semester of expected graduation will automatically be moved to the next graduation review. If course work (including extended master's paper/thesis) is not completed by the end of the following semester; the student must reapply for graduation.

If a student is taking courses at another accredited institution to fulfill degree requirements, official transcripts must be received within one semester after the courses have been completed. Undergraduate students taking courses at another institution to complete requirements and who are not enrolled in any classes at Naropa for their last semester must apply for a leave of absence or register through consortium agreement in order to retain their student status. Graduate students who have registered for thesis are not eligible to take a Leave of Absence and must register for Extended Thesis each semester until graduation requirements are met.

Diplomas and Transcripts Verifying Graduation
A diploma and two copies of official transcripts are mailed after final grades have been verified and after other audit checks are completed, normally eight to ten weeks after the ceremony. Official transcripts verifying graduation can be mailed earlier; after final grades have been verified, normally three weeks after the ceremony. There is no charge for the first two transcripts; however, requests for early transcripts must be in writing. Although there is only one commencement ceremony per academic year (at the end of the spring semester), diplomas and official transcripts verifying graduation will be available approximately three weeks after the end of the semester in which all requirements for a degree are completed.

Refund of Confirmation Deposit
A student’s confirmation deposit of $250 will be refunded by mail as soon as all graduation audits are completed. Students can contact the tuition cashier within one month after graduation to donate the $250 confirmation deposit to the Naropa Scholarship fund.

Leave of Absence
If a student plans to take a break from studies at Naropa, the student can save his or her place in the program for a maximum of one year by following the leave of absence procedure. If the student is in good academic and financial standing, the leave is usually approved, and the student may return to the university within one year without having to reapply for admission. A student may take multiple leaves of absence as long as they do not exceed a total of one calendar year. A student in Special Student Status may not take a leave of absence.

The Leave of Absence form is available from the student’s advisor. Students must route it to the following people for their signature and approval: (1) academic advisor; (2) the assistant dean of students; (3) library and (4) the international student advisor, if appropriate and (5) the Office of Student Administrative Services. Library fines, unpaid tuition or dues, failure to complete an exit interview with Financial Aid and other factors prevent permission to take a leave. Students are responsible to be sure that they have received permission from each necessary department.

For what to do in case of a medical or family emergency, see “Leaves of Absences and Withdrawals in Cases of Medical or Family Emergency.”

Procedure for a student who has not registered for the semester in which the student wishes to take a leave:
A leave of absence should be applied for during the semester prior to departure. The deadline to begin the process of taking a leave of absence is the end of the drop/add period during the first semester in which the student is not registered for courses. Applications begun after that date will be assessed a $30 processing fee. A student should begin the process by notifying his or her advisor and filling out a Leave of Absence form. The deadline for completion of the process is the last day to withdraw from classes. By this date, the student should be sure to have received permission from all departments listed on the Leave of Absence form.

A student who fails to register for the current semester and who does not file for a leave of absence will be considered an “Unknown Withdrawal” after the last day of drop/add. After the last day to withdraw from classes, requests for a leave of absence can no longer be accepted for the current semester. At this time, any student with incomplete applications will become an “Unknown Withdrawal.” (See “Failure to File a Formal Leave of Absence or Withdrawal from the University.”)
Procedure for a student wishing to take a leave of absence during a semester for which the student has already registered: A student who is registered for the current semester but wishes to take a leave of absence in the current semester is encouraged to drop his or her classes and begin the process of applying for a leave before the last day of drop/add in order to avoid financial penalties. A student who begins the process after the last day of drop/add will be financially responsible for any classes from which he or she withdrew. Any student who is still pending approval for a leave after the last day to withdraw from classes will be considered an “Unknown Withdrawal.” No applications for a leave of absence will be accepted after the last day to withdraw from classes.

Students who apply for a leave of absence must drop or withdraw from their classes.

Returning from a Leave of Absence
If a student is returning to a program after an authorized, unexpired leave of absence, the student should contact his or her academic advisor stating the semester returning. It is not necessary to reapply through the Admissions Office.

Students may register during orientation week with new students, or may preregister with other returning students during the preregistration period of the semester preceding the semester returning (during April to return in the fall semester, or during November to return during the spring semester).

Withdrawal after a Leave of Absence
If at the end of a leave of absence the student decides not to return, the student must then follow the procedures for a permanent withdrawal (see below) in order to have the confirmation deposit returned.

Special Consideration for Graduate Students
Graduate students, who have completed all their coursework but not the master’s thesis, paper or manuscript, are not eligible for leaves of absence. Instead, they must register for a 0.5 credit extended thesis, extended paper or extended manuscript course for every semester that elapses until the master’s work is completed.

Leave of Absence and Confirmation Deposit
When a leave of absence is taken, the confirmation deposit is not returned.

Permanent Withdrawal from the University
If a student decides to leave Naropa and has no intention of returning, the student must complete the Request for Withdrawal from Naropa University form, which is available from the student’s advisor. It is the student’s responsibility to make appointments with the following people to obtain their approval and signatures on the form: (1) academic advisor; (2) the dean of students; (3) library; (4) the international student advisor; if appropriate and (5) the Office of Student Administrative Services.

When a student has completed the paperwork for permanent withdrawal from the university, the student’s confirmation deposit (minus any outstanding fees) will be refunded by mail. If the student wishes to return to the university, the student must reapply through the Admissions Office. See “Readmission.”

Withdrawal Beginning in the Next Semester
A student should apply for withdrawal from the university during the semester prior to departure. The deadline to begin the process of withdrawing during the first semester in which the student is not registered for courses is the end of the drop/add period. Applications begun after that date will be assessed a $30 processing fee. A student should begin the process of withdrawing by notifying his or her advisor and filling out a Request for Withdrawal from the University form. The deadline for the completion of the withdrawal process is the last day to withdraw from classes. By this date, the student should be sure to have received permission from all departments listed on the Withdrawal from the University form.

A student who fails to register for the current semester and who does not file for a withdrawal will be considered an “Unknown Withdrawal” after the last day of drop/add. After the last day to withdraw from classes, withdrawal requests can no longer be accepted for the current semester. At this time, any student with incomplete applications will become an “Unknown Withdrawal.” (See “Failure to File a Formal Leave of Absence or Withdrawal from the University.”)

Procedure for a student wishing to withdraw from the university during a semester for which the student has already registered: A student who is registered for the current semester but wishes to withdraw from the current semester is encouraged to drop his or her classes and begin the process of applying for withdrawal from the university before the last day of drop/add in order to avoid financial penalties. A student who begins the process after the last day of drop/add will be financially responsible for any classes from which the student withdrew. Any student who is still pending approval for withdrawal after the last day to withdraw from classes will be considered an “Unknown Withdrawal.” No applications for withdrawal will be accepted after the last day to withdraw from classes.

Students must be sure to drop or withdraw from all classes they do not plan to complete, including classes for which they have preregistered. Failure to drop or withdraw from classes will result in being charged for full tuition.

54 Academic Information
Withdrawal and Financial Aid
Students who are permanently withdrawing from the university and are receiving federal financial aid, should see “Withdrawals and Return of Title IV Funds” in the Financial Aid section. Students may need to repay some of their financial aid and may end up owing Naropa if they completely withdraw. Students should consult with the financial aid counselor before making a decision regarding withdrawing from the university.

Leaves of Absence and Withdrawals in Cases of Medical or Family Emergency
Medical and family emergencies may entitle a student to the grade of “withdraw” (W) for courses. The student must complete the Exception to Policy/Emergency Withdrawal form and a health care professional must complete the Medical Documentation form in the case of a medical or mental health emergency. The majority of family emergencies are due to death or illness in the student’s immediate family. In those cases, students must provide proof of the family emergency in the form of a letter from a health care professional or a death notice. Other documentation may be accepted under certain circumstances. The student must provide documentation that clearly shows that the student was unable to complete his or her work due to the emergency. The documentation will then be reviewed by the university. Tuition may be prorated in proportion to the portion of the semester actually attended. The student must apply for a leave of absence to hold a place in the program until the student is able to return.

Grades of “W” do not constitute permanent withdrawal from the university. A student must follow the Withdraw from the University procedure to officially withdraw.

Unknown Withdrawal
If a student does not register for any fall or spring semester classes by the last day of drop/add and does not file a permanent withdrawal or leave of absence, the student’s status is changed to “Unknown Withdrawal.” A student who is “Unknown Withdrawal” is considered to have left the university and forfeits the deposit.

If a student leaves the university and has registered for courses for the subsequent semester, the student must drop those courses or shall be liable for all tuition and fees for those courses, and will receive the grade of “F” for those courses not attended.

A student who is considered “Unknown Withdrawal” must reapply for admission to continue studies at Naropa University. The basis of this policy is the university’s belief that continuity is an integral and significant part of contemplative education. This policy applies when students (1) file a formal withdrawal from the university, (2) drop or withdraw from all courses in any one semester, (3) complete all courses in any one semester but do not register the following semester by the end of drop/add or (4) do not return from a leave of absence within the specified time.

There is one exception to this policy, provided the student did not permanently withdraw from the university. If a student left with less than 6 credits remaining to complete a degree, and the student is still within the maximum time frame to complete the degree, that student will be allowed to submit a retroactive leave of absence request, with approval by the academic department and advisor. The retroactive leave of absence will be subject to a $30 late fee. The student would then be allowed to finish the remaining requirements and graduate without reapplying to the university.

Readmission
• If a student completed all courses in any one semester but did not register the following semester and did not file a leave of absence, the student must reapply for admission to continue studies at Naropa University.
• If a student dropped or withdrew from all courses in any one semester and did not file a leave of absence, the student must reapply for admission to continue studies.
• If a student does not return to the university after a leave of absence, the student must reapply for admission to continue studies.
• If a student filed a Permanent Withdrawal from the University form, the student must reapply for admission to continue studies.
• If a student was considered an Unknown Withdrawal, the student must reapply for admission to continue studies.

When a student is readmitted, credits previously earned may be counted toward the degree the student is seeking, at the discretion of the academic department to which the student is applying. The admission and graduation requirements of the academic year for which the student is reapplying will apply. All students that reapply must repay the confirmation deposit.

Student Records
Change of Address
All students must inform the Office of Student Administrative Services of new addresses and telephone numbers when they move. To change an address, students may submit the new address through the web registration system or they may mail an address change with a signature to Naropa University, Student Administrative Services, 2130 Arapahoe Avenue, Boulder, CO 80302. Students may also fax address changes with a signature to 303-546-3536 or call 303-545-5534.

It is essential that Student Administrative Services be notified of any address or phone number changes. Failure to provide a working address or telephone promptly does not relieve students from responsibility for being aware of the information that the university attempted to deliver.
Change of Name
If a student changes his or her name, the student must submit official documentation to the Office of Student Administrative Services. Identification showing both the old name and the new name is required. Acceptable documentation includes a court order for legal name change or a social security card reflecting the new name.

Change of Other Personal Information
If a student's marital status, parent address or emergency contact has changed or is expected to change soon, the student must inform the Office of Student Administrative Services; they may need this information in case of emergency or for reporting purposes. The Biographical Data Sheet located outside the Office of Student Administrative Services should be used to update this information.

Obtaining Records
Transcripts
The Office of Student Administrative Services issues both official and unofficial transcript copies of student academic records. The Transcript Request procedure is available on the web at www.naropa.edu/registrar.

Transcripts for Recent Graduates
Two copies of the student's official transcripts are automatically mailed (along with diplomas) after final grades have been verified and after other graduation audit checks are completed, normally eight to ten weeks after the end of the final semester. Official transcripts verifying graduation can be mailed earlier, after final grades have been confirmed, normally four weeks after the ceremony. There is no charge for the first two transcripts; however, requests for early transcripts must be in writing.

Transcript Fees
Unofficial Transcript $1
Official Transcript $5
Additional Charge to Fax Transcript $3
Additional Charge for 24-hour Service $10
Additional Charge for Overnight Express Delivery Actual mailing cost

Transcript Holds
A hold will be placed on records if a student has not met obligations to the university. Such obligations include, but are not limited to, tuition and fees, transportation fees, library fines and loan payments. Transcripts may also be withheld for nonfinancial reasons, such as failure to apply for graduation. Official transcripts will not be released by the university to a student or any other person or organization authorized, until all outstanding financial obligations to the university have been met. Once a student's obligations have been fulfilled, transcript requests can be processed.

Other Student Records
Students may make an appointment to view files at no charge. Students may request that their student academic record be photocopied by the Office of Student Administrative Services for a charge of $1 per page, up to a maximum of $30. Copies will not be made of third-party documents such as transcripts or diplomas from another school. Requests for copies of student academic records to be sent to other parties must be in writing and must carry the student's (or the student's authorized representative's) signature.

Transcripts for Recent Graduates
Two copies of the student's official transcripts are automatically mailed (along with diplomas) after final grades have been verified and after other graduation audit checks are completed, normally eight to ten weeks after the end of the final semester. Official transcripts verifying graduation can be mailed earlier, after final grades have been confirmed, normally four weeks after the ceremony. There is no charge for the first two transcripts; however, requests for early transcripts must be in writing.

Transcript Fees
Unofficial Transcript $1
Official Transcript $5
Additional Charge to Fax Transcript $3
Additional Charge for 24-hour Service $10
Additional Charge for Overnight Express Delivery Actual mailing cost

Transcript Holds
A hold will be placed on records if a student has not met obligations to the university. Such obligations include, but are not limited to, tuition and fees, transportation fees, library fines and loan payments. Transcripts may also be withheld for nonfinancial reasons, such as failure to apply for graduation. Official transcripts will not be released by the university to a student or any other person or organization authorized, until all outstanding financial obligations to the university have been met. Once a student's obligations have been fulfilled, transcript requests can be processed.

Other Student Records
Students may make an appointment to view files at no charge. Students may request that their student academic record be photocopied by the Office of Student Administrative Services for a charge of $1 per page, up to a maximum of $30. Copies will not be made of third-party documents such as transcripts or diplomas from another school. Requests for copies of student academic records to be sent to other parties must be in writing and must carry the student's (or the student's authorized representative's) signature.

Providing a student has not waived right of access to these letters, the student may request copies of letters of recommendation. If the student did not indicate whether right of access to the letters was waived, it will be assumed that the student waived rights. The charge for this service is $1/page.

Those who applied to Naropa University, but never attended, have no access to any information submitted to Naropa. Copies will not be made of any application materials and materials will not be returned to students, with the exception of artwork and slides. In order for these items to be returned, the applicant must have provided a self-addressed, stamped envelope.

Naropa University destroys student records after five full years of nonattendance.

Disputing Records
A student has up to one year after a class ends to dispute any of his or her academic records or apply for a medical or family emergency withdrawal from a class. After this time, a disputation of a student record will not be considered.

Family Educational Rights and Privacy Act of 1974
Naropa University makes every effort to comply with the Family Educational Rights and Privacy Act of 1974 (Buckley Amendment). This act is designated to protect the privacy of educational records, to establish a student's right to review and inspect student records, and to provide guidelines for the correction of inaccurate information through informal and formal hearings. Students also have the right to file complaints with the Family Educational Rights and Privacy Act Office concerning alleged failures by the institution to comply with the act.

The policy permits disclosure of educational records under certain limited circumstances and routine disclosure, at the university's discretion, of information referred to as directory information: name, permanent and local addresses, telephone number(s), date and place of birth, major/minor field of study, class, anticipated degree and completion date, dates of attendance, full- or half-time status, degrees and awards received and most recent school attended. The student has the right to prevent the disclosure of directory information
by filing a request in the Office of Student Administrative Services on a Nonrelease of Directory Information form provided by that office. Such requests remain in force until rescinded in writing by the student, former student or graduate. A copy of the complete policy and procedures may be obtained in the Office of Student Administrative Services. If a student’s records are subpoenaed by a court, Naropa is legally obliged to release them. In the event of this, Naropa will make every effort to inform the student involved unless the university is legally bound not to inform the student, by the terms of a subpoena. Questions concerning the Family Educational Rights and Privacy Act should be referred to the registrar or the dean of students.

**Student Right to Know**

As required by the Clery Act, Naropa’s annual campus crime report as well as policies regarding crime on campus can be found at www.naropa.edu/campuslife/resources.cfm.
The Structure of a Naropa Baccalaureate Education

A student must meet the following requirements to receive the Bachelor of Arts degree from Naropa University:

- Earn a total of 120 credit hours with a cumulative grade point average of at least 2.00;
- Fulfill the core requirements (see below);
- Earn the final 60 upper-division credit hours at Naropa. A grade of "C" is the minimum grade a student may receive in required courses in the major and minor field of study;
- Complete the requirements for one of the majors;
- Complete the Naropa University entry/exit survey for assessment.

The Major

Naropa University offers Bachelor of Arts degrees in Contemplative Psychology, Early Childhood Education, Environmental Studies, Interdisciplinary Studies, Music, Religious Studies, Traditional Eastern Arts, Visual Arts, and Writing and Literature, as well as a Bachelor of Fine Arts in Performance.

The Minor

The optional minor field is designed to provide students with experience in an additional area of study. Students may minor in Contemplative Education, Contemplative Psychology, Early Childhood Education, Ecology and Systems Science, Environmental History and Justice, Environmental Sustainability, Horticulture, Music, Performance, Religious Studies, Sacred Ecology, Sanskrit, Tibetan, Traditional Eastern Arts, Visual Arts or Writing and Literature.

Assessment

Naropa University is committed to the regular assessment and enhancement of student learning. All academic departments assess the effectiveness of their programs annually through faculty review of student work. These regular reviews are used as the basis of program improvement. Faculty members collect and submit student course work to assessment committees for assessment purposes.

Core Curriculum

Core courses are an introduction to the values, modes of inquiry and essential skills of contemplative education at Naropa University. Grounded in Naropa's mission, they attempt to strike a living balance between scholarship, contemplative practice, artistic expression and civic engagement. This multidimensional approach to teaching and learning is unique to Naropa, reflecting its singular goal to bridge the gap between knowledge and wisdom.

To bridge this gap is to address the apparent dualities of intellect and intuition, body and mind, self and other, contemplation and effective action, heart and mind. Core classes establish different paths, utilizing different teaching approaches to help students develop the skills necessary to navigate this gap.
and learning modalities to accomplish Naropa's mission. No single discipline stands alone. Naropa students engage rigorously in the various disciplines introduced in the core curriculum. Students then have the freedom to choose how they will deepen their studies and practices via additional elective courses and in their majors as they prepare to enter the world of work and service or continue their studies in graduate school.

**CORE REQUIREMENTS**

**Seminars**
- COR 110, 115 Writing Seminar I, II (6)
- COR 130 Contemplative Practice Seminar (3)
- COR 150 Diversity Seminar (3)
- COR 210 Humanities Seminar (3)
- COR 220 Civic Engagement Seminar (3)

**SUBTOTAL** 18

Choose 3 credits from each of the following areas:
- Artistic Process (3)
- Body-Mind Practice (3)
- Cultural and Historical Studies (3)
- Scientific Inquiry (3)
- World Wisdom Traditions (3)

**SUBTOTAL** 15

**TOTAL CREDITS 33**

**Core Seminars**

**COR 110, COR 115** Writing Seminars I, II (6)

Students acquire an understanding of the writing process—from generating and drafting ideas to revising and editing texts—across a range of rhetorical tasks and genres. They practice the art of scholarly investigation, building a set of research and writing skills that enable them to make informed choices and to adapt their writing to the needs of a particular audience and purpose. They also learn to become proficient critical readers, approaching a variety of texts (literary, theoretical, etc.) with a writer’s awareness of craft and a critic’s ability to interpret and respond to textual meanings and effects. In addition, students develop the information fluency needed in order to critically evaluate and effectively utilize emerging information sources and technologies.

**COR 130**

Contemplative Practice Seminar (3)

The Contemplative Practice Seminar introduces the tradition of contemplative education as it has been developed at Naropa University, with an emphasis on its vision, purpose and application to the academic, artistic and psychological disciplines taught in the various majors. Students are introduced to contemplative practices that have shaped these disciplines, especially emphasizing mindfulness-awareness and sitting meditation practice. This course is designed to integrate the personal journey of the entering student with the rest of his or her Naropa educational experience.

**COR 150**

Diversity Seminar (3)

The Diversity Seminar emphasizes the development of knowledge, critical thinking, analytical skills, and interpersonal and intergroup interactions necessary for living and working in a society characterized by diversity. Students engage in inquiry and analysis of the complexities of multiple and competing theories of race, class, gender, ethnicity, disability, age, sexuality, nationality and religion, and how they shape and are shaped by social and cultural life in the United States. Through diversity and contemplative education, students can awaken a greater understanding of others, develop self-understanding and develop understanding of self in relation to others in order to promote ethical behaviors and values that support a diverse world.

**COR 210**

Humanities Seminar (3)

Taught by core faculty members from various academic departments, the Humanities Seminar introduces students to the excitement of scholarship. While each of these topics courses reflects the disciplinary focus of its instructor, all address educational goals in a set of skills basic to becoming well educated in today’s world. Prerequisites: COR 110 and COR 115.

**COR 220**

Civic Engagement Seminar (3)

Taken in a student’s second year, the Civic Engagement Seminar adds a public dimension to academic learning developed by students in the first-year seminars. Each seminar section focuses on a unique topic chosen according to the expertise of individual faculty. Through community-based learning, students develop skills that allow them to act effectively in the world. Prerequisites: COR 130 and COR 150.

**Core Area Requirements**

**Artistic Process (3)**

Courses in the performing arts, visual arts and creative writing bring awareness and understanding to the process and cultural contexts of artistic expression. Students experience the discipline, delight and rigor of creativity, and are introduced to the social and political dimensions of art and art making.

**Body-Mind Practice (3)**

True knowledge arises within an awake and disciplined body. The present moment is kinesthetic—a direct perception of body-mind. By training in practices that encourage us to track sensation, learn traditional movement skills and develop an authentic knowledge of our body, we develop kindness toward our experience and empathy for others as our innate ‘knowing’ becomes creative and effective. Students discover a playful and disciplined body-mind that supports personal knowledge, social strength and the contemplative art of everyday life.
Cultural and Historical Studies (3)
Understanding both our common humanity and our different histories is critical for effective living in today’s world. Cultural and Historical Studies courses examine complex cultural practices—the meaning and practices of everyday life—and their relationship to power in historical and contemporary contexts. The curriculum explores a range of diverse cultural experiences while building understanding and respect for profound political and social differences.

Scientific Inquiry (3)
The science requirement is intended to deepen students’ familiarity with the empirical, observational and mathematical modes of inquiry. The lens of scientific investigation emphasizes precision, understanding complex systems and the importance of evaluating evidence. Scientific literacy is essential to mature and active citizenship.

World Wisdom Traditions (3)
Through courses in World Wisdom Traditions, students inquire into the wisdom that resides in the traditions of many different human communities. They investigate the relationship between their own experience and ancient teachings, exploring the relevance of those teachings to contemporary life. Students in world wisdom courses develop knowledge of the diverse history, lineages, sacred texts and cultural contexts of world religions and indigenous wisdom traditions.

Transfer Policies
Transfer students’ transcripts will be evaluated on a course-by-course basis for fulfillment of core curriculum requirements.

No transfer courses may be used to fulfill either the Contemplative Practice Seminar or the Body-Mind Practice area requirement.

Courses That Fulfill the Core Areas
Some courses are open to program students only or are offered in alternate semesters or years. For the most accurate details, check the course schedule at www.naropa.edu/registrar.

Key to Course Abbreviations
Most departments offer courses that fulfill one or more of the core area requirements. They bear the following designators:

<table>
<thead>
<tr>
<th>ART</th>
<th>Visual Arts</th>
</tr>
</thead>
<tbody>
<tr>
<td>ECE</td>
<td>Early Childhood Education</td>
</tr>
<tr>
<td>ENV</td>
<td>Environmental Studies</td>
</tr>
<tr>
<td>HUM</td>
<td>Humanities</td>
</tr>
<tr>
<td>INTD</td>
<td>Interdisciplinary Studies</td>
</tr>
<tr>
<td>MUS</td>
<td>Music</td>
</tr>
<tr>
<td>PAX</td>
<td>Peace Studies</td>
</tr>
<tr>
<td>PFAR</td>
<td>Performing Arts</td>
</tr>
<tr>
<td>PSYB</td>
<td>Contemplative Psychology</td>
</tr>
<tr>
<td>REL</td>
<td>Religious Studies</td>
</tr>
<tr>
<td>SOC</td>
<td>Social Sciences</td>
</tr>
<tr>
<td>TRA</td>
<td>Traditional Eastern Arts</td>
</tr>
<tr>
<td>WRI</td>
<td>Writing and Poetics</td>
</tr>
</tbody>
</table>

COURSES THAT FULFILL THE ARTISTIC PROCESS REQUIREMENT

| ART 101 | 2-D Design: Introduction to Art Making (3) |
| ART 102 | Pottery from the Earth (3) |
| ART 105 | Art and Consciousness: Mixed Materials and Self-Exploration (3) |
| ART 116 | Photography I (3) |
| ART 125 | Introduction to Drawing (3) |
| ART 132 | 3-D Ephemeral Media (3) |
| ART 155 | Figure Drawing I (3) |
| ART 180 | Sculpture (3) |
| ART 181 | Traditional Chinese Brush Stroke I (3) |
| ART 200 | The Contemplative Artist (3) |
| ART 215 | Watercolor (3) |
| ART 233 | Thangka Painting I: Appreciation of Himalayan Buddhist Art (3) |
| ART 245 | Painting I (3) |
| ART 260 | Calligraphy and Book Arts (3) |
| ART 311 | Mixed Media (3) |
| ART 325 | Advanced Drawing (3) |
| HUM 233 | The Socially Engaged Imagination (3) |
| MUS 110 | African Marimba Ensemble (2) |
| MUS 208 | Naropa Chorus (3) |
| MUS 215 | Sabar Drumming (3) |
| MUS 230 | Improvisation (3) |
| MUS 265 | Jazz Ensemble (2) |
| MUS 268 | Indian Classical Ensemble (3) |
| MUS 270 | Guitar Ensemble (2) |
| PFAR 203 | Dance and Theater Studies II: Investigating Performance (3) |
| PFAR 245 | Dance of Africa I (3) |
| PFAR 250 | Acting Essentials I (3) |
| PFAR 380 | Dance Technique I: Into Improvisation (3) |
| REL 250 | Spirituality and Creative Expression (3) |
| TRA 114 | Indian Devotional and Raga Singing (3) |
| TRA 120 | Ikebana/Kado I (3) |
| WRI 234 | Creative Writing and Literature (3) |
| WRI 265 | Prose Workshop: Introduction to Fiction Writing (3) |
| WRI 300 | Poetry Workshop: Finding Your Fire (3) |
| WRI 360 | Writing Poetry: Only the Narrow Present Is Alive (3) |
| WRI 386 | Writing Fiction: Narrative and Architecture (3) |

COURSES THAT FULFILL THE BODY-MIND PRACTICE REQUIREMENT

<p>| PFAR 103 | Dance and Theater Studies I: Wisdom of the Body (3) |
| PFAR 245 | Dance of Africa I (3) |
| PFAR 320 | Authentic Movement (3) |
| PFAR 340 | Afro Modern Dance (1.5) |</p>
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>PSYB 208</td>
<td>Embodying Process and the Individual</td>
<td>3</td>
</tr>
<tr>
<td>PSYB 255</td>
<td>Body-Mind Centering</td>
<td>3</td>
</tr>
<tr>
<td>TRA 105</td>
<td>T'ai-chi Ch'uan I</td>
<td>3</td>
</tr>
<tr>
<td>TRA 110</td>
<td>Aikido I</td>
<td>3</td>
</tr>
<tr>
<td>TRA 133</td>
<td>Yoga I</td>
<td>3</td>
</tr>
</tbody>
</table>

**COURSES THAT FULFILL THE CULTURAL AND HISTORICAL STUDIES REQUIREMENT**

<table>
<thead>
<tr>
<th>Art Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>ART 301</td>
<td>Visual Arts Prehistory through the 18th Century</td>
<td>3</td>
</tr>
<tr>
<td>ART 351</td>
<td>Visual Arts 19th, 20th and 21st Centuries</td>
<td>3</td>
</tr>
<tr>
<td>ART 380</td>
<td>The Cinema of Exile and Diaspora</td>
<td>3</td>
</tr>
<tr>
<td>ECE 245</td>
<td>Education, Culture and Critical Theory</td>
<td>3</td>
</tr>
<tr>
<td>ENV 207</td>
<td>History of the Environmental Movement</td>
<td>3</td>
</tr>
<tr>
<td>ENV 226</td>
<td>Global Corporatism</td>
<td>3</td>
</tr>
<tr>
<td>ENV 245</td>
<td>Geography: Pilgrimage and Sacred Landscape</td>
<td>3</td>
</tr>
<tr>
<td>ENV 253</td>
<td>Environmental Economics</td>
<td>3</td>
</tr>
<tr>
<td>HUM 253</td>
<td>Women and the Expansion of Democracy</td>
<td>3</td>
</tr>
<tr>
<td>HUM 482</td>
<td>Martin Luther King Jr. and the Search for the Beloved Community</td>
<td>3</td>
</tr>
<tr>
<td>MUS 250</td>
<td>Music Appreciation</td>
<td>3</td>
</tr>
<tr>
<td>MUS 260</td>
<td>Listening to Jazz</td>
<td>3</td>
</tr>
<tr>
<td>PAX 335</td>
<td>Nonviolence in and through History</td>
<td>3</td>
</tr>
<tr>
<td>PAX 410</td>
<td>Democracy in the United States of America, 1919–1968</td>
<td>3</td>
</tr>
<tr>
<td>PAX 430</td>
<td>Gandhi, Dorothy Day and Malcolm X: The Quest for Personal and Social</td>
<td>3</td>
</tr>
<tr>
<td>REL 210</td>
<td>Religion in Human Experience</td>
<td>3</td>
</tr>
<tr>
<td>REL 212</td>
<td>Queer Theory, Feminism and Religion</td>
<td>3</td>
</tr>
<tr>
<td>REL 348</td>
<td>Buddhism in America</td>
<td>3</td>
</tr>
<tr>
<td>WRI 210</td>
<td>Literary Studies: Ancient World Literature</td>
<td>3</td>
</tr>
<tr>
<td>WRI 234</td>
<td>Creative Writing and Literature</td>
<td>3</td>
</tr>
<tr>
<td>WRI 377</td>
<td>Trends in Contemporary Literature: Introduction to Critical Theory</td>
<td>3</td>
</tr>
<tr>
<td>WRI 433</td>
<td>Literature Seminar: Tracks Along the Left Coast</td>
<td>3</td>
</tr>
</tbody>
</table>

**COURSES THAT FULFILL THE WORLD WISDOM TRADITIONS REQUIREMENT**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>REL 156W</td>
<td>Zen Intensive Weekend</td>
<td>1</td>
</tr>
<tr>
<td>REL 157W</td>
<td>Theravada Vipassana Weekend</td>
<td>1</td>
</tr>
<tr>
<td>REL 158W</td>
<td>Breeze of Simplicity: Meditation Intensive Weekend</td>
<td>1</td>
</tr>
<tr>
<td>REL 160</td>
<td>Meditation Practicum I</td>
<td>3</td>
</tr>
<tr>
<td>REL 210</td>
<td>Religion in Human Experience</td>
<td>3</td>
</tr>
<tr>
<td>REL 240</td>
<td>Foundations of Buddhism</td>
<td>3</td>
</tr>
<tr>
<td>REL 250</td>
<td>Spirituality and Creative Expression</td>
<td>3</td>
</tr>
<tr>
<td>REL 310</td>
<td>Foundations of Judaism</td>
<td>3</td>
</tr>
<tr>
<td>REL 312</td>
<td>Spiritual Models of Social Action</td>
<td>3</td>
</tr>
<tr>
<td>REL 321</td>
<td>Introduction to Jewish Mysticism</td>
<td>3</td>
</tr>
<tr>
<td>REL 325</td>
<td>Contemplative Christianity</td>
<td>3</td>
</tr>
<tr>
<td>REL 326</td>
<td>Topics in Judaism: Feminine Principle</td>
<td>3</td>
</tr>
<tr>
<td>REL 330</td>
<td>Contemplative Hinduism</td>
<td>3</td>
</tr>
<tr>
<td>REL 345</td>
<td>Zen Buddhism</td>
<td>3</td>
</tr>
<tr>
<td>REL 376</td>
<td>Contemplative Jewish Practice</td>
<td>3</td>
</tr>
<tr>
<td>TRA 100</td>
<td>Shambhala Meditation Practicum I</td>
<td>3</td>
</tr>
<tr>
<td>TRA 200</td>
<td>Shambhala Meditation Practicum II</td>
<td>3</td>
</tr>
</tbody>
</table>

**University of Colorado Consortium Agreement**

A consortium agreement is an agreement between Naropa University and another accredited college or university that allows students to take courses at another institution without taking a leave of absence at Naropa. This agreement also allows, with some restrictions, students to use Naropa financial aid at another institution. This program allows students to take a course at the University of Colorado while still attending Naropa or a Naropa study abroad program, or to attend another school as a visiting student. Naropa University’s degree-seeking students receive in-state tuition rates at the University of Colorado through the consortium program. See “Special Study Opportunities.”

**Study Abroad: A Unique Way to Explore the World**

Naropa University’s study abroad program cultivates an appreciation of the wisdom in diverse cultures. Through academic course work, formal meditation and a variety of contemplative practices, students deepen their love of learning and gain a more thorough understanding of the sacredness and interconnectedness of life. Students at Naropa have the opportunity to study abroad during their sophomore, junior and fall semester of their senior year. A minimum grade point average of 3.0 is required. Please visit the Academic Affairs Office for application procedures and admission criteria.

**ADDITIONAL NONDEPARTMENTAL COURSES**

Undergraduate

100–199 introductory courses open to all students
200–299 intended for first-year and second-year students
300–399 intended for juniors and seniors
400–499 intended primarily for seniors
CORE SEMINARS (COR)
COR 105
Foundations for Success on a Naropa Journey (1)
Foundations for Success on a Naropa Journey is designed to enhance student learning both in the classroom and beyond. The content and the format provide support on intrapersonal, interpersonal and community levels. The topics were designed by students and staff to offer students an opportunity to deepen the Naropa experience and transition into college life.

HUMANITIES (HUM)
HUM 233
The Socially Engaged Imagination (3)
In this course we explore the role of creative writing in personal and social change. We read and discuss imaginative literature—short stories, novels and plays—and notice what happens in us and through us, individually and collectively. We move back and forth between reading and writing, investigating how texts speak to us and how to “speak back” through writing. Readings range from Chinua Achebe, James Baldwin and Gabriel Garcia Marquez to Ursula K. LeGuin, Toni Morrison and Alice Walker. While turning our attention to the politics of the imagination, at home and far away, we create a collaborative, participatory learning community, engaging our world through imaginative writing. Note: This course fulfills the Artistic Process requirement.

HUM 235
Western Philosophy I: The Fox and the Hedgehog (3)
Western philosophy begins with the thought of ancient Greeks and Romans. The nature of being itself and constructing a rational world were examined as they moved from a mythological worldview to one of science and logic. With a special focus on Plato and Aristotle, we read primary sources to discover the problems they considered and the impact their answers have had on the study of Western philosophy. In particular, we consider issues of being itself, knowledge and logic. Students produce a portfolio of philosophical vocabulary and contemplation.

HUM 245
Western Philosophy II: Of Goths and God (3)
Western Philosophy continued developing after the fall of Rome: from Augustine of Hippo to Thomas Aquinas, through medieval time up until the 1600s Enlightenment; establishing an intricate matrix of Christian, Islamic and Jewish thought. Using primary source readings, we examine the attempts to construct all-encompassing and symmetrical systems of thought. Students produce a portfolio of their philosophical vocabulary and contemplation.

HUM 253
Women and the Expansion of Democracy (3)
Black women played a critical role in the centuries-long African American resistance movement for freedom and equality. They demonstrated organizational abilities and provided crucial behind-the-scenes support and leadership. Women were the midwives to the American revolution of the middle years of the twentieth century. This course examines the contribution of African American women in gaining fundamental human rights for persons of African descent. The lives of some of the major women participants such as Ella Baker, Septima Clark, Jo Ann Gibson Robinson and Fannie Lou Hamer will be the pathway to our exploration of the significance of their role.

HUM 330/331
Democracy, Education and Social Change I and II (3 each)
This class provides opportunities for students to experiment with theories and practices of democracy, education and social change. In addition to exploring texts on issues of democracy and education, students engage in participatory democracy by working with a group of students in a local school. The class meets for one hour a week on the Arapahoe Campus and for three hours a week in one of the Lafayette public schools. Students are encouraged to commit to this program for the entire academic year. Students who stay with the program for two semesters will be eligible for a $1,000 AmeriCorps award.

HUM 482
Martin Luther King Jr. and the Search for the Beloved Community (3)
The 1955–56 Montgomery Bus Boycott brought to the fore a leader of immense distinction in Martin Luther King Jr., and it opened the way for the creation of the mass-based Southern Nonviolent Freedom Movement. The new leadership and the new energy that came forth not only quickened the pace for large-scale political change, but also gave birth to the vision of the “Beloved Community.” This course explores the ways in which King and his associates in the South-based Black-led Freedom Movement sought to make whole the nation’s broken community by transcending barriers of race, religion, class and ethnicity.

SOCIAL SCIENCES (SOC)
SOC 202
Orientation Leadership Training (3)
This course provides a unique opportunity for current students to learn lifelong skills and cocreate an intimate community by helping new Naropa students begin their journey. Prior to fall orientation, students become skilled at communicating and group facilitating, building intimate communities, discussing diversity issues and activity planning. Upon completion of training, students serve as orientation peer leaders and facilitate groups of new students for one week by providing support, resources and activities during their transition.
“Learning is the interplay of discipline and delight.”
—Chögyam Trungpa, Rinpoche, Naropa University founder

Contemplative education has been practiced at Naropa University and affiliated pre-K–12 schools since 1974. This department, since its inception in 1990, has been founded on a nonsectarian, yet distinctly Shambhala Buddhist approach to teacher education. The intention of the program is for its students to become skilled and compassionate teachers. Through the use of mindfulness/awareness meditation and related exercises, students develop clarity, depth, delight, openness and synchronization within themselves. Throughout the academic journey these qualities are extended to students’ relationships in learning environments—manifesting as compassion, insight and skillful means in teaching. Various Western holistic pedagogies are studied in order to broaden students’ awareness of the wide range of choices available in developing a meaningful and authentic teaching style. The department offers a Bachelor of Arts in Early Childhood Education, a low-residency Master of Arts in Contemplative Education and an Alternative Teacher Licensure Program. Minors in Early Childhood Education and Contemplative Education as well as a certificate program in Early Childhood Education are also available.
Contemplative Education Department

Co-Chairs: Richard Brown and Deborah Young
Administrative Director and Graduate Advisor: Michael Girodo
 Ranked Faculty: Richard Brown, Lee Worley, Deborah Young
 Ranked Faculty from Other Departments: Dale Asrael (Transpersonal Counseling Psychology; sabbatical 2007-08)
 Adjunct Faculty: Michele Blumberg, Katie Doyle, Michael Girodo, Gene Hooley, Darlene Lorrain, Cynthia Moku, JoAnn Robinson, Genet Simone, Mindy Upton

UNDERGRADUATE STUDY
Bachelor of Arts in Early Childhood Education
The Early Childhood Education major draws upon the richness of Boulder’s contemplative early education community, including Alaya Preschool, Naropa’s lab school. Program courses emphasize the integration of mindfulness/awareness with holistic teaching practices. Observation-based child development courses emphasize emotional development. Students explore contemplative teaching skills drawn from holistic and spiritual traditions, such as Waldorf, Montessori, Shambhala and Reggio Emilia. Teaching skills grow from firsthand observation practice and course study with master teachers in a variety of contemplative preschool settings. Students are also exposed to current issues in education around diversity and poverty and look at how they manifest on both a local and global stage through classroom studies and service-learning opportunities. Other studies involve experiential anatomy of early movement, contemplative teaching methods and current issues in education offered by outstanding regional educators.

Declaration of Major
In addition to adhering to university requirements and deadlines (p. 52), Early Childhood Education requires
• a meeting with the department;
• successful completion of ECE 245, Education, Culture and Critical Theory.

REQUIREMENTS:
BA EARLY CHILDHOOD EDUCATION
First Semester
ECE 200 Foundations of Contemplative Education* (3)
ECE 245 Education, Culture and Critical Theory (3) (prerequisite)
ECE 380 Observing Early Development I (3)
SUBTOTAL 6

Second Semester
ECE 330 Holistic and Contemplative Teaching Traditions* (3)
ECE 352 Poverty Matters (elective) (3)
ECE 385 Observing Early Development II (3)
ECE 393 Issues in Education: The Mary Culkin Series (3) (offered alternate years)
SUBTOTAL 9

Third Semester
ECE 310 Kindergarten Magic (3)
ECE 404 Maitri and Learning Styles* (3)
ECE 430 Teaching Young Children (3)
SUBTOTAL 9

Fourth Semester
ECE 420 Energy and Expression in the Classroom (2)
ECE 450 Supervised Teaching Practicum (4)
SUBTOTAL 6
TOTAL CREDITS 30
*These courses have a meditation requirement.
Internship
The culmination of the BA degree is the internship program in which students apprentice with experienced teachers in affiliated contemplative preschools. This highly individualized on-the-job training helps students develop and refine their teaching skills in exemplary educational environments. It is strongly encouraged for students to take no more than 12 credits during the internship.

Early Childhood Education majors are required to minor in either Visual Arts or Traditional Eastern Arts. (See specific department for requirements of the minor.)

Minor in Contemplative Education
ECE 200 Foundations of Contemplative Education (3)
ECE 245 Education, Culture and Critical Theory (3)
ECE 330 Holistic and Contemplative Teaching Traditions (3)
ECE 404 Maitri and Learning Styles (3)
TOTAL CREDITS 12

Minor in Early Childhood Education
Choose four courses from the following:
ECE 310 Kindergarten Magic (3)
ECE 352 Poverty Matters (3)
ECE 380 Observing Early Development I (3)
ECE 385 Observing Early Development II (3)
ECE 393 Issues in Education: The Mary Culkin Series (3) (offered alternate years)
ECE 430 Teaching Young Children (3)
TOTAL CREDITS 12

Certificate Program in Early Childhood Education
A one-year certificate program in Early Childhood Education is available. Please see www.naropa.edu/spirited for more information. The certificate in Early Childhood Education is not a teaching certificate but is designed for those who wish to immerse themselves in a contemplative education program for one year.

The department does not currently meet all the state of Colorado requirements for director certification and is working toward this goal. Students can contact the department for suggested off-campus courses and interdepartmental courses that will support their application.

Alternative Teacher Licensure Program
The Alternative Teacher Licensure Program (ATLP) is designed as an alternative track to getting teacher certification in the state of Colorado. Certification is available at four levels: Early Childhood (birth–second grade); Elementary (K–5); Middle school (6–8); or High school (9–12). To be eligible for the ATLP, you must already possess a bachelor’s degree. This program can also be done as part of your master’s degree in Contemplative Education.

Naropa’s ATLP is unique in the field and is designed to be a holistic and contemplative-based program that prepares teachers for both the inner and outer challenges of teaching.

There are two starting times for this program: August or January. One has to have employment guaranteed for one year from entrance into the program.

Candidates for the ATLP are evaluated by the Colorado Department of Education, pass a content exam and then seek full-time employment. Once approved and while seeking employment, candidates then contract with Naropa University to be their agency of choice. Each candidate has a professional support team—a principal, an experienced, licensed mentor teacher and a coach from Naropa University—to provide instruction, supervision and performance evaluations.

Upon successful completion of the ATLP, the candidate is eligible for a three-year initial teacher license, the standard entry-level license in Colorado.

SEQUENCE OF COURSE WORK
(August entrance)
Fall
EDU 560 Jumpstart: Classroom Management Intensive (2)
EDU 570 Teacher Training and Community Building I (2)
SUBTOTAL 4

Spring
EDU 580 Teacher Training and Community Building II (3)
SUBTOTAL 3
TOTAL CREDITS 7

SEQUENCE OF COURSE WORK
(January entrance)
Spring
EDU 580 Teacher Training and Community Building II (3)
SUBTOTAL 3

Fall
EDU 560 Jumpstart: Classroom Management Intensive (2)
EDU 570 Teacher Training and Community Building I (2)
SUBTOTAL 4
TOTAL CREDITS 7

The program cost is $5,500, which includes 7 credits of graduate-level course work. For more information, contact Michael Girodo, program administrator, at 303-546-5288 or mgirodo@naropa.edu or visit www.naropa.edu/spirited.
GRADUATE STUDY
Master of Arts in Contemplative Education

The MA in Contemplative Education is a two-year, professional-development degree for practicing teachers from all levels of instruction. This program is also open to others interested in a nonsectarian, contemplative approach to teaching and learning.

This low-residency degree program is offered by way of summer retreats and online courses. It joins the wisdom and skillful means of Eastern meditative traditions with Western holistic educational methods and insights. Based on the principles and practices of mindfulness and awareness primarily from the Tibetan contemplative traditions, the curriculum offers a path of personal nourishment and effective pedagogy.

Education Beyond the Classroom (EBC) welcomes nonteachers to apply to the MA Contemplative Education program. This option is open to those interested in directing their study beyond the program’s existing central emphasis on pedagogy and curriculum design. While EBC students are required to take all the existing courses in the MA Contemplative Education program, they can tailor selected course assignments to meet their individual interests. Education Beyond the Classroom students are required, as are all program students, to integrate contemplative personal experience, daily life applications and relationship skills into their course work.

The program begins in late June with a three-and-a-half-week residential program, which is followed by two online courses in each of the fall and spring semesters. The second year repeats this sequence, except the Thesis Seminar is the only spring online course. The program is completed during the third summer with the thesis presentation. Summer retreats focus on the contemplative transformation of the teacher. Online semesters apply contemplative approaches to each student’s classroom, as well as extend academic studies of spiritual approaches to teaching, learning and human emotional development.

Online Contemplative Teaching Study Group

A key component for the sustainability of contemplative teaching rests in the continuing development of contemplative teaching skills within community. After graduation, students have the option of sustaining their connection to each other, the faculty and other contemplative teachers through continuing online seminars and conferences. This online community helps sustain individual, often isolated, contemplative teachers as they confront the day-to-day challenges of bringing nonsectarian spirituality into all types of classrooms.

2008–09 ADMISSION REQUIREMENTS:
MA CONTEMPLATIVE EDUCATION
1. Standard graduate admission requirements (see p. 20)
2. Supplemental application
3. Technology form
4. Phone or in-person interview
5. A basic academic background in the areas of child and/or human development
6. Previous teaching experience at any level of instruction or commitment to work in the field of education (except for EBC applicants)
7. A willingness to participate in mindfulness meditation and related awareness exercises as an integral part of the academic journey

REQUIREMENTS: MA CONTEMPLATIVE EDUCATION

First year, summer
EDU 600 Presence in Teaching (2)
EDU 605 The Contemplative Teacher (4)
EDU 625 Community Practice Seminar I (1)
SUBTOTAL 7

First year, fall (online)
EDU 530e Emotional Roots of Development (3)
EDU 635e Contemplative Teaching (3)
SUBTOTAL 6

First year, spring (online)
EDU 615e Perspectives in Sacred Learning (3)
EDU 665e Compassionate Teaching (3)
SUBTOTAL 6

Second year, summer
EDU 700 Contemplative Curriculum (2)
EDU 705 Maitri in Education (4)
EDU 715 Community Practice Seminar II (1)
SUBTOTAL 7

Second year, fall (online)
EDU 720e Spiritual Roots of Development (3)
EDU 735e Buddhist Educational Heritage (3)
EDU 850 Thesis Seminar I (1)
SUBTOTAL 7

Second year, spring (online)
EDU 880e Thesis Seminar II (3)
SUBTOTAL 3

Second year, summer
EDU 800W Thesis Presentation (noncredit)
SUBTOTAL 0

TOTAL CREDITS 36
Professional Enrichment Option
Professional development is available for credit or noncredit on a space-available basis. For more information, see www.naropa.edu/spirit-ed.

CONTEMPLATIVE EDUCATION DEPARTMENT COURSES

Undergraduate
200–299 intended for first-year and second-year students
300–399 intended for juniors and seniors
400–499 intended primarily for seniors

Graduate
500–599 graduate-level electives and introductory courses
600–699 intended primarily for first-year graduate students
700–799 intended primarily for advanced graduate students
800–899 primarily for master's thesis, projects, internship, field placement, etc.

ECE Online course

EARLY CHILDHOOD EDUCATION (ECE)

ECE 200
Foundations of Contemplative Education (3)
This course lays the ground for discovering the richness and dignity of ourselves and children. Through an exploration of the Shambhala/Buddhist approaches to contemplative education and studying the principles of holistic education, we engage in creating a dynamic and fluid philosophical ground from which to build. Students learn to work with their minds directly, gently and creatively. During the class they develop practices in mindfulness/awareness, sensory awareness and contemplative educational observation. These practices enable students to better understand themselves and children without prejudice and aggression. Students are instructed in sitting meditation and are required to have a regular meditation practice.

ECE 245
Education, Culture and Critical Theory (3)
Education, culture and critical theory promote the idea that education is to help students make sense of their world and at the same time help students make sense of themselves in the world. Students are both subjects and objects of education. They are the learner, teacher and the researcher. Through the study of critical theory, this class explores the questions of what education can be, develops skills to uncover what education actually is and deepens students’ understanding of the contradictions that have shaped their own and other people’s consciousness. This course deepens the students’ appreciation of inquiry through literary review and discussion and increases their ability to recognize the ways power operates to create oppressive conditions for some groups and privilege for others. Students gain skills in challenging the more common views of reality.

ECE 310
Kindergarten Magic (3)
This course is a wonderful opportunity for teachers of young children to focus on the artistry and essential skills of being a preschool or kindergarten teacher. Movement, story, song, crafts, puppetry, circle time and painting are explored. Students create an environment for each other to work with those skills and discover their own creative impulse in relationship to sharing the magic.

ECE 330/630
Holistic and Contemplative Teaching Traditions (3)
During this course, students encounter some of the most important contemporary holistic and contemplative approaches to teaching young children. The study focuses primarily on the contemplative traditions of Shambhala, Montessori, Waldorf, Reggio Emilia and others. On-site observations are done in preschools that use these approaches. Students explore and compare these traditions to enhance their development as teachers. In this process they begin to incorporate personally meaningful aspects of these traditions into their own emerging and unique teaching styles. Sitting meditation requirement.

ECE 352
Poverty Matters (3)
An exploration of the beliefs and myths surrounding poverty and its effects on people, the environment and the communities of practice. Opportunities are provided for students to gain a deep understanding of diversity by developing relationships with the people of Jalapa, Nicaragua, and participating in a two-week residential program, or by working locally with diverse populations who are economically challenged. It is not necessary to have Spanish as a second language for the work in Nicaragua.

ECE 380
Observing Early Development I (3)
A study of the development of children, ages birth to three with particular emphasis on toddlers and three-year-olds. The approach begins with firsthand contemplative observation, then proceeds to studies of relevant developmental theory within a contemplative context in the areas of body, speech and mind.

ECE 385
Observing Early Development II (3)
A study of the development of children ages four to eight with emphasis on four to six-year-olds. As in ECE 380, the study begins with firsthand contemplative observation then proceeds to relevant developmental theories within a contemplative context of the areas of body, speech and mind. Prerequisite: ECE 380.
ECE 393/693
Issues in Education: The Mary Culkin Series (3)
A public lecture series through which students can learn about a wide variety of issues in the field of education, including early education, higher education and contemplative education. Regional and national leaders address such topics as diversity and multicultural perspectives, public policy, current research, spirituality, leadership and other key issues of interest to educators. Through this broad survey of topics, we become connected to the larger education community. A companion discussion forum is available for students taking this for credit. Course work includes relevant readings and response papers relating to each topic.

ECE 404/604
Maitri and Learning Styles (3)
Students study and practice the traditional five Buddhist energy styles in relation to teaching and learning. Integrated into this approach is an exploration of multiple learning styles. Adapted for westerners from the tradition of Tibetan yoga, maitri training is a sophisticated method of cultivating awareness of the emotions and developing appreciation of discrete styles of statement in ourselves and others. Students learn how they might manifest these intrinsic wisdoms in their own educational journeys, in teaching, in curriculum development and in creating learning environments. Prerequisite: Established meditation practice and permission of instructor. Materials fee.

ECE 420
Energy and Expression in the Classroom (2)
The art of teaching through awareness of and synchronizing with the energetic expressions of young children is cultivated. The aim is to develop teaching skills that nurture graceful and expressive movement and authentic social and emotional skills in children. Educational strategies that address the wide variety of issues within these areas such as behavior, discipline, making transitions, developing an individual sense of body/mind and creating a caring community are studied. Through observations, discussion and experiential exercises, students learn to meet and guide the energetic needs of individuals and groups of young children.

ECE 430
Teaching Young Children (3)
This course brings a contemplative view to learning the skills necessary for teaching preschool children, emphasizing the importance of observation and reflection. The class combines lecture/discussion, observation and experiential approaches. Students utilize developmentally appropriate practice and the seven core dispositions of teaching to examine the dynamics of the child, the adult and the environment within a contemplative setting. The class visits each of the internship settings and students are assigned their internship placements for the spring semester. The study of preschool teaching then focuses on the details of that particular philosophy and teacher.

ECE 450
Supervised Teaching Practicum (4)
This practicum provides supervised internship teacher training in a contemplative preschool setting. As the culmination of the BA program, this course is an internship with a skilled teacher who practices contemplative preschool education. Interns practice and are trained in all the skills of teaching a preschool class. Supervision includes regular meetings with the supervising teacher, the teaching team and the program director. Prerequisite: ECE 430. Open to program students only.

ECE 499
Independent Study (1–3)

ALTERNATIVE TEACHER LICENSURE PROGRAM (EDU)

EDU 560
Jumpstart: Classroom Management Intensive (2)
The Jumpstart is an intensive one-week introduction to holistic and contemplative classroom management methods. The week starts with a half-day orientation to familiarize the participants with Naropa’s Alternative Teacher Licensure Program and state requirements. Mentor teachers are required to attend the orientation and are invited to attend the entire week. This workshop introduces unique ways in which to build community in the classroom, which is one of the key elements in classroom management. Other areas covered include the fundamentals of behavior, conflict and conflict resolution, nonviolent communication, ways to create an emotionally safe classroom, leadership skills, relationship building skills, presence in the classroom, and practices for personal and professional growth. Open to ATLP students and others in the teaching profession.

EDU 570
Teacher Training and Community Building 1 (2)
This course is primarily the one-on-one coaching for ATLP students that will entail thirty hours of direct teacher supervision, observation, meetings and other learning situations revolving around the student’s grade placement and mentor teacher. This course also includes an online community building component that all ATLP students, ATLP director and faculty participate in to cultivate and support the continued training in community building skills. Open to ATLP students only.

EDU 580
Teacher Training and Community Building 2 (3)
A continuation of EDU 570. Two Reflection Day Workshops are held in January and May during which the ATLP student cohort meet face-to-face to further develop the classroom management skills laid out in the Jumpstart program. Open to ATLP students only.
CONTEMPLATIVE EDUCATION (EDU)

EDU 530e
Emotional Roots of Development (3)
A study of emotional development from Western and Eastern sources as an access point to engaging one's spirituality. Course material encourages teachers to cultivate an empathic appreciation of emotional challenges inherent in our humanity across the lifespan. The course covers three aspects: 1) emotion, 2) meaning making and 3) self-reflection. The approach is to explore these topics across development, appreciating how changes in the physical body and the cognitive mind influence core features of development and vice versa. Observation practices are used to expand our awareness and apply our understanding. Prerequisite: A teaching practice and experience with meditation.

EDU 600
Presence in Teaching (2)
An exploration of the building blocks of form and space as the basis of the art of teaching. Since teachers are improvisational artists, we examine the ingredients for performance: actor and audience. The study includes the topics of presence, projection, intention, ego territories, gesture, emotion, language, story and other forms of communication. We explore contemplative teaching within the laboratory of body, speech and mind. The goal is to learn how we as teachers can use space awareness and acting training to refine our presence in the classroom and to improvise more freely with our world.

EDU 605
The Contemplative Teacher (4)
At the heart of contemplative education is the wakefulness of the teacher. This course explores contemplative concepts, skills and practices in preparation for the journey of mindful teaching. The basic approach comes from Tibetan meditative traditions, but other Buddhist and contemplative teachers are studied. Observations and perceptual exercises complement readings and discussions. Mindfulness-awareness development is experienced both personally and as a component of community learning.

EDU 615e
Perspectives in Sacred Learning (3)
Students study theories and approaches from a variety of traditions in holistic education, as well as current trends. The course focuses on “sacred learning” and how various traditions, educators and theorists have attempted to educate in sacred ways. Students learn about the historical roots and evolution of the holistic education movement, which is connected to sacred learning. The purpose of this course is to help students distinguish the main tenets of these different stances and to identify how they converge on the sacred.

EDU 625
Community Practice Seminar I (1)
This seminar integrates community life learning and meditation into the students’ summer retreat experience. The course includes small and whole group discussions on emergent and enduring community issues and their implications for classroom teaching. The other course component is mindfulness/awareness meditation, the foundation practice of contemplative education. The approach is drawn primarily from Shambhala Buddhism, supplemented by readings from other traditions. Students do sitting and walking group meditation two hours each day, meet with meditation instructors and participate in lectures and group discussions. Loving-kindness meditation is also introduced and practiced.

EDU 635e
Contemplative Teaching (3)
This course presents an approach for integrating mindfulness/awareness meditation into nonsectarian classroom teaching at any level of instruction. Topics include mindfulness/awareness in teaching, liberating sense perceptions, observing natural rhythms, presence in teaching, working with emotions and transitions. The approach is tailored to each student’s teaching situation. Readings and discussion support the shift to experiencing teaching as a nonsectarian spiritual journey. We read from leaders in the field of contemplative education and from relevant Buddhist and other spiritual teachers. The course requires meditation and online meditation instruction. Open to teachers with an established mindfulness meditation practice.

EDU 665e
Compassionate Teaching (3)
A continuation of EDU 635e, this course explores and applies compassionate teaching in the classroom. This nonsectarian approach sees education as a personal spiritual journey that brings the teacher’s inner life to the art of teaching. We investigate the qualities of generosity, patience, discipline, exertion and knowledge; the dynamics of contemplative learning communities; and compassionate teaching relationships. Readings come from leaders in the field, as well as from relevant Buddhist and other spiritual teachers. The course includes mindfulness/awareness meditation, loving-kindness practice and meditation instruction. Prerequisite: a teaching practice and an established mindfulness-awareness meditation practice.

EDU 700
Contemplative Curriculum (2)
This course studies principles and examples of curriculum derived from mindfulness/awareness-based educational traditions. This study prepares the student for the sacred transformation of learning environments within secular contexts. The study of the Ten Aspects of Knowledge, the curriculum of the ancient Indian Nalanda University, is featured along with other sacred systems. Prerequisite: Completion of Summer Session I.
EDU 705  
**Maitri in Education (4)**  
Adapted from the tradition of Tibetan yoga, maitri is a space awareness method for understanding emotions and developing appreciation of discrete styles of statement. The practice begins with a personal, experiential and traditional knowledge of the five energies of this approach. Attention is placed on the individual unfolding and understanding that leads to developing skills for authentic teaching relationships with students, parents, administrators and co-teachers. Arts and contemplative acting exercises are integrated into this course. Prerequisite: Completion of Summer Session I.

EDU 715  
**Community Practice Seminar II (1)**  
As in EDU 625, this seminar integrates community issues and meditation into the students’ comprehensive learning experience. Having experienced online learning community for two semesters, students re-establish their summer community with greater depth. Having explored the effects of meditation themselves as teachers for a year, students study and practice mindfulness/awareness with greater relationship and service dimensions. The more advanced nature of the practice is addressed in discussion groups and in one-to-one encounters with meditation instructors. Loving-kindness meditation continues to be practiced. Prerequisite: Completion of Summer Session I.

EDU 720e  
**Spiritual Roots of Development (3)**  
This course investigates theories of the spiritual roots of human development with a focus on the validity and implications of stage theories. It examines contemporary theories of development in light of current and historical theories of spiritual development, with particular attention to Wilber, Washburn, Steiner, Aurobindo and Khan. Implications of these theories for educational theory and practice are drawn. Students have an opportunity to investigate a theorist of their choice.

EDU 735e  
**Buddhist Educational Heritage: The Five Qualities and the Ten Vidyas (3)**  
A study and application of traditional Buddhist approaches to curriculum and learning styles. We study the Ten Vidyas, also known as the Ten Aspects of Knowledge, from Nalanda, the renowned Buddhist medieval Indian university. The intention is to understand and apply their basic principles to contemporary curriculum, teaching and learning. The other subject is the Five Qualities, a Tibetan mandalic perspective on energy styles that has been applied to education at Naropa University. The course focuses on personal exploration and educational application and includes mindfulness/awareness meditation, loving-kindness practice and meditation discussion. Prerequisite: Classroom teaching experience and mindfulness/awareness meditation practice.

EDU 800W  
**Thesis Presentation (noncredit)**  
For graduating students the conference marks the end of the two-year program, a final graduation celebration and the presentation of theses to conference participants, program students and faculty. Prerequisite: Completion of EDU 880e.

EDU 850e  
**Thesis Seminar I (1)**  
Thesis I is the prerequisite for Thesis II, which is taken in the last semester (spring) of the master’s program for students in Contemplative Education. The purpose of this course is to provide guidance to students regarding the thesis format and to provide adequate preparation time for students to investigate ideas and formulate a plan for the implementation of the thesis. This course covers the following areas of study: Professional Identity; Human Growth and Development; Career Development; and Research and Program Evaluation. Prerequisite: Completion of all course work in the Contemplative Education program, except for Spiritual Roots of Development (which may be taken simultaneously). In some cases, department chair approval may be required.

EDU 880e  
**Thesis Seminar II (3)**  
This course provides individualized support for students’ MA thesis work. Theses develop from three sources: 1. A selected aspect of the students’ practical application of contemplative education in their own classroom; 2. Relevant areas of study within the broad field of spirituality in education; 3. The influence of the students’ personal spiritual journey in teaching. Thesis topics might include “Enhancing our Science Curriculum,” “Mindful Speech with Children,” “Empathy in Parent Conferences” or “Working with Aggression in the Classroom.” Thesis work is completed this semester for presentation in EDU 800W. Prerequisite: Completion of all prior MA ED course work.

Contemplative Education Department
“Opening to oneself fully is opening to the world.”
—Chögyam Trungpa, Rinpoche, Naropa University founder

The Contemplative Psychology Department, founded in 1977, is guided by the principle that psychological well-being is innate. The department’s priority is to create an environment that encourages the personal experience of this intrinsic health to mature in the life of each student. This maturation inspires students to care for the well-being of others.

In keeping with the mission of Naropa University, the curriculum is energized by the interplay of insights drawn from both Buddhist and Western traditions, and methods that explore both mental and somatic levels of experience. This East/West–Mind/Body approach to learning constitutes the organizing theme of students’ training.

The department’s educational objectives are 1) intellectual mastery through rigorous academic study of Buddhist and Western psychological principles; 2) intuitive insight through the practices of meditation, healing arts and experiential learning; as well as 3) self-acceptance and compassionate relationship with others through deepening the integration of study, practice and service. The department is committed to helping each student develop these competencies by combining traditional liberal arts with direct training in moment-to-moment mindfulness, awareness and compassion. This educational process fosters skills and subtlety in interpersonal relationships and is especially strong preparation for the helping professions. The department offers a Bachelor of Arts in Contemplative Psychology as well as a minor and certificate program in Contemplative Psychology.
UNDERGRADUATE STUDY

Bachelor of Arts in Contemplative Psychology

The Contemplative Psychology major requires 37 credit hours: 28 from the core requirements and 9 from one of the concentrations. The core requirements are divided between courses in psychology and meditation from the Buddhist and Shambhala traditions, and courses in Western psychology. Students pursue further study in one of four concentrations: Somatic Psychology, Psychology of Health and Healing, Transpersonal and Humanistic Psychology, or Psychological Science.

Other requirements include a contemplative community retreat in the fall semester, a final portfolio of academic papers and projects, and a community-based internship within the Boulder/Denver area.

Declaration of Major

In addition to adhering to university requirements and deadlines (p. 52), Contemplative Psychology requires

- a meeting with the department;
- completion of PSYB 101, Introduction to Western Psychology, with a minimum grade of “B-”

REQUIREMENTS:

BA CONTEMPLATIVE PSYCHOLOGY

Core Courses

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>PSYB 215</td>
<td>Buddhist Psychology I: Meditation (3)</td>
</tr>
<tr>
<td>PSYB 315</td>
<td>Buddhist Psychology II: Maitri and Compassion (3)</td>
</tr>
<tr>
<td>PSYB 325</td>
<td>Contemplative Psychology I: Compassionate Action (3)</td>
</tr>
<tr>
<td>PSYB 343W</td>
<td>Contemplative Community Program Retreat at Shambhala Mountain Center (0.5 each year) (1)</td>
</tr>
<tr>
<td>PSYB 425</td>
<td>Contemplative Psychology II: Compassionate Outreach (3)</td>
</tr>
<tr>
<td>PSYB 482</td>
<td>Senior Project Seminar I (3)</td>
</tr>
<tr>
<td>PSYB 483</td>
<td>Senior Project Seminar II (3)</td>
</tr>
</tbody>
</table>

SUBTOTAL 19

Choose 6 credits from the following:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>PSYB 301</td>
<td>Statistics and Research Methods (3)</td>
</tr>
<tr>
<td>PSYB 345</td>
<td>Developmental Psychology (3)</td>
</tr>
<tr>
<td>PSYB 357</td>
<td>Cognitive Psychology (3)</td>
</tr>
<tr>
<td>PSYB 371</td>
<td>Personality Theories (3)</td>
</tr>
<tr>
<td>PSYB 373</td>
<td>Social Psychology (3)</td>
</tr>
</tbody>
</table>

SUBTOTAL 6

Choose 3 credits from the following:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>PSYB 420</td>
<td>Abnormal Psychology (3)</td>
</tr>
<tr>
<td>PSYB 421</td>
<td>Scientific Research into Conscious Experience (3)</td>
</tr>
<tr>
<td>PSYB 456</td>
<td>The Psychology of Religion (3)</td>
</tr>
</tbody>
</table>

SUBTOTAL 3

CONCENTRATION 9

TOTAL CREDITS 37

Each concentration has one or more courses required for all students. Students must select additional courses in consultation with their academic advisor to fulfill the concentration requirements.
CONCENTRATION REQUIREMENTS

**Somatic Psychology**

Somatic psychology is the practice of making meaningful connections between emotional process and the body's expressions, sensations and symptoms. Course work includes three learning domains: 1) the historical and developing theory of body psychology; 2) the research and science regarding body psychology; and 3) the increase of body self-awareness developed through experiential and movement-oriented classes.

**Required Course**

PSYB 304 Somatic Intelligence: The Neuroscience of Our Body-Mind Connection (3)

**Choose 6 credits from the following:**

- PSYB 208 Embodying Process and the Individual (3)
- PSYB 223 Psychology of the Five Elements I (3)
- PSYB 234 Perception (3)
- PSYB 255 Body-Mind Centering (3)
- PSYB 328 Gestalt: Presence (3)
- PSYB 333 Hakomi Somatics (3)
- PSYB 359 Learning from Trauma: Understanding its Effects and Building Personal Resources (3)
- PSYB 372 Presence: Voice and Sound (3)
- PFAR 320 Authentic Movement (3)
- PFAR 375 Contemplative Dance Practice: Body/Mind Awareness (3)

**TOTAL CREDITS 9**

**Psychology of Health and Healing**

The Psychology of Health and Healing concentration emphasizes body-mind synchronization as the key to inner harmony and well-being. Students explore a diversity of ancient and modern healing methodologies and learn experiential techniques for balancing the spiritual and somatic aspects of health.

**Required Course**

PSYB 260 Approaches to Healing (3)

**Choose 6 credits from the following:**

- PSYB 208 Embodying Process and the Individual (3)
- PSYB 209 Herbal Medicine (3)
- PSYB 223 The Psychology of the Five Elements I (3)
- PSYB 239 Nutrition (3)
- PSYB 323 The Psychology of the Five Elements II (3)
- PSYB 333 Hakomi Somatics (3)
- PSYB 346 Tibetan Medicine I (3)
- PSYB 359 Learning from Trauma: Understanding its Effects and Building Personal Resources (3)

**TOTAL CREDITS 9**

**Transpersonal and Humanistic Psychology**

The Transpersonal and Humanistic Psychology concentration helps students synthesize two major forces in Western psychotherapy and appreciate the two approaches' unique contributions to the understanding of mental health. These include the recognition of spiritual longing for wholeness as essential to psychological growth, and the acknowledgment of the importance of the client-therapist relationship in the client's healing process.

**Required Courses**

- PSYB 350 Humanistic Psychology (3)
- PSYB 354 Introduction to Transpersonal Psychology (3)

**Choose 3 credits from the following:**

- PSYB 225 Family Systems (3)
- PSYB 234 Perception (3)
- PSYB 328 Gestalt: Presence (3)
- PSYB 330 Introduction to Jungian Psychology (3)
- PSYB 333 Hakomi Somatics (3)
- PSYB 355 Dynamics of Intimate Relationships (3)
- PSYB 359 Learning from Trauma: Understanding its Effects and Building Personal Resources (3)
- PSYB 421 Scientific Research into Conscious Experience (0–3)
- PSYB 430 Exploring Dream Psychology (3)
- ECE 380 Observing Early Development I (3)
- ECE 385 Observing Early Development II (3)
- ECE 404 Maitri and Learning Styles (3)

**TOTAL CREDITS 9**

**Psychological Science**

Psychological science is the study of human experience and activity through systematic observation. Topics include development from infancy through adulthood, individual differences, embodiment, perception, emotion, consciousness, thinking, social influence, self and other aspects of mental life. In addition to theoretical study, we explore methods of obtaining and evaluating empirical evidence ranging from behavior assessment to contemplative phenomenology.

**Required Course**

PSYB 301 Statistics and Research Methods (3)

**Choose 6 credits from the following:**

- PSYB 234 Perception (3)
- PSYB 241 Systems Thinking (3)
- PSYB 304 Somatic Intelligence: The Neuroscience of Our Body-Mind Connection (3)
- PSYB 345 Developmental Psychology (3)
- PSYB 354 Introduction to Transpersonal Psychology (3)
- PSYB 371 Personality Theories (3)
- PSYB 373 Social Psychology (3)
- PSYB 420 Abnormal Psychology (3)
- PSYB 421 Scientific Research into Conscious Experience (3)

**TOTAL CREDITS 9**

**Minor in Contemplative Psychology**

To minor in Contemplative Psychology, students may choose any 12 credits from PSYB courses.
Certificate Program in Contemplative Psychology

The 30-credit certificate program, tailored to the student’s needs and background, requires 18 psychology credits and 12 credits of general electives from anywhere in the university.

Required Courses
PSYB 215 Buddhist Psychology I: Meditation (3)
PSYB 325 Contemplative Psychology I: Compassionate Action (3)
Western Psychology Class (3)
Electives in Psychology (9)
General Electives (12)
TOTAL CREDITS 30

CONTEMPLATIVE PSYCHOLOGY DEPARTMENT COURSES

Undergraduate
100–199 introductory courses open to all students
200–299 intended for first-year and second-year students
300–399 intended for juniors and seniors
400–499 intended primarily for seniors

Graduate
500–599 graduate-level electives and introductory courses

CONTEMPLATIVE PSYCHOLOGY (PSYB)

PSYB 100
Anatomy (3)
A traditional approach to the study of normal human anatomy, rooted in the conventional science of anatomy, studying the structure and subsequent function of the major body systems: skeletal, muscular, nervous, endocrine, immune, digestive, blood, cardiovascular, respiratory, urinary and reproductive systems. Some practical understanding of these major systems is given from a naturopathic physician/acupuncturist’s perspective. One class briefly introduces energetic systems of anatomy (e.g., meridians, chakras). Special fee to cover two optional visits to a cadaver lab. Fee will be refunded if student chooses not to participate.

PSYB 101
Introduction to Western Psychology (3)
This survey course explores psychology as it has developed in the Western world. Students learn to better understand mental life and behavior by studying diverse Western traditions that range from laboratory science to the intuitive clinical work involving clients and therapist. Specifically, students develop familiarity with many of the distinct perspectives, concepts and terms of Western psychology. Topics covered include brain function, consciousness, perception, learning, thought, maturation, emotion, personality, mental illness and therapy. Understanding these topics is deepened by critically evaluating Western psychological frameworks with respect to each student’s own experience.

PSYB 208/508
Embodying Process and the Individual (3)
The body is the vessel of emotions, the vehicle for actions and the tool of perceptions. Culturally, we have been trained to ignore bodily processes. This class examines the role of bodily experience in the unfolding of life’s process. Out of a study of sensation, energy, emotion, perception, movement, breath, speech and touch, students cultivate an ongoing individual practice for embodying their personal process.

PSYB 209
Herbal Medicine (3)
An introduction to the use of food, herbs and other natural remedies to maintain and improve a wide variety of health conditions. We discuss herbal preparations, safety, dosaging and also learn to identify many local plants in this area. Topics include herbal history, food as medicine, reproductive health, emotional health using natural remedies, natural medicine for children, addictions, psychoactive plants, aromatherapy and immune system health. The class has an East-West approach incorporating many of the principles of Oriental medicine, yet mostly using native plants.

PSYB 215
Buddhist Psychology I: Meditation (3)
An introduction to the psychological principles and sitting practice of mindfulness-awareness meditation, drawn from the Tibetan and Zen Buddhist traditions as well as the Shambhala teachings of sacred warriorship. We explore the many ways—both obvious and subtle—in which ego-centeredness creates suffering and confusion in our lives and train students to begin to develop inner tranquility, insight and loving-kindness as the essential ground for working effectively with their own life challenges and those of other people. Open to Contemplative Psychology and Interdisciplinary Studies students only. Others by permission of instructor.

PSYB 217
Cultural Diversity (3)
Only by defining the problems can we seek answers that truly address and solve them. Students explore the systemic and interpersonal nature of oppression with an intention to ultimately create a world that is free of all forms of oppression, including but not limited to, racism, classism, ageism, ableism and heterosexism. We develop cultural competency skills by examining the ways we actively or passively contribute to the oppression of others, and move forward in actions that ground us both in the material and spiritual worlds. Prerequisite: COR 150.
PSYB 223
The Psychology of the Five Elements I (3)
An exploration of the “law of the five elements” and the system of medicine connected with it. The ancient Chinese viewed body, mind and spirit as inseparable from the world of nature; careful observation of nature reveals the cause of suffering to any or all of these three areas. Through lecture, discussion and hands-on exercises, students examine their existing state of physical, mental and spiritual health. Students develop tools and skills to help improve personal and interpersonal environments. Open to upper-division students only. Others by permission of the department.

PSYB 225
Family Systems (3)
An investigation of the family as a system, which has a structure and organization of its own. Interactions between family members are seen from a systematic perspective, thereby deepening the students’ understanding of their family of origin and the families of others. The course provides an introduction to the history of family therapy and to the major theorists in the field. The importance of family in various therapeutic contexts is explored as well as diversity of family forms found within our culture and the cultures of others. The course combines readings, lectures, discussions and experiential exercises. Prerequisite: PSYB 101. Open to Contemplative Psychology and Interdisciplinary Studies students only. Others by permission of the instructor.

PSYB 234
Perception (3)
The senses give our mind access to the world. All human senses, including sight, hearing, taste, smell, touch, bodily sensations, etc., are studied. Students practice contemplative sensory awareness, attending to nuance and detail and document their own experience by journaling. Introspection (direct observation of conscious experience) joins with scientific understanding of perceptual processes in laboratory exercises, lecture and discussion. Findings from modern research on perception and attention provide more complete understanding of the embodied nature of subjective experience.

PSYB 239
Nutrition (3)
Students learn basic human physical, nutritional requirements from four perspectives: the field of nutritional anthropology; the scientific discoveries of the twentieth century; direct experience; and from intuition. Students acquire information and tools to determine a diet that suits them best now, as well as how to alter that diet as requirements may change during life. We study the dietary changes in the twentieth century that underlie our most common causes of chronic disease and death and suggest nutritional strategies to prevent those diseases.

PSYB 241
Systems Thinking: Psychological and Social Systems (3)
We are complex beings living in an interconnected universe. Students explore the exciting and innovative approaches of systems thinking and chaos theory to help understand themselves and their relationship with the world. Students learn “tools for thought”—ideas such as wholeness, emergence and feedback—to gain insight into the nature of mind, families and organizations. Class readings and videos include such original thinkers as Fritjof Capra, Gregory Bateson, Rupert Sheldrake and Francisco Varela.

PSYB 255/555
Body-Mind Centering (3)
This class focuses on the relationship between the body and mind through basic patterns of movement. Students experience their patterns through guided development and transform movement patterns in both themselves and others. The basis of the work is Body-Mind Centering™, movement reeducation, and analysis developed by Bonnie Bainbridge Cohen. This class includes a study of living anatomy that brings awareness to the different body systems, developmental movements, and supports alignment and integration. Open to upper-division Contemplative Psychology and Interdisciplinary Studies students only. Others by permission of the instructor.

PSYB 260
Approaches to Healing (3)
A basic overview of the theory, practice and use of various natural approaches to health and healing. Emphasis is placed upon understanding and appreciating these modalities and discerning when and for what they are appropriate. Students research and articulate the paradigms of holistic medicine, clarifying their personal interest for future work in this field. Not open to freshman students.

PSYB 301
Statistics and Research Methods (3)
This course introduces statistical analysis and research methods used to test theories within psychological science. Students learn the most common techniques for describing data and making inferences in psychological research. Students learn to develop research questions, design rigorous and ethically sound experiments, and collect, analyze and interpret data. Prerequisite: PSYB 101.

PSYB 304
Somatic Intelligence: The Neuroscience of Our Body-Mind Connection (3)
An introduction to somatic psychology, this course presents theoretical conceptualizations of the body-mind continuum, emphasizing emotions, movement, perception and the nature of illness and healing as illustrated by recent scientific theories and findings. By studying how our bodies and psyches weave together, we can become aware of their interdependence and construct more effective therapeutic experiences both for ourselves and for others. Students
learn the fundamental principles of the somatic psychology field and explore in depth their relationship with advanced developmental psychology theories. Prerequisite: PSYB 101; PSYB 100 is strongly recommended.

**PSYB 315**
Buddhist Psychology II: Maitri and Compassion (3)
In the maitri practice particular postures and specially designed rooms evoke a variety of psychological spaces from which different styles of thought and emotion arise. Students explore the major types of psychological spaces; their relation to pride, passion, paranoia, ignorance, frustration and aggression; and the Buddhist approach to sanity, neurosis and psychosis through a weekly lecture, practice in maitri rooms and participation in a smaller group to process material more personally. Prerequisites: PSYB 215 or equivalent meditation experience. Upper-division Contemplative Psychology and Interdisciplinary Studies students only. Others by permission of instructor. Special fee for maitri supplies and materials.

**PSYB 322**
The Psychology of the Five Elements II (3)
A continuation of the work in PSYB 223. Students work more deeply with five element diagnoses—the officials, color, sound, odor and emotion diagnosis in our personal healing journeys. In addition, we journey to various local plants and trees to access their wisdom and healing powers within the context of the five elements. This is a beginning of the work with “plant spirit medicine.” Students are expected to have a solid ground in the elements, seasons and officials so that there is a strong base for work with diagnosis. Prerequisite: PSYB 223. Open to upper-division students only. Others by permission of instructor.

**PSYB 325**
Contemplative Psychology I: Compassionate Action (3)
An in-depth examination of the principles of compassionate action, as taught in both the Tibetan tradition of Mahayana Buddhism (the bodhisattva path) and the Western tradition of service to others. Students learn and practice tonglen meditation, and the skills of deep listening, empathic attendance, dialogue and servant leadership. Each student also writes weekly reflection papers that track the unfolding of a helping relationship with another person in light of the principles being presented. Prerequisite: PSYB 215 or meditation experience and permission of instructor. Open to Contemplative Psychology and Interdisciplinary Studies students only. Others by permission of instructor.

**PSYB 328**
Gestalt: Presence (3)
Gestalt is first and foremost a way of being and a powerful, provocative way of understanding and working with the body, speech and mind. By focusing on the details of moment-to-moment experience and on the interplay between the individual and the environment, Gestalt seeks to develop self-knowledge, satisfaction, self-support and clear boundaries. The course includes readings, lectures, discussions and experiential exercises on the nature of being and ego. Upper-division Contemplative Psychology and Interdisciplinary Studies students only. Others by permission of instructor.

**PSYB 330**
Introduction to Jungian Psychology (3)
A general introduction to the psychology of C.G. Jung, this course covers Jung’s major contributions to dynamic psychology, including topics such as ego consciousness, complexes, libido theory, archetypes and the collective unconscious, persona and shadow, anima and animus, the Self, individuation, synchronicity, active imagination and dream analysis. Students are required to explore their own inner world and confront unconscious processes by maintaining a journal, sharing dreams and working toward developing a “life myth.” Each class combines lecture, discussion and process, in order to bring meaning and reality to Jung’s concepts. Prerequisite: PSYB 101 or by permission of instructor. Not open to freshman students.

**PSYB 333**
Hakomi Somatics (3)
Recognizing that mind and body jointly express and reflect deeply held, often unconscious beliefs about oneself and others, Hakomi Somatics helps bring these beliefs to conscious awareness. The body, with its various patterns, is used to access an intelligence which underlies habitual, limiting patterns. Thus, limiting patterns are recognized and understood, making learning and transformation become possible. Students engage in exercises in mindfulness. Topics include the Hakomi principles, character strategies, boundaries, resources and somatic psychological skill building, which can be used in daily life. Upper-division BA students only. Others by permission of instructor.

**PSYB 343W**
Contemplative Community (0.5 credits each year)
This two-day retreat at Shambhala Mountain Center takes place at the beginning of each fall semester. The practices of sitting and walking meditation, tonglen and Maitri Space Awareness practice, as well as relaxing with others in this beautiful mountain setting, enable each student to begin the academic year with a renewed sense of energy and balance. Talks, gatherings and group exercises bring students and faculty together in a contemplative community with a sense of purpose and friendship. Contemplative Psychology students only. Special fee for room and board.

**PSYB 345/345e**
Developmental Psychology (3)
A study of theory in human development from birth through the span of life. Students are introduced to major theorists and discuss the philosophical and practical relationship of ethics to psychology, including cross-cultural issues. Students clarify, formulate and develop their own beliefs and approaches to human development in relation to
these major schools of thought. We explore the relationship of these traditional approaches to the contemplative and transpersonal perspectives. Prerequisite: PSYB 101.

PSYB 346
Tibetan Medicine (3)
Current Tibetan medicine is a unique blend of Ayurvedic, Chinese, Persian and Bon medical systems. This course presents an overview of Tibetan medicine and explores how it relates personal experience to the healing path so an individual can more easily understand and take charge of the healing process. Topics include three-humour theory, the mind-body relationship, the healing process, disease classification, how disease relates to diet and lifestyle, pulse and urine diagnosis, the role of mind training, spiritual practice and the use of herbs. Upper-division BA students only. Others by permission of instructor.

PSYB 350
Humanistic Psychology (3)
An exploration of the basic principles of humanistic and existential psychology and psychotherapy. This is the so-called “third force” in the modern Western tradition of psychology which emerged after 1940 both as an expansion and an alternative to the psychoanalytic and behavioral schools that preceded it. It emphasizes the authenticity of the therapist as the key factor in promoting the client’s potential for growth and healing. We focus on the work of Adler, Rogers and Maslow among the humanists, and the work of Yalom, May, Frankl, Perls and Bugental among the existentialists. Prerequisite: PSYB 101 or permission of instructor. Open to Contemplative Psychology and Interdisciplinary Studies students only.

PSYB 354
Introduction to Transpersonal Psychology (3)
This course uses the work of Jung, Assagioli, Grof, Wilber, Walsh, Vaughan and others to introduce students to the theoretical concepts and practical applications of transpersonal psychology. Students also learn to utilize the tools of this field of study, as well as explore their personal journey through the lens of transpersonal psychology. Prerequisite: PSYB 101. Open to upper-division Contemplative Psychology and Interdisciplinary Studies students only. Others by permission of instructor.

PSYB 355
Dynamics of Intimate Relationships (3)
This course explores intimate relationship as a path of personal and spiritual development. Issues discussed include conscious and unconscious patterns in the selection of partners; family of origin influences; qualities of healthy relationships; communication styles; conflict resolution; gender differences; sexuality; and uncoupling. Students develop their own unique vision for deepening their experience of intimacy and creating a healthier, more satisfying partnership. Prerequisite: PSYB 101. Open to upper-division students only. Others by permission of instructor.

PSYB 357
Cognitive Psychology (3)
This course concerns the study of thought, conscious experience and associated mental functions. This area of psychological science focuses on the high level mental processes and related brain activity involved in conscious mental life and unconscious information processing. Specific topics include attention, language, intelligences, imagery, emotion, conceptual knowledge, memory, problem solving, expertise, reasoning and decision making. This course emphasizes the perspectives of information processing, cognitive neuroscience and contemplative psychological science. Prerequisite: PSYB 101.

PSYB 359
Learning from Trauma: Understanding Its Effects and Building Personal Resources (3)
Unresolved trauma affects our psychological and physical well-being. This class educates students about the aftereffects of trauma, such as the inability to modulate physiological arousal, dissociation, and emotional problems and negative beliefs that might arise following trauma. This is an experiential class that emphasizes learning resources, especially somatic resources, for working with the effects of trauma in a group setting. The primary focus is on working through the body to develop somatic resources that help a person cope with and resolve the symptoms of trauma and gain mastery over helpless and overwhelming feelings. Open to upper-division students only or lower-division students with prerequisite PSYB 333. Others by permission of the instructor.

PSYB 371/371e
Personality Theories (3)
Students explore the development of human personality. We study the theories of major traditional systems of psychology, including psychoanalysis, analytical psychology, behavioral, humanistic, systemic, feminist and existential models. Students clarify, formulate and develop their own thoughts and approaches to the psychology of personality in relation to these major theories. We also explore the relationship of these approaches to the contemplative and transpersonal perspectives. Prerequisite: PSYB 101. Open to upper-division Contemplative Psychology and Interdisciplinary Studies students and Contemplative Psychology minors only. Others by permission of instructor.

PSYB 372
Presence: Voice and Sound (3)
This presentation-oriented course focuses on one’s essential voice and how it is given the form that allows it to be heard. Students bring to class regular showings, such as poetry, a dance, a song, a painting, a story, a piece of music or words from a journal. By listening and being heard, students study the art and discipline of personal statement, how the personal connects to the universal, and how self extends to and informs community. Through self-statement, one finds knowledge that allows for self-healing, and that can be used to help others. Open to upper-division Contemplative Psychology Department
nurtured by contemplative practice. Special topics have socially relevant service work that is culturally sensitive and activities support students in developing their own vision of settings. Lectures, dialogue, guest speakers and experiential projects. Academic study is integrated with experiential to reflect on their experiences from their community-based. This class offers a forum for students Students volunteer weekly at an approved field placement site in the local community. This class offers a forum for students to reflect on their experiences from their community-based placement. The initiatory or ground phase in a two-semester, multifaceted process, whereby students explore the nature of creativity and its fundamental relationship to psychology in the context of the classroom community. Through readings, writings, class discussions and exercises, students uncover their relationship to creativity and learn what exposing oneself to the larger world means. By engaging their curiosity and liveliness, and developing awareness around habitual patterns and resistances, students cultivate trust in themselves and their inherent qualities of wakefulness, wisdom and compassion. Open to Contemplative Psychology seniors only. Materials fee.

PSYB 483
Senior Project Seminar II (3)
The culminating or frutional phase in a multisensory, multifaceted process, which introduces and explores the topic of transition. Students utilize the lessons learned and relationships formed within the first semester as inspiration for developing their final papers and multimedia presentations. Students research topics that provoke deep inquiry and challenge both their intellect and intuition. This course culminates in a celebratory, final presentation weekend. Prerequisite: PSYB 482. Open to Contemplative Psychology seniors only. Materials fee.

PSYB 499
Independent Study (1–3)
“Today we are faced with a challenge that calls for a shift in our thinking, so that humanity stops threatening its life-support system. We are called to assist the Earth to heal her wounds and in the process heal our own—indeed, to embrace the whole creation in all its diversity, beauty and wonder. This will happen if we see the need to revive our sense of belonging to a larger family of life, within which we have shared our evolutionary process.”

—Wangari Maathai, Kenyan activist and 2004 Nobel Peace Prize winner

Environmental Studies is the interaction of natural and social sciences and the wisdom of non-Western traditions, necessary for understanding human interactions and influences on the environment. We believe that all students who seek to hold a place of balance and community in the natural world, and who seek to heal and restore the environment by engaging environmental concerns, issues and problems, must have personal strengths, sources of understanding and inspiration as well as the knowledge, competencies and skills from which to take action. The department offers a Bachelor of Arts in Environmental Studies and a Master of Arts in Environmental Leadership. Students from other departments may select one of the following minors: Ecology and Systems Science; Environmental History and Justice; Environmental Sustainability; Horticulture; and Sacred Ecology.
Environmental Studies Department

Chair: Anne Zonne Parker
Administrative Director: Gene Dilworth
Ranked Faculty: Suzanne Benally, Jeanine Canty, Sherry Ellms, Anne Zonne Parker
Ranked Faculty from Other Departments: Jed Swift (Transpersonal Psychology)
Adjunct Faculty: Bryan Bowen, Jane Bunin, Gene Dilworth, Suzanne Duarte, Marco Lam, Mukara Meredith, Sheila Murphy, Susan Skjei, Alec Tsoucatos, Mark Wilding

Undergraduate Study
Bachelor of Arts in Environmental Studies

Environmental studies is an inherently transdisciplinary field arising from the interaction of Western-based natural and social sciences, and from other sources of wisdom and tradition. The Environmental Studies program is designed to empower students to develop the knowledge base and skill set needed to address complex environmental issues.

The Environmental Studies curriculum integrates the complex and interconnected relationships of the natural environment, human culture and personal experiences. These relationships are studied through six interrelated strands: field science, sacred ecology, sustainability, horticulture, environmental history and justice, and learning community.

Declaration of Major
In addition to adhering to university requirements and deadlines (p. 52), Environmental Studies requires
- a meeting with an ENV faculty member;
- successful completion of ENV 100, Physical Geography, and ENV 245, Geography; Pilgrimage and Sacred Landscape.

Requirements:
BA Environmental Studies

ENV 207 History of the Environmental Movement (3)
ENV 215 Sustainability (3)
ENV 220 Ecology and Systems Science (3)
ENV 250 Nature, the Sacred and Contemplation (3)
ENV 260 Applied Horticulture (3)
ENV 302 Environmental Pollution and Solutions (3)
ENV 315 Deep Ecology in Context (3)
ENV 355 Environmental Justice (3)
ENV 357 Creating a Learning Community (noncredit)
ENV 402 Environmental Service Learning: Ecological Restoration (3)
ENV 479 BA Portfolio Review (noncredit)
ENV 480 Senior Project Course (3)
SUBTOTAL 30

Choose one field science course:
ENV 311 Plant Ecology (3)
ENV 321 Geology (3)
ENV 351 Wildlife Ecology (3)

Choose one focus course:
ENV 226 Global Corporatism (3)
ENV 236 Green Building (3)
ENV 238 Survival Skills (3)
ENV 253 Environmental Economics (3)
ENV 342 Advanced Applied Horticulture (3)
ENV 363 Indigenous Environmental Issues (3)
ENV 365 Ecopsychology (3)
TOTAL CREDITS 36

Creating a Learning Community
The Environmental Studies Department requires BA majors to complete one semester of Creating a Learning Community (typically during the junior or senior year), a noncredit course whose purpose is to provide students the time and space to build community within the department by engaging in meaningful environmental issues and projects. This course is also open to Environmental Studies minors and Interdisciplinary Studies majors with Environmental Studies concentrations.
Portfolio
The Environmental Studies Department uses a portfolio assessment process in the BA program that requires students to create a document that reflects their unique learning journey at Naropa. The Environmental Studies portfolio is reviewed in the spring of the junior year and senior year prior to graduation.

Senior Project
The Environmental Studies Department requires BA majors to complete an individual senior project in the final semester of the program. The project can take the form of either a traditional senior thesis paper or a community-based project. This requirement is fulfilled by completing ENV 480, Senior Project.

Internship and Independent Study Opportunities
The Environmental Studies Department has fostered partnerships with community organizations where students can arrange internships and cocreate meaningful independent study opportunities that supplement the Environmental Studies curriculum.

Minors in Environmental Studies
Students from other departments interested in an Environmental Studies minor may select one of the following 12-credit minors. Courses must be taken in the appropriate sequence where prerequisites exist.

Ecology and Systems Science
- ENV 100 Physical Geography (3)
- ENV 220 Ecology and Systems Science (3)
- ENV 302 Environmental Pollution and Solutions (3)
  One field science course (3)
  **TOTAL CREDITS 12**

Environmental History and Justice
- ENV 207 History of the Environmental Movement (3)
- ENV 355 Environmental Justice (3)
- ENV 363 Indigenous Environmental Issues (3)
- ENV 420 Environmental Service Learning: Ecological Restoration (3)
  **TOTAL CREDITS 12**

Environmental Sustainability
- ENV 215 Sustainability (3)
- ENV 226 Global Corporatism (3)
- ENV 236 Green Building (3)
- ENV 253 Environmental Economics (3)
  **TOTAL CREDITS 12**

Horticulture
- ENV 100 Physical Geography (3)
- ENV 220 Ecology and Systems Science (3)
- ENV 260 Applied Horticulture (3)
- ENV 342 Advanced Applied Horticulture (3)
  **TOTAL CREDITS 12**

Sacred Ecology
- ENV 245 Geography: Pilgrimage and Sacred Landscape (3)
- ENV 250 Nature, the Sacred and Contemplation (3)
- ENV 315 Deep Ecology in Context (3)
- ENV 370 Ecopsychology (3) or
- ENV 238 Survival Skills (3) or
- PSYT 320 Psychology of Wilderness Experience (3)
  **TOTAL CREDITS 12**

GRADUATE STUDY
Master of Arts in Environmental Leadership
Naropa University’s MA in Environmental Leadership prepares the next generation of thinkers and practitioners to lead organizational and community transformation toward the creation of an environmentally just and sustainable society. Employing an integrated, living-systems perspective, the program offers a balance of theory, skills and practical application and is infused with perspectives from ecopsychology and contemplative traditions. The two-year, 39-credit program is comprised of semester-long courses and an eight-day summer wilderness retreat that includes a three-day solo experience. An applied leadership project in an organizational or community setting is required in the final year. The program offers an effective schedule for working students with evening and late afternoon classes, as well as weekend programs.

2008–09 ADMISSION REQUIREMENTS:
MA ENVIRONMENTAL LEADERSHIP
1. Standard graduate admission requirements (see p. 20)
2. In-person group and individual interviews
3. Course work required:
   a. One undergraduate earth, field or environmental science course, e.g. ecology, natural science, field science, geology, geography, etc. Summer natural science nonacademic course or equivalent may be accepted with departmental approval.
   b. One undergraduate social science course in psychology, sociology, anthropology, political science, etc.

REQUIREMENTS:
MA ENVIRONMENTAL LEADERSHIP
First year, fall
- ENV 600 Inner Work for Environmental Leaders I (3)
- ENV 610 Groups as Living Systems: Matrixworks (3)
- ENV 630 Transforming Systems (3)
  **SUBTOTAL 9**
First year, spring
ENV 635  Political Ecology for Global Environmental Leadership (3)
ENV 645  The New Science and its Cultural Applications (3)
ENV 650  Inner Work for Environmental Leaders II (3)
SUBTOTAL 9

First year, summer
ENV 665  Wilderness Solo (3)
SUBTOTAL 3

Second year, fall
ENV 705  Leadership Skills Seminar (3)
ENV 710  Sustainability: Policy and Practice (3)
ENV 725  Applied Environmental Leadership Project (3)
SUBTOTAL 9

Second year, spring
MAR 500e  Authentic Leadership (6)
ENV 785  Environmental Leadership Capstone Seminar (3)
SUBTOTAL 9

TOTAL CREDITS 39

MA Completion
This is a professional, skill-based degree, which does not require a thesis. Students are given two exams to determine competency in skills: one comprehensive written exam and one oral exam (in a unique Naropa tradition known as a "warrior exam") designed to help integrate one's intellectual and personal understanding of the material. Students demonstrate competency by completing documentation, presentation and formal assessment of their applied leadership project. Graduating students also receive an Authentic Leadership certificate from Naropa University's Marpa Center for Business and Economics.

ENVIRONMENTAL STUDIES DEPARTMENT COURSES
Undergraduate
100–199 introductory courses open to all students
200–299 intended for first-year and second-year students
300–399 intended for juniors and seniors
400–499 intended primarily for seniors

Graduate
500–599 graduate-level electives and introductory courses
600–699 intended primarily for first-year graduate students
700–799 intended primarily for advanced graduate students
800–899 primarily for master's thesis, projects, internship, field placement, etc.

e  Online course

ENVIRONMENTAL STUDIES (ENV)
ENV 100
Physical Geography: Beholding the Body of the Earth (3)
Deepening our natural understanding of the earth as a living system, this course explores Gaia Theory and the new cosmology of the earth that is emerging in science. Within this framework we explore the formation of the earth—geomorphology and geophysiology—or one could say the “digestion,” “circulatory” and other systems of Gaia. This new vision in Western science can reawaken understanding and reconfirm our commitment and reciprocity with the earth.

ENV 207
History of the Environmental Movement (3)
An examination of the history of the environmental movement from a U.S. and global perspective. Fundamental elements that inform and shape environmental movements around the world and the impact on people and their response are studied. Required for ES majors.

ENV 215
Sustainability (3)
An introduction to the definitions and principles of sustainability, this course explores models and dimensions of sustainability in both the natural world and in human societies. Current examples of sustainable design and development in different parts of the world are offered to inspire students to “think sustainability” and to be alert to it in every aspect of their learning. Personal impact on the environment and personal sustainability are examined as aspects of developing a sustainable vision for the present and the future. Required for ES majors.

ENV 220
Ecology and Systems Science (3)
This science course introduces students to the basic principles of ecology and natural cycles in the earth, soil, water, air and living systems. It also introduces the basic principles of systems theory. Students develop a strong foundation in basic ecology and systems thinking for the subsequent field science courses and applied courses in horticulture. Required for ES majors. Prerequisite: ENV 100.

ENV 226
Global Corporatism (3)
We are currently experiencing on a planetary scale a dialectical great shift of worldviews analogous in scope to the Copernican cosmological revolution. The wave of “global corporatism” sweeping the planet is, in its present form, the end of the logical political-economic-social manifestation of scientific materialism. This shift has awakened a renewed interest in other worldviews and models of community, which are decentralized, diverse, locally inspired and indigenous. Students explore these issues and how we may be inspired to consciously participate in the co-creation of a new worldview.

Environmental Studies Department 83
ENV 236
Green Building (3)
An introduction to green construction practices and design and a wide range of green technologies that contribute to sustainable living. The course includes practical hands-on experience and field trips.

ENV 238
Survival Skills (3)
This course introduces philosophical understanding of living in the natural world in its rhythms and seasonal cycles. Basic wilderness survival skills are learned including making fire, building shelter, finding medicinal plants, hunting and tracking. Materials fee.

ENV 245
Geography: Pilgrimage and Sacred Landscape (3)
Religious and cultural worldviews play a significant role in shaping our understanding of and impact on the earth. Students explore the world through the lens of pilgrimage and sacred landscape. Geography is a discipline of storytelling of the earth. Thus, we engage in listening, reading, writing and telling stories to recall and awaken our connection with the earth.

ENV 250
Nature, the Sacred and Contemplation (3)
An exploration of the individual, cultural and contemplative dimensions of the human-nature relationship. It provides the contemplative tools of mindfulness meditation, sensory awareness exercises and other nature-based awareness practices in order for students to examine and refine their own experiences of nature and the sacred. A three-day retreat in September with a solo contemplative nature walk is a required part of the course. Lab fee. Required for ES majors.

ENV 253
Environmental Economics (3)
An examination of how conventional economic theory, as well as alternative economic theories, applies to natural resource use and the environment. Fundamental principles of economic relationship to natural resources, externalities, limits to economic growth, the trade-off between growth and the environment, globalization and global ecological issues are studied. Students learn tools of economic analysis and their application to environmental issues and problems.

ENV 260
Applied Horticulture (3)
An overview and introduction to the art and science of growing food. Botany, ecology, garden history and design, and the principles of permaculture lay the foundation for the practical skills of garden making. In this hands-on, applied course, students learn to design a garden, create compost, dig bed, sow, seed, water, cultivate and harvest. The course also includes field trips and demonstrations. Materials fee. Required for ES majors.

ENV 302
Environmental Pollution and Solutions (3)
An examination of the key issues of pollution in all of earth’s systems—air, water, soil, earth and human habitation. Students engage the key issues, understand the chemistry and explore the social dilemmas. This course particularly seeks to explore solutions, both technical and social. Students learn to become attentive monitors of pollution and creative problem-solvers in the context of community and governmental approaches to solutions. Required for ES majors. Prerequisite: ENV 220.

ENV 311
Plant Ecology (3)
This field course introduces students to the principles of plant identification and the ecosystems of the Boulder region. Field trips are the central aspect of this class. We visit the diverse array of ecosystems of this region at various elevations. Students learn to read and understand the plant distribution patterns of this region. Prerequisite: ENV 220.

ENV 318
Deep Ecology (3)
This course serves as an exploration of the philosophical dimensions of the human-nature relationship. While Deep Ecology serves as the primary framework for this exploration, other approaches, such as ecofeminism and social ecology, are considered. Deep ecology alternatives for addressing ethical and ecological problems are examined along with options for effective and compassionate action. Required for ES majors.

ENV 321
Geology (3)
This field course introduces students to the basic principles of geology through exploring the Front Range, and using the world class rock exposures found in this area. Students learn to identify rocks and minerals as well as landscapes shaped by steams, wind and glaciers. We study the vast expanse of geologic time in the context of the history of the Rocky Mountains. Field trips are a central part of this course. Prerequisite: ENV 220.

ENV 342
Advanced Applied Horticulture (3)
This hands-on, applied course builds on the work of Applied Horticulture and examines soil development, water management, natural pest management, crop rotation and other areas in the context of a variety of gardening models including permaculture and biodynamic farming. Students develop skills for sustainable food growing. The course also includes field trips and demonstrations. Materials fee. Prerequisite: ENV 260.
**ENV 351**
Wildlife Ecology (3)
This field course introduces students to the principles of wildlife biology and animal identification, and to the wildlife of the Boulder region. Field trips play a central role in this course, allowing students to observe and understand animals in their native habitats. Prerequisite: ENV 220.

**ENV 355**
Environmental Justice (3)
An examination of contemporary issues of environmental justice/racism in the United States and throughout the world. The environmental justice movement is based on social justice/multicultural issues. Required for ES majors. Prerequisite: ENV 207.

**ENV 357**
Creating a Learning Community (noncredit)
This course provides support structures, allowing students to integrate further their academic and personal journey. Malidome Some defines community as “any group of people meeting with the intention to connect to the power within.” It is through the attentive and caring lens of others that we can come to truly know ourselves and be seen for who we are. Through community practices and engagement, action projects and activities, students have the opportunity to develop deeper relationships with their peers, share information and ideas, collaborate on projects and celebrate their journey together. Required for ES majors. Materials fee.

**ENV 363**
Indigenous Environmental Issues (3)
An exploration of the historical relationship between indigenous peoples and their environment in each of the ecosystems under consideration; change in the relationship as a result of European contact; modernization and development; and the current integration of these areas into the present global market economy. Prerequisite: ENV 355.

**ENV 370**
Ecopsychology (3)
This course highlights key theories and core practices associated with the emerging field of ecopsychology. A basic tenet of ecopsychology is that personal and planetary well-being are inseparable. The theory and practice of ecopsychology is directed toward enhancing the health of the human-nature relationship. The work of ecopsychology is to understand, heal and develop the psychological dimensions of the human-nature relationship through connecting with natural processes in the web of life.

**ENV 399**
Independent Study (1–4)
Recommended for students majoring in Environmental Studies. Best taken after required courses in this area.

**ENV 420**
Environmental Service Learning: Ecological Restoration (3)
This course requires students to apply their skills from classroom learning and to engage in hands-on environmental work while developing their leadership skills and contemplative approaches to environmental action. Students engage in real issues and learn through practical experience about environmental problem solving, community concerns and teamwork. In this service-learning team project, students engage with community partners in ecological restoration work in our community. Students are responsible for project planning and design, implementation and final presentation of outcomes to the community partners. Required for ES majors.

**ENV 479**
BA Portfolio Review (noncredit)
Please see the BA Environmental Studies section under "Portfolio." Required for ES Majors.

**ENV 480**
Senior Project Course (3)
The Senior Project Course is a capstone project–based course in which students demonstrate their cumulative knowledge, skills and abilities in a specific environmental-based research or action project. Students meet in a course format and work independently and collectively on a research project. Students are expected to follow guidelines for the research project and meet specific course criteria. Required for ES majors.

**ENV 520e**
Deep Ecology in Context (3)
This online course offers an introduction to deep ecology philosophy in historical and cultural contexts, including contemporary currents of thought such as ecopsychology, ecospirituality, systems thinking, bioregionalism and voluntary simplicity. Deep ecology alternatives for addressing ethical and ecological problems are examined along with options for effective and compassionate action. Required for MATP ECOC. Online fees apply.

**ENV 565e**
Ecopsychology (3)
Ecopsychology is concerned with human and ecological health, and proposes that the well-being of both is intimately linked. Ecopsychology places psychology in an ecological context and draws on psychological insight for effective and sustainable environmental action. This online course integrates academic, experiential and contemplative approaches in examining ecopsychological theory and practices. Online fees apply.
ENVS 600  
**Inner Work for Environmental Leaders I (3)**  
This course introduces mindfulness training through sitting and walking meditation as a ground for developing wakefulness and trust in ourselves and the phenomenal world; and nature-based ecopsychological practices that explore the relationship between nature, psyche and spirit. Emphasis is on bringing the nonduality of wilderness mind back home and applying it to our daily activities and relationships. Experiencing mind without analysis, reinforcement or rejection clears the way to relate directly with others and develop skills for a new kind of leadership. The course includes an introductory residential weekend. Lab fee. Required for EL MA.

ENVS 610  
**Groups as Living Systems: Matrixworks (3)**  
This course introduces both the concepts and principles of groups as living systems and an experiential approach to working with groups based on the Matrix Leadership model. The course utilizes emerging new principles in science, spirituality and psychology to conceptualize and support the growth and development of healthy high-functioning groups, while meeting the needs of the individual. Students learn by experientially and analytically engaging the three stages of group life: inclusion, conflict and mutual connection. Students develop a number of key tools for generating and maintaining creative and functional groups that are applicable in any organizational or community setting. Required for EL MA.

ENVS 615e  
**Ecology Concepts and Applications for Ecopsychology (3)**  
This online course reviews fundamental concepts in ecology and explores their relevance to ecopsychology. We explore organisms in their environment, population dynamics, community ecology, ecosystem dynamics and Gaia theory. A field component involves natural history investigations in each student’s local bioregion. As a group, we develop a place-based perceptual ecology and inquire into the dynamic interrelationships between local ecology, global change and the human psyche. Required for MATP ECOC. Online fees apply.

ENVS 630  
**Transforming Systems (3)**  
An introduction to general and living systems theory as an effective paradigm for engaging in change processes at different scales in both biological and social domains. Particular attention is given to how systems of all scales transform into new systems, leading to an exploration of environmental, social and cultural change processes. The course provides interwoven strands of information, theory and application from the sociocultural, ecological, spiritual, political, economic and personal/contemplative spheres. Theory is anchored in lived experience through personal and group work, field learning in the social and natural sciences and problem-solving. Required for EL MA.

ENVS 635  
**Political Ecology for Global Environmental Leadership (3)**  
Political ecology is an interdisciplinary, nondualistic strategy for ecological justice and facilitating social change. Political ecologists view nature not as a neutral terrain outside of human history and social relations, but as geographically and historically specific; it shapes and is shaped by human desires, interests and actions. The course introduces students to a set of conceptual tools to analyze the political, economic and cultural contexts of natural resource use and management especially in the Third World. The class starts with traditional frameworks of political ecology and works through newer work reflecting engagements with culture, space, place, power, gender and race. Required for EL MA.

ENVS 645  
**The New Science and Its Cultural Applications (3)**  
In a synthesis of the old and new visions in Western science, this course develops understanding of the new material emerging in science regarding the earth as a living system; examines cosmology and Gaian science, as well as key principles of geophysiology; and explores the significant cultural implications and applications. This material provides key tools and perspectives for environmental leaders, as well as insights useful for working with organizations and communities. Required for EL MA.

ENVS 650  
**Inner Work for Environmental Leaders II (3)**  
A continuation of Inner Work for Environmental Leaders I. In addition to mindfulness training and nature-based ecopsychological practices, the course introduces specific practices of loving kindness and cultivating compassion in oneself and others (metta and tonglen from the Buddhist tradition) as essential tools for environmental practitioners. Topics include working with strong emotions, transformative approaches to conflict, effective communication with others and caring for the activist. This course includes a nonresidential weekend intensive. Lab fee. Required for EL MA.

ENVS 665  
**Wilderness Solo (3)**  
This eight-day wilderness camping retreat, which includes a three-day solo, is designed to mark a transition in the student’s program through an integration of learning, connections to land and place, and through a solo experience. In a context of solitude and deep connection with nature, the course seeks to integrate the first year of learning, assisting students in finding a path, clarifying responsibility in reciprocity with the earth, and illuminating the heart of service to the community. Community work and ritual surround and support this important solo experience. Must be taken in the summer between the first and second years of the program. Lab fee. Required for EL MA.
ENV 705
Leadership Skills Seminar (3)
In this seminar, students study and gain hands-on experience in essential, traditional leadership skills. Theory and practical applications of conflict resolution, mediation and other selected skills are presented. Students develop their understanding through case studies and research, and learn and apply these skills in the class. Required for EL MA.

ENV 710
Sustainability: Policy and Practice (3)
Sustainability has emerged as a potentially unifying paradigm for work that simultaneously fosters human and planetary well-being. Students study the historical origins, theoretical frameworks and tools associated with the three-legged view (economy, environment, society) of current sustainability policies and practices, and use case study methodologies to analyze and evaluate how sustainability policies and practices are being designed and implemented in a variety of organizations and communities. Students conduct an experiential exploration of the personal and spiritual dimension of sustainability practice. Required for EL MA.

ENV 725
Applied Environmental Leadership Project (3)
Students are required to take a leadership role in a substantial project that leads to increased sustainability in an organizational or community setting. The project serves as demonstration of competence in the practical application of theory and skills learned in this degree program. This course is designed to support students through this process. Elements of project design and report writing are covered. Classes focus on coaching, feedback, analysis and presentation of the applied leadership projects. Required for EL MA, and restricted to EL MA students.

ENV 785
Environmental Leadership Capstone Seminar (3)
In this capstone course, the student is expected to synthesize and integrate the conceptual and theoretical knowledge and understanding as well as skills acquired in the curriculum through course work, internships, leadership development, research and other learning activities. The emphasis is on the student’s demonstrated development and competency of applied environmental leadership skills and written analytic material that can be utilized for individual student assessment and program assessment. Students are assessed on their professional report and formal presentation of their Applied Environmental Leadership Project during this semester. Prerequisite: completion of all other required courses in this major. Corequisite: simultaneous enrollment in MAR 500e. Required for and restricted to EL MA students.

ENV 879
MA Portfolio Review (noncredit)
A portfolio of each student’s work is required in order to graduate and must be submitted in the final semester.

ENV 887
Extended Master’s Thesis/Project (0.5)
Students, who have not completed the thesis/project, may qualify for extension of the master’s thesis semester. See Special Student Status. May be repeated. Credits from this class do not count toward graduation requirements.

MARPA CENTER FOR BUSINESS AND ECONOMICS (MAR)
MAR 500e
Authentic Leadership (6)
Naropa University’s Authentic Leadership program is a transformative leadership course that integrates ancient wisdom with effective, modern approaches to management. The format encourages deep, personal learning in an environment that makes it possible to assimilate ideas and concepts at an accelerated pace. Executive coaching with experienced professionals is a central component. A wide variety of professionals from around the country attends this course along with Naropa students. Students receive the Certificate in Authentic Leadership from Naropa’s Marpa Center for Business and Economics upon completion. Required for EL MA.
“Watching the moon
at dawn,
solitary mid-sky
I knew myself completely,
no part left out.”
—Izumi Shikibu, Japanese poet (974–1033)

Universities and colleges are composed of various disciplines in which students choose to major. Because of the growing complexity of our world, Interdisciplinary Studies has been developed at the most prestigious universities so that students can skillfully combine elements from two or three disciplines to address their specific interdisciplinary focus. The department offers a Bachelor of Arts degree in Interdisciplinary Studies.
UNDERGRADUATE STUDY
Bachelor of Arts
in Interdisciplinary Studies
The Interdisciplinary Studies major provides a creative and challenging invitation for students to design a unique major by selecting courses from two or three different disciplines offered at Naropa. Students begin the program by taking the required Interdisciplinary Studies Gateway Seminar, which surveys the history of disciplines and how they constitute major and minor degree programs. This gateway course then turns to study the various disciplines as they are constituted here at Naropa. With this background, students work with an advisor, their peers, the Gateway Seminar instructor and two mentors to design a unique focus of study within two or three disciplines. This approach ensures that students bring an informed and educated perspective to designing their Learning Agreement. The Advanced INTD Research Seminar (INTD 380) fosters interdisciplinary research methods by providing students with skills necessary for work in their chosen areas of study. Students are required to take two Special Topics courses in interdisciplinary studies (INTD 490). The final component of the program is the Capstone Seminar taken in the final semester and designed to guide students through their senior thesis.

Declaring a Major
In addition to adhering to university requirements and deadlines (p. 52), Interdisciplinary Studies requires
• a meeting with the department chair;
• a Plan of Study and list of classes.

BA students may not declare the major after they have completed 90 credit hours.

Requirements:
BA Interdisciplinary Studies
• Approval by the chair of Interdisciplinary Studies of a Learning Agreement outlining the student's focused, achievable, individualized program.
• Sixty credits earned at 300-level classes and above. These credits will be accumulated by completing the courses listed in the student’s approved Learning Agreement, and will include credits earned from the required Gateway Seminar (INTD 301), Advanced INTD Research Seminar (INTD 380), 6 credits of Special Topics (INTD 490) and Capstone Seminar (INTD 480).
• Students will design their Learning Agreement for a BA in Interdisciplinary Studies in the Gateway Seminar.
• Course work to be applied to the major may include up to 9 credit hours of independent study and 6 credit hours of transfer and/or consortium credits.*
• Interdisciplinary Studies students must attend the Gateway and Capstone semesters, Special Topics and Advanced Research course in residence.

* Note: This does not constitute an increase in the total number of transfer credits allowed. A maximum of 60 transfer credits will be accepted.

Learning Agreement
The Learning Agreement is an intensive investigation into the areas of academic interest initially proposed in the student’s Plan of Study. The student will be guided through this investigation by a careful consideration and interaction with the professor teaching the Gateway Seminar. In order to reflect the interdisciplinary nature of the Bachelor of Arts program, the Learning Agreement must incorporate disciplines from at least
two but no more than three of the BA programs offered at Naropa. Students must select a minimum of 12 credit hours at the 300-level or above from each BA program’s list of required courses, provided in the course catalog. This is to ensure that they receive basic fluency, literacy and methodology for each discipline.

**INTERDISCIPLINARY STUDIES DEPARTMENT COURSES**

**Undergraduate**
- 300–399 intended for juniors and seniors
- 400–499 intended primarily for seniors

**INTERDISCIPLINARY STUDIES (INTD)**

**INTD 301**
**The Gateway Seminar (3)**
The required Gateway Seminar in the Interdisciplinary Studies program surveys the history of disciplines as they are studied in colleges and universities. These disciplines, psychology, religious studies, fine arts, etc., traditionally constitute what becomes a student’s major and minor degree program. From that vantage point, the Gateway Seminar then turns to study the various disciplines as they are constituted at Naropa. With this background, students then choose their INTD mentors and create their Learning Agreement, which is the template for their own program in Interdisciplinary Studies. This approach ensures that students bring an informed and educated perspective to their unique focus. Open to INTD majors only. This course is a prerequisite to INTD program of studies.

**INTD 380**
**Advanced INTD Research Seminar (3)**
This course aims to foster INTD research methods by providing students with skills necessary for work in their chosen areas of study, through a critical comparative examination of the practices, protocols, theories and methods of disciplinary education as these have developed intellectually and institutionally over the past several centuries. In systematically comparing the methods and rhetorical strategies of different disciplines, and focusing upon the history of modern educational practices, the course develops critical thinking and research skills essential to laying a foundation for work during the subsequent thesis-writing semester. At the same time, the seminar fosters the community-building work of Interdisciplinary Studies as a contemplative forum for the discussion of broad academic issues confronting university education today.

**INTD 480**
**The Capstone Seminar (3)**
The final component of the Bachelor of Arts program, the Capstone Seminar is designed to guide students through their senior thesis, a scholarly paper with annotated bibliography and a portfolio of course work that reflects the student’s cumulative knowledge at the end of the degree program. This thesis is evaluated by two mentors from the student’s chosen fields of study, as well as by the chair of Interdisciplinary Studies. Prerequisite: INTD 301. Open to INTD majors only.

**INTD 490**
**Special Topics (3)**
The Special Topics Seminar investigates the application of theories and methods of interdisciplinarity to specific historical, critical and theoretical issues and problems. Specific topics are announced each semester.
“For as long as space endures,  
And for as long as living beings remain,  
Until then may I, too, abide  
To dispel the misery of the world.”
—Santideva, eighth-century Indian Buddhist scholar

In spite of the persistent and pervasive violence of recent world history—two world wars, regional wars, innumerable small-scale wars, ethnic cleansing—some of the most creative experiments in peacemaking and reconciliation have also been carried out in the last one hundred or so years. We now possess a vast body of scholarly literature on peaceful means of resolving conflicts and the strategies and tactics of nonviolent resistance. The works of historians, political scientists, sociologists, anthropologists and economists are especially relevant here. So also are the writings of religiously and spiritually inspired leaders. We also have hundreds and thousands of citizen-led groups working for global peace. The worldwide applications of nonviolence and the advances we have made in recent years in the area of conflict resolution are deserving of focused study, especially by persons engaged in contemplative education.

Drawing upon a multiplicity of academic disciplines, the Department of Peace Studies offers courses that take seriously the view that peace can best occur when self and society, the inner and the outer, the personal and the political are explored holistically.
PEACE STUDIES DEPARTMENT

Chair: Sudarshan Kapur
Administrative Director: Juliet Wagner
Ranked Faculty: Sudarshan Kapur, Candace Walworth

PEACE STUDIES DEPARTMENT COURSES
Undergraduate
100–199 introductory courses open to all students
200–299 intended for first-year and second-year students
300–399 intended for juniors and seniors
400–499 intended primarily for seniors

PEACE STUDIES (PAX)

PAX 250
Introduction to Peace Studies (3)
The twentieth century witnessed both horrendous violence as well as major experiments in peacemaking. Along the way, our understanding of the causes of war, violence and the peaceful resolution of conflicts has matured. This course explores the sources of violence and the ways of creating enduring peace in individual as well as social relations.

PAX 325
Twentieth-Century African American Thinkers (3)
From the earliest times the people of African descent in this country have resisted oppression in a myriad of ways. In their relentless struggle for freedom, African Americans have broadened and deepened the meaning of democracy. In pressing the nation to be more open and just, they have contributed richly to the corpus of modern political and social thought. Their contribution to the expansion of democracy is a major piece of U.S. history. This course explores the meaning of African American thought through the primary writings of thinker-activists such as Frederick Douglass, Booker T. Washington, W.E.B. DuBois, Howard Thurman, Martin Luther King Jr., John Lewis and Andrew Young.

PAX 330
Issues of Global Poverty (3)
This course introduces students to the key theoretical perspectives on development and some of the major themes of world poverty. Causes of poverty are explored in the context of the development models which nations have pursued in the last hundred or more years. An important aim here is to raise consciousness about the extent of poverty globally, including the United States of America. We examine ways of ameliorating the worst effects of poverty. Equally, this course explores principled and practical lifestyle alternatives for a just and equitable world economic order.

PAX 335
Nonviolence in and through History (3)
We now have a rich record of creative experiments in the application of the laws of love and self-suffering in personal and societal change. Though not yet a fully developed art-science form, active nonviolence provides us with alternatives to war and violence that merit attention. This course explores the religious and philosophical foundations of nonviolence, and it examines the essential elements of the theory and practice of nonviolence in movements for social change.

PAX 345
Dialogue and the Art of Peacemaking (3)
Students in this course become acquainted with various philosophies and practices of peacemaking, examine case studies, and research local and global peace, justice and reconciliation communities. While this class surveys a range of approaches to peace, our focus is on the theory and practice of dialogue. We explore dialogue as an “art of thinking together” and the possibility of creating what William Ury calls “the third side.”
Topics include international human rights, peace psychology and the role of conflict in our own lives.

**PAX 410**

Democracy in the United States of America, 1919–1968 (3)

The promise of freedom that lay at the heart of the American Revolution remained essentially unfulfilled for generations. For too long the nation ignored its high ideals thus denying millions of women and men their fundamental citizenship rights. The forgotten millions pressed forward insisting on transforming this nation’s institutions and structures. This course examines the struggles of several significant twentieth-century social change movements that helped to create a more democratic and open nation.

**PAX 430**

Gandhi, Dorothy Day and Malcolm X: The Quest for Personal and Social Transformation (3)

Mohandas Gandhi, Dorothy Day and Malcolm X recognized that their capacity to bring about social change was tied to their ability to change themselves. Gandhi worked out his vision of a compassionate society through explorations of the *Bhagavad Gita* and the writings of Tolstoy and Ruskin. For Day the way for the “building of a new world within the shell of the old” opened when she met Peter Maurin. Malcolm X’s vision of racial harmony and reconciliation emerged in his post-Mecca months. This course explores the link each saw between personal and social transformation and how they changed themselves and their worlds.
The performing arts are an essential element of the vision of Naropa University’s founder, Chögyam Trungpa, Rinpoche. Artists from all disciplines have sought to bring the great practices of mindfulness and awareness into the artistic process and training of emerging artists. Performing Arts classes engage students with stillness and depth of awareness as integral to the investigation of form, technique, collaboration and creativity.

Naropa’s Performing Arts programs share a mission of educating a range of students from emerging artists to artists in mid-career, who are skilled as performers in dance, theater and music; have confidence as practitioners of diverse artistic processes; are critically aware of the historical and cultural forces that shape art and society; and are cultural leaders informed by the depth and richness of contemplative view and practice. At the undergraduate level, Naropa offers a Bachelor of Arts in Music, an interdisciplinary Bachelor of Fine Arts in Performance and minors in Music and Performance as well as a rich offering of electives.

At the graduate level, Naropa offers two distinct Master of Fine Arts degree programs in Theater. The MFA Theater: Contemporary Performance program is located on campus in Boulder, Colorado. The MFA Theater: Lecoq Based Actor Created Theater program is located in London, UK, and is offered in cooperation with the London International School of Performing Arts. Through distinctly different pedagogies, aesthetics, faculties and student bodies, these two degree programs pursue a deep commitment to technical rigor and the innovative creation of new forms.

“I believe that an artist is nothing other than the receptacle of grace, the tool of a higher force, a force which is not to be found outside ourselves but which governs us from within and compels us to serve.”

—Alfred Wolfsohn, revolutionary voice teacher, philosopher and writer whose discoveries about the human voice inspired the work of the Roy Hart Theatre
PERFORMING ARTS PROGRAMS

UNDERGRADUATE PERFORMING ARTS PROGRAMS

Bachelor of Arts in Music

Music Director: Janet Feder
Administrative Director: Emily K. Harrison
Ranked Faculty: Janet Feder, Mark Miller
Adjunct Faculty: Roshan Bhartiya, Boubacar Diébaté, Bill Douglas, Chad Hamill, Andre Mallinger, Gary McCrumb, Toby Sinkinson, Robert Sussuma, David Wheeler

Students are free to make the music that is most meaningful to them without restrictions on genre or style. Training includes performance, harmonic analysis, aural and rhythmic acuity, theory, history and multicultural perspectives on musical traditions. Creativity is grounded in the practice of improvisation—making music in the moment—and extends to the craft of composition, recording and innovative uses of music technology. Our goal is to make music that creates positive change in the world.

Declaration of Major
In addition to adhering to university requirements and deadlines (p. 52), Music requires a meeting with the department and completion of MUS 250 with a minimum grade of “B-.”

REQUIREMENTS: BA MUSIC

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 200</td>
<td>Musicianship I (3)</td>
<td></td>
</tr>
<tr>
<td>MUS 210</td>
<td>Musicianship II (3)</td>
<td></td>
</tr>
<tr>
<td>MUS 250</td>
<td>Music Appreciation (3)</td>
<td></td>
</tr>
<tr>
<td>MUS 280</td>
<td>Recording Studio I: Introduction to Music Technology (3)</td>
<td></td>
</tr>
<tr>
<td>MUS 360</td>
<td>Musicianship III (3)</td>
<td></td>
</tr>
<tr>
<td>MUS 370</td>
<td>Musicianship IV (3)</td>
<td></td>
</tr>
<tr>
<td>MUS 397</td>
<td>Private Music Lessons (8-9, as needed)</td>
<td></td>
</tr>
<tr>
<td>MUS 485</td>
<td>Senior Project (1)</td>
<td></td>
</tr>
<tr>
<td><strong>SUBTOTAL</strong></td>
<td><strong>27-28</strong></td>
<td></td>
</tr>
</tbody>
</table>

Choose one of the following:

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 255</td>
<td>Introduction to World Music: The Music of Japan (3)</td>
<td></td>
</tr>
<tr>
<td>MUS 255</td>
<td>Introduction to World Music: The Music of India (3)</td>
<td></td>
</tr>
<tr>
<td>MUS 260</td>
<td>Listening to Jazz (3)</td>
<td></td>
</tr>
</tbody>
</table>

Minor in Music

Choose one basic skills course:

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 200</td>
<td>Musicianship I (3)</td>
<td></td>
</tr>
<tr>
<td>MUS 360</td>
<td>Musicianship III (3)</td>
<td></td>
</tr>
</tbody>
</table>

Choose one creative process course:

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 230</td>
<td>Improvisation (3)</td>
<td></td>
</tr>
<tr>
<td>MUS 400</td>
<td>Composition (3)</td>
<td></td>
</tr>
</tbody>
</table>

Choose one history course:

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 250</td>
<td>Music Appreciation (3)</td>
<td></td>
</tr>
<tr>
<td>MUS 255</td>
<td>Introduction to World Music (3)</td>
<td></td>
</tr>
<tr>
<td>MUS 260</td>
<td>Listening to Jazz (3)</td>
<td></td>
</tr>
</tbody>
</table>

Choose one performance ensemble course:

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 103</td>
<td>Afro-Pop Ensemble (3)</td>
<td></td>
</tr>
<tr>
<td>MUS 110</td>
<td>African Marimba Ensemble (2)</td>
<td></td>
</tr>
<tr>
<td>MUS 208</td>
<td>Naropa Chorus (3)</td>
<td></td>
</tr>
<tr>
<td>MUS 208</td>
<td>Naropa Chorus (3)</td>
<td></td>
</tr>
<tr>
<td>MUS 265</td>
<td>Jazz Ensemble (2)</td>
<td></td>
</tr>
<tr>
<td>MUS 268</td>
<td>Indian Classical Ensemble (3)</td>
<td></td>
</tr>
<tr>
<td>MUS 270</td>
<td>Guitar Ensemble (2)</td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL CREDITS</strong></td>
<td><strong>36</strong></td>
<td></td>
</tr>
</tbody>
</table>
MUS 215  Sabar Drumming (3)
MUS 265  Jazz Ensemble (2)
MUS 268  Indian Classical Ensemble (3)
MUS 270  Guitar Ensemble (3)
MUS 397  Private Music Lessons (1 credit as needed)

**TOTAL CREDITS 12**

**Certificate Program in Music**
MUS 200  Musicianship I (3)
MUS 250  Music Appreciation (3)
MUS 360, 370  Musicianship III, IV (6)
MUS 397  Private Music Lessons (2)
Music Elective (3)

**TOTAL MUSIC CREDITS 17**

**ELECTIVE CREDITS 13**

**TOTAL CREDITS 30**

**MUSIC COURSES**

**Undergraduate**
100–199 introductory courses open to all students
200–299 intended for first-year and second-year students
300–399 intended for juniors and seniors
400–499 intended primarily for seniors

**Graduate**
500–599 graduate-level electives and introductory courses

**MUSIC (MUS)**

**MUS 103**  Afro-Pop Ensemble (3)
From Jiti to Jitjive, this ensemble learns and performs contemporary popular music of Africa. Precise rhythms and lively singing are the backbone of the ensemble. All instruments are welcome and there’s plenty of room for those who don’t play a standard Western instrument. Come with enthusiasm and be prepared to sing.

**MUS 110/538**  African Marimba Ensemble (2)
This ensemble class focuses on the exciting, interlocking rhythms and melodies played by the Shona people of Zimbabwe. The ensemble consists of seven marimbas (three sopranos, two tenors, baritone and the giant bass) along with drums and other percussion. The class is primarily hands-on, learning music in a community setting, but students also explore the rich cultural tradition and history of the Shona people and compare the music of Zimbabwe with other xylophone traditions in Africa and throughout the world. No previous musical experience is necessary.

**MUS 200/500**  Musicianship I (3)
Training in skills necessary for the performance of many types of music including classical, jazz, folk, and popular styles. Through games, exercises, theoretical analysis, improvisation and composition, students develop rhythmic precision, aural skills and an understanding of the basic principles of music theory. Topics include intervals, major and minor scales, key signatures, meter and notation.

**MUS 208/508**  Naropa Chorus (3)
In an atmosphere of discovery and experimentation, students explore three basic themes: body awareness, voice control and performance. Using body awareness exercises, the Estill Voice Model and music from all periods of music history (Medieval, Renaissance, Baroque, classical, folk, pop, jazz, world and contemporary), students learn how to breathe freely, stand and move dynamically, and sing in many styles and voice qualities with comfort and confidence. Participants must be able to carry a tune. The ability to read music is helpful, but not essential. The aim of the class is to learn how your voice actually works, how to use your whole self while singing and to apply this knowledge and awareness to various vocal styles in performance.

**MUS 210/510**  Musicianship II (3)
A continuation of MUS 200. Additional topics include four-part writing, the modes, harmonic analysis and seventh chords. Prerequisite: MUS 200/500 or its equivalent.

**MUS 215/515**  Sabar Drumming (3)
Sabar is a form of African music and dance that originated in and is specific only to Senegal. The sabar drum is a peg-tuned drum that is played with stick and hand. This class includes traditional sabar drumming techniques and the study and appreciation of African culture and history through music. The requirements for this course include attendance at all classes and participation in a final performance.

**MUS 225/505**  Balinese Gamelan Orchestra (2)
This class provides an introduction to the traditional music of Bali using Naropa University’s Gamelan Orchestra. Gamelan is a musical form dominated by percussion instruments similar to the xylophone, as well as drums, gong, cymbals, Gamelan flutes and voice. Gamelan is often used to accompany dance, theater or puppetry. The Gamelan Orchestra appears in concert at the end of each semester. No previous experience is required.

**MUS 230/530**  Improvisation (3)
Improvisation is the disciplined practice of awareness, precision and generosity. Through open playing, exercises and simple composition, students explore various means of individual and group creativity. In this class, we learn by doing.
MUS 250
Music Appreciation: Music of the Old World, the New World and Beyond (3)
An introduction to the sound of the world through the music of many cultures. Students gain a basic understanding of music history and theory, and an appreciation of the wisdom and beauty of music from a multicultural perspective. A comparative introduction to basic musical principles including rhythm, melody, harmony, notation and instrumentation from the perspectives of China, Japan, the United States, Europe and Africa. This course offers students insight into our human heritage through a broad overview of human music making. Open to all students.

MUS 260
Listening to Jazz (3)
Open to all students, this course examines the multifaceted traditions of jazz, arguably the most significant musical development of the twentieth century. Through readings and by listening to recorded examples and to live music, students explore the cultural and artistic elements of this richly expressive musical form.

MUS 265/535
Jazz Ensemble (2)
Jazz performance ranges from the complex compositions and arrangements of Duke Ellington to the colorfully expressive “free jazz” of Ornette Coleman. The Naropa Jazz Ensemble explores many aspects of jazz including improvisation and student composition, with emphasis on the arrangement and rehearsal of music for a performance at the end of the term. Students audition with the instructor on the first day of class.

MUS 268
Indian Classical Ensemble (3)
An ensemble course offered to instrumentalists and vocalists interested in exposure to music from the Indian classical tradition. The focus is on multi-instrumental works that allow for a broad range of instruments (including singers), accommodating unique timbres and ranges. Students learn the different elements that make up a “raga” performance such as alap, jor, tans and tal while learning compositions and developing improvisational skills. Following Indian classical tradition, the music is transmitted orally from teacher to student. Because of the challenging nature of Indian classical music, students should be fluid on their instrument. Indian instruments are also welcome.

MUS 270
Guitar Ensemble (2)
The scope of the Guitar Ensemble ranges from the complex compositions and arrangements of such groups as the League of Crafty Guitarists and the LA Guitar Quartet to expressive and free improv ensembles inspired by legends such as Derek Bailey and Fred Frith, with explorations of the landscapes between these extremes: The Assad Brothers and The Guitar Trio (McLaughlin/Dimeola/deLucia). The Naropa Guitar Ensemble explores many aspects of guitar performance including improvisation and student composition, with emphasis on the arrangement and rehearsal of music for a performance at the end of the semester. Each student auditions on the first day of class to clarify each participant’s intention.

MUS 280/580
Recording Studio I: Introduction to Music Technology (3)
In this class we develop an understanding of the basic principles of acoustics and electronics as they pertain to sound transmission and recording. Of particular concern is the hands-on use of microphones, signal and dynamic processors and multitrack recording equipment both as creative and archival tools. We also gain practical experience through group and individual recording projects that explore the technical differences between analog and digital recording and their respective techniques. Prior recording or music experience, though helpful, is not required.

MUS 360/550
Musicianship III (3)
Intensive musical training sessions involving sight-singing, musical dictation, rhythmic exercises (using rhythms from India, Africa, Brazil and Cuba, jazz, rock and contemporary classical music) and the study of harmony as used in classical, jazz and pop music. Prerequisite: MUS 210/510 or equivalent.
MUS 370/560
Musicianship IV (3)
A continuation of MUS 360/550. Prerequisite: MUS 360/550 or its equivalent.

MUS 380/585
Recording Studio II: Technology and Creativity (3)
Students explore and experiment with the tools of the recording studio and their role in the creative process. Advanced recording and studio techniques are applied. Particular emphasis is given to the use of signal processing (equalization and effects) and digital editing and the creative opportunities provided by these technologies. Group and individual projects are the means through which we foster creativity and its evolution. Prerequisite: MUS 280/580.

MUS 397/597
Private Music Lessons (0.5–4)
Restrictions apply as to who may take private music lessons for credit. See Private Music Lesson Policy on page 48.

MUS 400
Composition (3)
The content and direction of this course is determined largely by the interests of those enrolled. Alone and together, we explore a variety of unconventional approaches to composition, helping each other diversify as we go. Possible avenues include multitrack recording techniques, alternative intonation systems and composing for dance, theater and film. Knowledge of conventional music theory and notation and skill on particular instruments is welcome, but not required.

MUS 485
Senior Project (1)
Senior Project represents the fruition of a student’s work at Naropa and affords students the opportunity to successfully demonstrate the learning objectives of the Music program. Students independently design and execute a performance, recording or other creative project that incorporates vital elements of musicianship and creativity acquired in their training at Naropa. Elements include selecting, arranging or composing the works to be presented; assembling and rehearsing a performance ensemble; lighting and sound design; publicity and other aspects of performance; recording and/or scholarship. This course is geared specifically toward providing students with an opportunity to present their creative vision and to provide students with a benchmark in their development as musicians in the world beyond the university. Open to Music majors only.

MUS 490
Special Topics in Music (3)
The Special Topics Seminar investigates specific applications of theories and methods of music not offered in other courses. Specific topics are announced the semester this course is offered. The seminar is open to advanced undergraduate students.

MUS 499
Independent Study (1–3)
Bachelor of Fine Arts in Performance
Chair of Performing Arts: Wendell Beavers
Interim Co-Directors: Joan Bruemmer; Cara Reeser
Ranked Faculty: Wendell Beavers, Barbara Dilley, Janet Feder; Ethelyn Friend, Mark Miller, Lee Worley
Adjunct Faculty: Joan Bruemmer, Katharine Kaufman, Adwoa Lemieux, Maputo Mensah, Cara Reeser; Robert Sussuma

The BFA in Performance is a stimulating and innovative interdisciplinary training program offering a unique curriculum combining the rigor of conservatory style training with the rich, experiential and intellectual traditions of contemplative education. Students explore techniques inspired by the last fifty years of experimental performance training, integrating dance, acting and vocal work. The program prepares students to create original work while thoroughly acquainting them with the contemporary performance field. Upon graduation, students will be prepared to pursue advanced studies in performance, join existing companies with an interdisciplinary focus or create their own work.

Faculty and guest artists provide a rich interface with current techniques and styles as they teach and create work with BFA students. Close association with Naropa’s MFA Theater: Contemporary Performance program serves to enrich the BFA curriculum and the undergraduate experience by providing performance opportunities and contact with well-known innovators in the performance field.

Declaration of Major
In addition to adhering to university requirements and deadlines (p. 52), BFA in Performance requires completion (recommended) of PFAR 103, Dance and Theater Studies I: Wisdom of the Body, with a grade of “B-” or higher; completion of PFAR 203, Dance and Theater Studies II: Investigating Performance, with a grade of “B-” or higher; a meeting with the department and consent of the department directors.

*This course may be waived in lieu of previous performance training. Waiver should be requested through the department; students will be assessed on an individual basis.

THE COURSE OF STUDY
Performance training and academic study in the first year:
The academic context for the BFA in Performance degree is strongly established in the first year through participation in the university’s core curriculum. Seminars in contemplative practice, diversity and writing create the ground for the student’s artistic journey. Students begin taking foundation courses in the performing arts immediately upon entering the university. These foundation courses in dance, acting, voice and improvisation are considered preparation for entering the intensive ensemble training module sequence beginning in the first semester of the sophomore year.

Successful completion of a one-semester gateway course (PFAR 203), led by BFA faculty, is required for acceptance into the BFA in Performance program.

REQUIREMENTS: BFA IN PERFORMANCE
Students who enter the BFA program and successfully complete the prerequisite gateway course will begin a sequence of ensemble training modules in the first semester of their sophomore year.

Transfer students are encouraged to apply to the BFA in Performance program. Transfers with 60 credits or more who are accepted into the BFA are not required to complete the gateway course and will only be required to complete four of the five BFA Modules, the final of which can be completed in conjunction with the Performance Final Project. Transfer students with 30–59 credits may not be required to complete the gateway, and will be assessed on an individual basis. All transfer students are required to complete two of the three Performance Studies Seminars in addition to completing Naropa University’s core requirements.

REQUIRED COURSE OF STUDY:
BFA PERFORMANCE

Freshman year, fall
COR 110 Writing Seminar I (3)
COR 130 Contemplative Practice Seminar (3)
COR 150 Diversity Seminar (3)
PFAR 103 Dance and Theater Studies I: Wisdom of the Body (3)
Choose a 3-credit course that fulfills the Cultural and Historical Studies, World Wisdom Traditions or Scientific Inquiry requirement (see pp. 61–62)
SUBTOTAL 15

Freshman year, spring
COR 115 Writing Seminar II (3)
PFAR 203 Dance and Theater Studies II: Investigating Performance (3)
Choose two 3-credit courses which fulfill the remaining Cultural and Historical Studies, World Wisdom Traditions or Scientific Inquiry requirement (see pp. 61–62)
Choose a 3-credit elective in Music, Visual Arts, Performing Arts or Traditional Eastern Arts
SUBTOTAL 15

Sophomore year, fall
PFAR 210 BFA Module I (12)

Choose one of the following:
COR 210 Humanities Seminar: Section B: History of the Avant-Garde (3)
COR 220 Civic Engagement Seminar (3)
SUBTOTAL 15
Sophomore year, spring
PFAR 260  BFA Module II (12)

Choose one of the following:
COR 210  Humanities Seminar: Section B: History of the Avant-Garde (3)
COR 220  Civic Engagement Seminar (3)
Choose a 3-credit course that fulfills the remaining Cultural and Historical Studies, World Wisdom Traditions or Scientific Inquiry requirement (see pp 68–69); if these requirements have been fulfilled, choose a 3-credit elective.
SUBTOTAL 18

Junior year, fall
PFAR 233  Performance Studies Seminar I: Introduction to Performance Studies (3)
PFAR 310  BFA Module III (12)
SUBTOTAL 15

Junior year, spring
PFAR 360  BFA Module IV (12)
Elective (3)
SUBTOTAL 15

Senior year, fall
PFAR 333  Performance Studies Seminar II: Performance, Performativity and Identity Formation (3)
PFAR 480  BFA Module V (12)
SUBTOTAL 15

Senior year, spring
PFAR 443  Performance Studies Seminar III: Research and Practice (3)
PFAR 489  Performance Final Project (6)
Elective (3)
SUBTOTAL 12
TOTAL CREDITS 120

Minor in Performance
PFAR 103  Dance and Theater Studies I: Wisdom of the Body (3)*
PFAR 233  Performance Studies Seminar I: Introduction to Performance Studies (3)

Choose 6 credits from the following courses:
PFAR 240  Contact Improvisation (3)
PFAR 245  Dance of Africa I (3)
PFAR 250  Acting Essentials I (3)
PFAR 311  Performance Practicum: Building Together from the Ground Up (3)
PFAR 320  Authentic Movement (3)
PFAR 325  Voice and Sound (3)
PFAR 333  Performance Studies Seminar II: Performance, Performativity and Identity Formation (3)
PFAR 345  Dance of Africa II (3)
PFAR 350  Acting Essentials II (3)
PFAR 375  Contemplative Dance Practice (3)
PFAR 380  Dance Technique I: Into Improvisation (3)
PFAR 381  Dance Technique II: Into Dancemaking (3)
PFAR 385  Contemporary Dance I (3)
PFAR 386  Contemporary Dance II (3)
TOTAL CREDITS 12

*Students with documented performance training and/or experience can request a waiver for this prerequisite through the Department.

Students may choose to focus on either dance or theater, or may take a more interdisciplinary blend of course work in both disciplines to complete the minor in performance.

Dance Focus: A sample of a minor curriculum in Performance for a student more interested in focusing on Dance could resemble the following:

PFAR 103  Dance and Theater Studies I: Wisdom of the Body (3)
PFAR 233  Performance Studies Seminar I: Introduction to Performance Studies (3)
PFAR 311  Performance Practicum (3)
PFAR 375  Contemplative Dance Practice (3)

Theater Focus: A sample of a minor curriculum in Performance for a student more interested in focusing on Acting could resemble the following:

PFAR 103  Dance and Theater Studies I: Wisdom of the Body (3)
PFAR 233  Performance Studies Seminar I: Introduction to Performance Studies (3)
PFAR 250  Acting Essentials I (3)
PFAR 311  Performance Practicum (3)

Students have several options and should work with the department and their advisor to determine an individual track that will prove challenging and serve their needs.

BFA Ensemble Training Modules (12 each)
PFAR 210, PFAR 260, PFAR 310, PFAR 360, PFAR 480*

Each BFA Ensemble Training Module is a progressive, interdisciplinary sequence in dance, acting and voice applicable to creating original work and includes training in exercises and techniques developed during the last fifty years of performance, as well as strong elements of research. Each module represents approximately 80 hours of voice training in practices such as Estill, Roy Hart and Linklater method; 80 hours of dance training in forms inspired by artists of the postmodern movement and beyond, with courses in Contemporary Dance Technique, Contact Improvisation, Body/Mind Centering, Spontaneous Composition and World Forms; and 100+ hours in actor training and devised work, including work in Physical Acting, Grotowski, Viewpoints, Script/Text Analysis, Self-Scripting and Project Development.
Across all disciplines, students are encouraged to discover their own creative process, participate in ensemble creation, direct elements of their own training, consciously choose techniques and develop a contemplative approach to the creative process.

Modules average 18 hours per week of total instruction with periods of evening and weekend rehearsal as required. All modules are offered on a three-day schedule (Mon/Wed/Fri or Tues/Thurs/Fri) with six-hour training slots per day.

**PFAR 210 & PFAR 260**
First Year Training: Ground—Modules I and II
The first year lays the ground by tuning the body, which is the instrument for all disciplines, with an emphasis on movement practices, kinesthetic awareness, functional anatomy and kinesiology. Once grounded in this frame, students begin to cultivate imagination, trust in internal impulse and foster a relationship to creative action. Students begin the practical exploration of the connection between body, voice and imagination. At the end of the first semester, students show works in progress and the end of the second semester concludes with a faculty or guest artist–directed ensemble performance.

** Acting: Body, Voice, Imagination and Integration**
Training focuses on development of the ensemble creative process. Students gain support in the development of their creative aesthetic through individual and group exercises, with training based in the exploration of contemporary physical theater techniques. Potential examinations include Grotowski, Suzuki, Viewpoints and Viola Spolin. Students begin examining the play of imagination and impulse through the body as well as exploring connections between voice and movement, structured improvisation, composition and self-scripting. The first semester focuses on freedom of emotional expression and the ability to recognize and trust impulse and the body as a means to access imagination and emotion. The semester culminates in a public workshop showing of student work. The second semester deepens the exploration of the foundations laid out in the first semester and concludes with a faculty or guest artist–directed ensemble workshop performance.

**PFAR 310 & PFAR 360**
Second Year Training: Path—Modules III and IV
Students build on the foundational skills acquired in the first year, deepening them into dependable performance tools. They continue to explore and articulate their personal artistic vision through history and context as well as advanced studio work. Through study of critical theory and development of an analytical lens, students begin to establish their work in the context of community and society. Students explore more fully the lineage of performance, including a deeper exploration of Naropa’s heritage and the fusion of contemplative traditions. At the end of the third semester, students perform self-created works, offering them to the community at large. The fourth semester culminates in a directed ensemble-based performance project.

**Acting: Technique, Scene Study and Devised Work**
Training focuses on technique work designed to enable students to create performances that are intelligently conceived, emotionally engaging and physically precise. The work concentrates on action-based script analysis, character creation, emotional crafting, scene study, composition and devised work creation techniques. Students explore the application of techniques and differences between applying technique to a completed script and their own work. We continue exploring techniques introduced in the first year and delve into new territories such as training in Sanford Meisner’s Technique, including repetition work, and Michael Chekhov’s physical and imagination-based method. At the end of the third semester, students perform self-created fifteen-minute works in progress. The fourth semester culminates in a faculty or guest artist–directed ensemble-based performance project.

**Voice: Image, Self and Sound**
For control, variation and nuance in singing and speaking, one must have an image and sense of the larynx and respiratory system that is complete, functional and supple. However, even for accomplished singers, speakers and voice scientists, this area of our self is one of the least represented in our self image, and as a result the sounds and sensations associated with this area of our bodies are often highly conditioned and habitually undifferentiated. We explore and make sensorial distinctions in other more clearly represented areas of the self, as well as the larynx, head and neck, and torso, in an attempt to fill in the image necessary to create the many sounds possible for singing and speaking, with an emphasis on awareness, self-discovery and organic learning. The course is organized around basic developmental movement patterns as well as patterns of speech and singing development. Out of this deep and rich exploration emerge distinctions in sound and sensation, movement and orientation that gradually become more and more clear; conscious and usable in life and performance. Applications include improvised and self-composed work.
Dance/Movement: Time, Place and Reason
Continuing with relaxed precision in technical training and deep exploration of working with choreographed material, students investigate the numerous ways in which dance improvisation can inform the body, mind and form. Borrowing from the traditions of artists such as Merce Cunningham and John Cage, Judson Church and the Grand Union, we explore the relevance of postmodern dance improvisation techniques and contemplative practices. These points of views are discussed and put into place to help dancers heighten their sense perceptions, identify self, other and object, while manipulating time, space and form.

Voice: Variation and Organization
The second year builds on the sensory experience of the previous year with an emphasis on naming the sensations and organizing them into a functional, conscious vocal whole. We use the Estill Voice Model as our organizing system and begin to differentiate between more and more complex vocal options and qualities while practicing an awareness of the whole self. Topics such as artistry, diction, style, vocal variation and learning music are in the foreground, as well as performance and use of whole self while learning, practicing and performing.

PFAR 480 & PFAR 489
Third Year Training: Fruition—Module V and Performance Final Project
The upper-level curriculum, divided between the final BFA Module and the Performance Final Project, allows for more space to work creatively on final projects, and builds on the first two years of training through advanced technique work and exposure to a range of performance styles in theater, dance and music. This allows the students to lay claim to their artistic vision and begin to see themselves as young-warrior-artists-in-training, a view of gentleness, discipline and vision based in Naropa’s contemplative arts tradition. Students work closely with faculty mentors and artists within the community outside of Naropa. Specific course and workshop offerings change from year to year and are based on the needs and special interests of the ensemble. See also: PFAR 489, Performance Final Project.

Acting: Facing Outward
Focuses on building on the first two years of training through advanced technique work, lineage and cultural context and exposure to a range of performance styles in theater, dance and music. The training options change from year to year depending on the needs and special interests of the third- and fourth-year students. Students may participate in ensemble-created production work, guest-directed production work or independent production.

Dance/Movement: Facing Outward
Continuing with physical technique training as well as deepening improvisational skills and awareness techniques, third-year students begin to work on compositional skills. We work with scores, improvisation and more traditional compositional approaches. Through the lens of composition, students work with other artists, including musicians, visual artists and videographers, to create solo and or ensemble dance works for performance.

Voice: Facing Outward
The third and final year focuses primarily on performance—bringing all of the pieces of awareness together to create a clear intention while singing, speaking and performing. Applications include experiments designed to test and integrate learning and practicing in performance, in-class coaching and work on final projects.

PERFORMING ARTS COURSES
Undergraduate
100–199 introductory courses open to all students
200–299 intended for first-year and second-year students
300–399 intended for juniors and seniors
400–499 intended primarily for seniors

Graduate
500–599 graduate-level electives and introductory courses

PERFORMING ARTS (PFAR)
Elective offerings in dance, theater and music. All classes are experiential unless otherwise noted.

PFAR 103
Dance and Theater Studies I: Wisdom of the Body (3)
This class provides an opportunity for students with no previous dance or theater experience to explore a range of creative and contemplative processes that serve as gateways to further training in dance and theater-based techniques and forms. We focus on body/mind awareness and the multitude of ways the body interacts with forms/practices leading us to a deeper sense of alignment, ease, joy and deep play. The development of individual presence and awareness of the dynamics of ensemble is emphasized throughout the semester. This course serves as prerequisite to PFAR dance and theater courses and is for students interested in embodied creative process and performance skills.

PFAR 203
Dance and Theater Studies II: Investigating Performance (3)
Investigating Performance invites students into the world of the performing arts—giving students an opportunity to engage in physical training and explore a range of interconnected dance and theater forms. A through line of technique (either dance or theater) is enhanced by a series of intensive workshops with guest artists from the BFA in Performance and PFAR faculty. This class culminates in a public showing of student created work. Prerequisite: PFAR 103 or permission of instructor.
PFAR 233
Performance Studies Seminar I: Introduction to Performance Studies (3)
This introductory course gives students a solid framework in the discipline of Performance Studies with readings coming from the various methodologies that inform Performance Studies, including but not limited to social anthropology, linguistics, sociology and performance theory. The seminar focuses on using the lens of “performance” to identify ways in which all aspects of human behavior and culture are performances. Attention is also given to reading strategies and critical writing. Prerequisite: COR 210.

PFAR 240
Contact Improvisation (3)
Contact Improvisation is the spontaneous dance of two or more people moving together while maintaining a physical connection and releasing into the flow of natural movement. The class follows a general progression of contact improvisation skills such as rolling, falling, taking and giving weight, playing with momentum and gravity, discovering ledges and levels and exploring different depths and textures of touch. Skills in individual, partner and group dances are developed. Both beginners and more experienced contact improvisers are welcome. Prerequisite: PFAR 103 or permission of instructor.

PFAR 245
Dance of Africa I (3)
This class teaches dance and rhythm from diverse cultural traditions of Ghana. Students learn to hold respect for cultural traditions, the role dance plays in community, the teacher/student relationship and the joy of dance. Students are required to practice dance technique daily, attend four community-sponsored traditional African dance concerts and write research or reflection papers on traditional African dance technique and history. Students dance hard, have fun and participate in a performance at the end of each semester. Appropriate dance wear required. Students are required to purchase traditional dance costumes.

PFAR 250
Acting Essentials I (3)
An introduction to basic principles of acting through exercises, games and improvisation. Students develop skills in the area of focus and concentration, visualization, physical action and psychophysical gesture. Students also learn steps to characterization, how to take risks and make informed choices. The responsibilities of an actor; both in production and throughout a career are also emphasized.

PFAR 311/511
Performance Practicum: Building Together from the Ground Up (3)
Designed for upper-division music, theater, dance and interdisciplinary students, this course brings together intermediate/advanced practitioners of dance, theater and music to provoke new cross-disciplined performance works and dialogue. Co-taught by faculty from the Music Program and the BFA in Performance, this experimental lab generates several mixed-media performances evolving from varied approaches including simultaneous composition, unilateral decision making and indeterminacy. Students design and implement compositions; performance is a required component of this course. Additional course requirements apply to students taking the course for graduate credit. Prerequisite: open to juniors and seniors only; must have successfully completed any combination of two PFAR courses, ensemble courses within the Music Program, MUS 400 or MUS 230.

PFAR 320/520
Authentic Movement (3)
Authentic Movement is grounded in the relationship between a mover and a witness both on an inner and an outer level. The mover works with eyes closed following a deeper kinesthetic reality. The witness offers an attentive nonjudgmental presence. As embodied self-directed dialogue between the unconscious and consciousness, this work invites healing and the development of inner authority. The class is experiential, interweaving history and theory with the students’ evolving practice and emerging questions. Additional course requirements apply to students taking the course for graduate credit. Prerequisite: Previous dance training required. Upper-division only.

PFAR 325/550
Voice and Sound I (3)
This course focuses on developing the awareness and skills that allow the performance artist’s essential voice to speak and be heard. Students explore how intentionality determines form and the way one’s voice manifests as a unique statement. A forum is created in which the audience/performer relationship can be explored and artistry clarified. The class is performance-oriented and requires regular presentations and two one-page papers. Additional course requirements apply to students taking the course for graduate credit. Recommended prerequisite: PFAR 203; upper-division students only.

PFAR 333
Performance Studies Seminar II: Performance, Performativity and Identity Formation (3)
The focus of this course revolves around how performance and its inherent performativity structures, mediates and informs the ways in which subjects identify and are identified. Readings focus on topics such as social theory, ethnic studies and theories of alterity and ontology. Students are encouraged to examine ideological constructs of their own identities and to begin to think about how this research can translate into performance. Prerequisite: PFAR 233.
PFAR 340/540  
Afro Modern Dance (1.5)  
This course offers a unique style of “afro-modern” dance technique that incorporates essential philosophies, training patterns and vocabulary from a variety of movement traditions. West African dance, martial arts, release-based modern and yoga contribute material to the structure of the class. The class follows an Eastern-oriented style where principles are transmitted through the learning and repetition over time of a form. The style is characterized by a grounded, powerful stance, a rich rhythmic structure and a conscious cultivation and directed projection of energy. Additional course requirements apply to students taking the course for graduate credit. Previous dance training is required.

PFAR 345  
Dance of Africa II (3)  
Building on the techniques, sequences and movements of Dance of Africa I, Dance of Africa II develops more complex and sophisticated movements and dance sequences. Students are required to practice dance technique daily, attend community-sponsored traditional African dance concerts, write research or reflection papers on traditional African dance technique and history as well as perform in a final dance concert. Course includes discussion of African culture, history and traditions. Students should be prepared for intense physical activity. Prerequisite: PFAR 245 or previous traditional African dance experience.

PFAR 350  
Acting Essentials II (3)  
A continuation of PFAR 250. Prerequisite: PFAR 250 with a grade of “B” or higher, or permission of instructor with possible audition.

PFAR 375/575  
Contemplative Dance Practice: Body/Mind Awareness (3)  
Contemplative dance practice joins the disciplines of sitting meditation with practices from contemporary dance improvisation and movement studies. Sessions include sitting meditation, personal awareness practice, “open space” (working in space with others) and group discussions. Additional course requirements apply to students taking the course for graduate credit. Previous experience in meditation practice is recommended. Prerequisite: PFAR 103, PFAR 203 or permission of instructor; Upper-division students only.

PFAR 380/580  
Dance Technique I: Into Improvisation (3)  
Students work from the notion of internal awareness while tapping into creativity and imagination as potent energetic forces that support the development of full, embodied dancing. Class includes warm-up/technical exercises inspired and influenced by a variety of movement forms/styles ranging from ballet, modern/postmodern, modern jazz, “release,” somatic practices, as well as more inventive movement phrases that can open up into cocreated working material. Musicality, rhythm and phrasing are important elements as well as working with silence as accompaniment. Additional course requirements apply to students taking the course for graduate credit. Prerequisite: PFAR 103, PFAR 340 or permission of instructor.

PFAR 381/581  
Dance Technique II: Into Dancemaking (3)  
A continuation of PFAR 380/580. Additional course requirements apply to students taking the course for graduate credit. Prerequisite: PFAR 380/580 or permission of instructor.

PFAR 385/585  
Contemporary Dance I (3)  
This course offers a rich, diverse exploration in contemporary forms such as capoeira, hip-hop, Contact Improvisation, belly dancing and other world dance forms. Through this cross-cultural exploration, students experience the deep fabric of culture and current trends through dance and music. Styles taught vary each semester and may vary within a semester. Students should contact the department to get specific information regarding dance styles being offered during the desired semester as well as other requirements that may apply. This course features guest artists from the BFA in Performance and MFA Theater: Contemporary Performance programs, as well as members of local dance communities. Additional course requirements apply to students taking the course for graduate credit. Prerequisite: PFAR 380/381 or permission of the instructor.

PFAR 386/586  
Contemporary Dance II (3)  
A continuation of Contemporary Dance I. Additional course requirements apply to students taking the course for graduate credit. Prerequisites: PFAR 385 or permission of the instructor.

PFAR 443  
Performance Studies Seminar III: Research and Practice (3)  
In the final component of this critical progression, students translate their research in the areas of performance and performativity into the active realm of creating their own work. Each student proposes an independent research project tied to their Performance Final Project (PFAR 489), the progress of which is followed by the group. Goals include supporting the students in individual work, creating an ensemble of artists who are able to simultaneously work collectively and individually, and to investigate the interplay between research and art-making. In conjunction with a documentation of the creative process required for PFAR 489, students are required to do comprehensive research on their independent projects and provide documentation of their research in the Senior Portfolio. Open to BFA students only. Prerequisite: PFAR 333.
PFAR 489
Performance Final Project (6)
The Performance Final Project serves as a culmination of the progressive Ensemble Training Modules within the BFA. A variety of options is available including ensemble-created production work, guest-directed production work and original, independent student productions. Students are responsible for scheduling mandatory rehearsals leading up to dates of performance, and work collaboratively with their ensemble as well as individually with a mentor to develop and rehearse their work. Students are responsible for creating marketing materials for production and working collaboratively with production crew. In conjunction with a research element developed in Performance Studies Seminar III (PFAR 443), students are required to create a Senior Portfolio documenting the details of their creative process. Open to BFA students in their final semester only.

PFAR 499
Independent Study (1–6)
GRADUATE PERFORMING ARTS PROGRAMS

Director: Wendell Beavers
Administrative Director: Liz Acosta

MFA Theater: Contemporary Performance

Naropa Faculty: Wendell Beavers (movement/dance, somatic technique, Viewpoints); Erika Berland (Experiential Anatomy, BMC™–based somatics); Barbara Dilley (dance, contemplative arts, meditation); Leigh Fondakowski (Tectonic Theater, directing); Ethelyn Friend (Roy Hart Vocal Work, Shakespeare); Naropa Academic Faculty (view and practice).

Associated Artists: Daniel Banks (performance studies, cultural and academic seminar); Erica Berg (psychophysical acting); Tom Bogdan (song creation, vocal technique); Steve Clorfeine (writing, directing); Katie Geissinger (Meredith Monk and The House, vocal technique); Gary Grundei (music theater, song creation); Jennifer Hicks (Butoh); Katsura Kan (Butoh); Moisés Kaufman (Moment Work, directing); Sarah Lambert (production design); John McAdams (Tectonic Theater, acting); Carol Mendelsohn (Roy Hart Vocal Work); Meredith Monk (song creation, vocal technique); Barney O’Hanlon, SITI Company (Viewpoints, choreography); Saule Ryan (Roy Hart Vocal Work); Dan Safer (scene work, choreography); Stephen Wangh (psychophysical acting, ensemble playwriting, improvisation, pedagogy).

Associated Companies: **
Meredith Monk and The House
Moisés Kaufman and Tectonic Theater
SITI Company

**master classes, workshop productions and ongoing core faculty involvement with members of associated companies.

The MFA Theater: Contemporary Performance is a 48-credit degree program designed to train professional performers, creators and facilitators of performance. It is the first graduate training program that integrates contemporary physical theater, Viewpoints theory and practice, performance and critical cultural studies, and traditional contemplative practices. Students are expected to work in a technically and aesthetically extended physical, vocal and emotional range, to create original work and to work with the traditional play form and under direction. Considerable production work, in a variety of scales and with particular emphasis on political and social relevance, is ongoing, especially in the second year. The creation and cultivation of ensemble is at the core of the Contemporary Performance pedagogy in both training and production work. The program strives to support careers that integrate teaching and service with professional performance, directing and creation of new performance aesthetics.

The curriculum is based on the following techniques and influences:
- psychophysical acting work of Jerzy Grotowski;
- Viewpoints as performance technique and directing/choreographic method;
- vocal work integrating Roy Hart, extended vocal technique, traditional speech and bel canto approaches;
- somatic physical techniques and contemporary dance/movement forms;
- contemplative arts and meditation training;
- techniques of generating text through ensemble playwriting and self-scripting.

Each student completes an integrated thesis project combining production, documentation, creation of syllabi and an optional academic performance studies paper. The integrated thesis project is developed under the mentorship of core faculty.

Academic seminar work in performance studies theory and cultural, academic contexts of performance is ongoing. Meditation Practice & View Practicum is offered in a four-semester sequence.

2008–09 ADMISSION REQUIREMENTS: MFA THEATER: CONTEMPORARY PERFORMANCE

1. Standard graduate admission requirements (see p. 20).
2. Applicants must demonstrate professional accomplishment in one of the following areas and a minimum degree of competency in all three:
   - Acting: preferably with significant training in more than one approach i.e., physical, Meisner.
   - Movement/Dance: postmodern or modern forms, martial art or significant physical acting training.
   - Voice: musical competency and foundation vocal technique either text or music based.
3. Prior artistic ensemble experience is highly encouraged.
4. Maturity and readiness to undergo a rigorous professional training.
5. Applicants must demonstrate high levels of commitment, maturity and dedication.
6. Head shot or representative photo.
7. Selected applicants may be asked to attend an interview/audition in Boulder, New York or San Francisco between January 15 and March 15. Applicants’ admissions files must be complete before scheduling an interview/audition.

The following outline for year one is subject to change in sequence, but over the course of the two years all of these components and faculty will be present. Both contemplative practice and view as well as core training in acting, voice and movement will be ongoing throughout the two-year curriculum. Students take 12 credits per semester, for a total of 48 credits.
REQUIREMENTS:
MFA THEATER: CONTEMPORARY
PERFORMANCE
First year, fall
First seven weeks:
Foundation Somatics/Investigating Physical Virtuosity: developmental movement, experiential anatomy, release, dynamic alignment—Wendell Beavers, Erika Berland
Roy Hart Vocal Work: Ethelyn Friend
Psychophysical Acting/Grotowski Based: plastiques, corporals, cultivating immediate access to emotional sources, creating containers for emotion, understanding of presence—Steven Wangh and guest faculty
Contemplative Arts and Meditation Training: meditation practice and orientation to Buddhist phenomenology and psychology; nature of mind teachings from the Buddhist tradition—Barbara Dilley and Naropa faculty
Middle three weeks:
Viewpoints Intensive: Barney O’Hanlon, SITI Company, Wendell Beavers, Steven Wangh
Voice Tutorials: Ethelyn Friend
Physical Technique: SITI Company/Butoh/Wendell Beavers
Practice and View: Barbara Dilley, Erika Berland
Applying Psychophysical Technique to Character Work, Styles and Performance: Steven Wangh, guest faculty
Moment Work/Directing/Playwriting: Leigh Fondakowski
Final four weeks:
Physical Training/Viewpoints: Wendell Beavers
Voice Intensive: Roy Hart guest faculty, Carol Mendelsohn and Saule Ryan
Ensemble Playwriting: Steven Wangh, Tectonic Theater
Applying Psychophysical Technique to Character Work, Styles and Performance: Steven Wangh
Presentations
SUBTOTAL 12
First year, spring
First three weeks:
Physical Training: developmental, experimental anatomy forms
Directing and Ensemble Playwriting: Moisés Kaufman, Tectonic Theater
Presentation
Second four weeks:
Advanced Somatic Technique, Experiential Anatomy/Eastern Arts: Erika Berland, Wendell Beavers/Naropa faculty
Vocal Intensive: Roy Hart or extended vocal technique
Tectonic Theater Play Development: Leigh Fondakowski
Composition/Choreography/Postmodern Tradition: Barbara Dilley, Wendell Beavers, guest faculty
Practice and View: Barbara Dilley
Presentations
Final seven weeks:
Roy Hart Voice Work: Ethelyn Friend
Ensemble Projects: Faculty
Physical Training: somatic technique, Butoh—faculty
Final First Year Project Presentations
SUBTOTAL 12
Second year, fall
Advanced Physical Technique: dance-based techniques, release, somatic forms, yoga—Wendell Beavers and faculty
Theater-Based Physical Techniques: drawn from Butoh, Suzuki, Grotowski Plastique and Corporals—SITI Company, Butoh guest, Steven Wangh and faculty
Scene, Monologue and Character: Faculty
Teaching Seminar: Steven Wangh, Wendell Beavers, Barbara Dilley
Vocal Work: relating song to text, extended vocal technique—Roy Hart faculty, Carol Mendelsohn, Saule Ryan, Meredith Monk, The House company members
Acting Work: relating psychophysical work to the Viewpoints, scene, classical text—Steven Wangh
Project/Production
Play Development: Leigh Fondakowski
Cultural and Academic Context Seminar: Daniel Banks
and guest faculty (runs throughout semester)
SUBTOTAL 12
Second year, spring
Advanced Physical Technique: continuation of semester I sequence
Viewpoints: composition, directing and performance technique—Wendell Beavers, SITI Company members, faculty
Vocal Work: continuation of semester I sequence
Ensemble Playwriting/Directing: Tectonic Theater
Teaching Seminar: Barbara Dilley, Wendell Beavers, guest faculty
Ensemble Production: Meredith Monk and Company
Culminating Projects: initiated and designed by the student in the fields of service learning, creating pedagogy, pure research focused on training issues or production
SUBTOTAL 12
TOTAL CREDITS 48
MFA Theater: Lecoq Based Actor Created Theater
Chair: Amy Russell
Administrative Director: Mark Hatfield
Lecoq Instructors: Michael Brown, Stephanie Kehoe, Thomas Prattki, Amy Russell
Alexander/Feldenkrais: Ilan Reichel
Acrobatics: Kenneth Lewis
Butoh/Movement Improvisation: Francis Barbe
Voice/Speech: Jacquie Crago, Simon Radcliffe
Writing for the Stage: Amy Russell
Scenography/Construction: Darren Goad, Aurelian Koch, Thomas Prattki
Company Development: Kelley Soul

Guest Instructors have included:
Giovanni Fusetti: Clown
Michael Murphy: Clown
Alain Fairbairn: Clown/Aburd
Kevin Crawford: Roy Hart Voice
Susana Lastreto: Cabaret
Marcela Lorca: Movement Improvisation
Adelle Thompson: “Stomp” rhythm improvisation
Philip Schafer: Taketina rhythm improvisation
Antonio Martinez: Commedia dell’Arte, farce

Naropa University, in cooperation with the London International School of Performing Arts (LISPA), offers a 48-credit MFA in actor created theater based on the pedagogy of Jacques Lecoq. The London location offers the students all the advantages of an international metropolis and hub of the arts. Additionally, MFA students are fully mixed with the international students of LISPA, who, like the master’s candidates, are training to be collaborative creators of new theater.

The training is rigorously physical in its approach, focusing on the dramatic and image-making capabilities of the actor’s body, and locating the body as the source of invention of new theatrical forms and languages. The daily and weekly schedule for both the first and second year balances improvisation and movement classes. Collaborative creation is fostered by the daily invention and rehearsal of the students’ group work, which is performed at the end of each week.

2008–09 ADMISSION REQUIREMENTS:
MFA THEATER: LECOQ BASED ACTOR CREATED THEATER
1. Standard graduate admission requirements (see p. 20).
2. Applicants must have strong experience in not only artistic performance or creation, but also a physical discipline, ranging anywhere from sports to dance.
3. Prior artistic ensemble experience is considered desirable.
4. Applicants must demonstrate high levels of commitment, maturity and dedication.
5. Selected applicants will be interviewed and may be asked to attend an audition.
6. Representative photo.
7. Performance résumé.

REQUIREMENTS: MFA THEATER: LECOQ BASED ACTOR CREATED THEATER

The curriculum of the first year includes:
• The Basis of Improvisation: an observation of everyday life
• The Neutral Mask: essentialized natural movement, developing both calm and risk-taking
• The Dynamics of Nature: natural phenomena are explored with the purpose of finding their human and theatrical equivalencies in situation and character
• Poetics: through movement, a translation of other art forms into the language of theater
• Bestiary: the study of animals with an eye to character creation
• Masks: expressive and larval masks
• Creating a Character: a cumulative approach to character creation and the development of virtuosic skills in improvisation
• First Production: student creations based on theme-specific field research

The curriculum of the second year includes:
• Storytelling Languages: silent storytelling, moving pictures and the world of narration
• Commedia dell’Arte: an exploration of traditional Commedia dell’Arte and its reinvention, using classic leather masks and new, student-made masks
• Melodrama and the Theater of the Passions: following the flow of emotion towards lyricism
• Tragedy: using classic and modern poetic texts, research into the relationship between the tragic chorus and the protagonist
• The Grotesque, the Fantastic and the Mysterious: inventing a new body in which to explore new worlds
• The Study of Laughter: the clown and other comic genres
• Final Student Production: the theater of the future

Throughout the first and second year, students receive training in basic acrobatic skills, vocal technique, the spatial dynamics fundamental to scenography, creative process, company development, and in the second year, a continuous writing workshop. No prior experience is required for these courses.

Academic Year
The academic year for this program generally begins in the last week of October and continues until the middle of July. The year is divided into four eight-week terms that are interspersed with break periods.
The following dates reflect the 2007–08 academic year:

- Fall Semester '07: October 22–December 14, 2007
- Spring Semester '08: January 7–February 29, 2008
  March 17–May 9, 2008
- Summer Semester '08: May 26–July 18, 2008

**Probationary Period**

The first seven weeks of this program serve as an extended audition and are considered probationary for all first-year students. After these seven weeks, the faculty will assess all students and may ask a student to leave. These cases may be deemed necessary based on evaluation of the following criteria:

1. Is the student physically capable of following the training without causing possible injury to self or others?
2. Is the student psychologically capable of following the training without causing possible harm to self or others?
3. Is the student showing signs of delinquency: frequent absences or lateness to class, a disruptive comportment within class?

**Admission to the Second Year**

At the end of the first year, the faculty will notify students who will be invited to return to complete the second year. Students will be evaluated according to the following criteria:

1. Does the student have an adequate physical instrument to meet the demands of the second year?
2. Does the student have the improvisational skills and imagination to be able to create work within the second year’s pedagogical territories?
3. Is the student capable of working with his or her ensemble of peers and collaborators?
4. Is the student’s level of artistic commitment to the program sufficient for the demands of the second-year material?
THE GRADUATE SCHOOL OF PSYCHOLOGY

The Graduate School of Psychology houses three vibrant departments offering academically rigorous and personally transformative programs at the cutting edge of psychology.

**Contemplative Counseling Psychology Department**
- Master of Arts in Psychology: Contemplative Psychotherapy

**Somatic Counseling Psychology Department**
- Master of Arts in Somatic Counseling Psychology
  - Body Psychotherapy
  - Dance/Movement Therapy

**Transpersonal Counseling Psychology Department**
- Master of Arts in Transpersonal Counseling Psychology
  - Art Therapy
  - Counseling Psychology
  - Wilderness Therapy
- Master of Arts in Transpersonal Psychology
  - Ecopsychology

The mission of the Graduate School of Psychology is to offer graduate psychology programs that are engaged, embodied, contemplative and informative. Each program offers students a process of learning, reflection, integration and thoughtful practice in relation to service in the community. Drawing from a rich diversity of traditional and innovative theories, students learn to apply compassion and discernment to specific situations.

In the counseling psychology programs, students are introduced to and encouraged to deepen contemplative practices that enhance self-awareness and inform therapeutic relationships. These practices serve as a potent means for holding the tension for perceived opposites, including emptiness and form, stillness and movement, body and mind.

Curricula are rooted in experientially based embodied ways of knowing. Students develop empathetically based critical thinking, community practices, and inclusive and pluralistic values. The course work cultivates the students’ ability to engage therapeutically with a wide range of clients in a variety of settings, training them to be culturally competent.
therapists. From this ground of experience, students naturally discover their personal expression of responsible service in the world.

The counseling programs of the Graduate School of Psychology convey the subject matter of their respective disciplines within a framework of training and education so that graduates may serve as professional counselors. Naropa University is accredited by the Higher Learning Commission of the North Central Association of College and Schools. Thus, graduates of our programs are able to inform licensing boards and potential employers that they graduated from a regionally accredited university.

At the earliest opportunity, learners are strongly encouraged to carefully research the educational requirements for their intended license or certificate in the state(s) where they wish to seek licensure or certification. Although the programs of the Graduate School of Psychology are not currently approved by the Council for the Accreditation of Counseling and Related Educational Programs (CACREP), the faculty has developed the curricula with CACREP requirements, as well as other recognized professional and national standards, including the State of Colorado, in mind. Please note that the licensure requirements of state boards and licensing agencies vary from state to state and change over time. Consequently, successful completion of degree requirements does not guarantee that a state board or licensing agency will accept a graduate’s application for licensure. It is important that learners are aware of their responsibilities regarding licensure and certification; advisors are available to discuss professional and career matters with learners and graduates.
“Buddhist psychology is based on the notion that human beings are fundamentally good. Their most basic qualities are positive ones: openness, intelligence and warmth.”
—Chögyam Trungpa, Rinpoche, Naropa University founder

**Clinical Training Rooted in Buddhist Teachings**

Contemplative psychotherapy may be said to have two parents: (1) the wisdom traditions of Buddhism and Shambhala and (2) the clinical traditions of contemporary psychology, especially the humanistic school. Like all offspring, it has much in common with both of its parents and yet is uniquely itself. From Buddhism and Shambhala comes the sitting practice of mindfulness/awareness meditation, together with a highly sophisticated understanding of the functioning of the mind in sanity and in confusion. From Western psychology comes the investigation of the stages of human development, a precise language for discussing mental disturbance and the intimate method of working with others known as psychotherapy. The department offers a Master of Arts in Psychology: Contemplative Psychotherapy.
MA Psychology: Contemplative Psychotherapy is a unique clinical training program integrating Western psychotherapy and Buddhist psychological insights. The practice of mindfulness-awareness meditation together with traveling through a specific sequence of classes as a cohort leads to an increasing ability to be with oneself and others and provides the ground for entering into genuine relationships with therapy clients. The maitri retreats are an opportunity for students to deepen both in relationship to community and mindfulness-awareness practice. Because the program is directed toward careers in the clinical professions, the nine-month supervised internship in the third year of study is vital. Along with the internship, students participate in small group clinical tutorials with the clinical faculty. Students participate in group process groups throughout the program. These groups support the students’ journeys and provide a place to explore some of the issues and feelings that arise during the training.

2008–09 ADMISSION REQUIREMENTS:
MA PSYCHOLOGY: CONTEMPLATIVE PSYCHOTHERAPY
1. Standard graduate admission requirements (see p. 20). Please note: The department will not accept letters of recommendation from current or former therapists.
2. Applicants must show considerable maturity and strong motivation for working with others.
3. Some prior work experience in a clinical setting, either paid or volunteer, is strongly recommended. First-year students who do not have such experience will be encouraged to perform four hours per week of volunteer work in a mental health agency during the fall and spring semesters in preparation for internship.
4. Supplemental application.
5. Selected applicants will be required to come to Naropa to participate in both a small group and individual interview.

REQUIREMENTS: MA PSYCHOLOGY: CONTEMPLATIVE PSYCHOTHERAPY
First year, fall
PSYC 600 Opening Retreat (noncredit)
PSYC 608 Introduction to Buddhist Psychology: Practicum I (2)
PSYC 609 Group Process I (1)
PSYC 618 Human Growth and Development: Contemplative View (2)
PSYC 718 Community (2)
PSYC 778 Transitions, Lifestyles and Career Development (2)
Body-awareness elective (3)
SUBTOTAL  12

First year, spring
PSYC 618 Evolution of Concepts in Western Psychotherapy (2)
PSYC 658 Buddhist Psychology II: Abhidharma (2)
PSYC 668 Family Process (2)
PSYC 678 Psychopathology I: Sanity and Neurosis (2)
PSYC 689 Maitri Program I (2)
SUBTOTAL 11
### Second year, fall
- **PSYC 605** Large Group Process I (1)
- **PSYC 629** Group Process III (1)
- **PSYC 669** Buddhist Psychology III: Compassion and the Heart of Emptiness (2)
- **PSYC 728** Therapeutic Relationships I (2)
- **PSYC 738** Psychopathology II: Psychosis (2)
- **PSYC 798** Theory and Practice of Group Psychotherapy (2)

**SUBTOTAL 10**

### Second year, spring
- **PSYC 625** Large Group Process II (0.5)
- **PSYC 639** Group Process IV (0.5)
- **PSYC 650** Diversity Awareness and Multicultural Competence (2)
- **PSYC 700** Research and Statistics (2)
- **PSYC 708** Buddhist Psychology IV: Contemplative Psychotherapy Seminar (2)
- **PSYC 758** Therapeutic Relationships II (2)
- **PSYC 789** Maitri Program II (2)

**SUBTOTAL 11**

### Third year, fall
- **PSYC 702** Appraisal (2)
- **PSYC 709** Meditation Practicum V (0.5)
- **PSYC 719** Group Process V (1)
- **PSYC 788** Therapeutic Relationships III (2)
- **PSYC 808** Field Placement I (2)
- **PSYC 818** Clinical Tutorial I (2)

**SUBTOTAL 9.5**

### Third year, spring
- **PSYC 729** Group Process VI (1)
- **PSYC 739** Meditation Practicum VI (0.5)
- **PSYC 858** Field Placement II (4)
- **PSYC 868** Clinical Tutorial II (2)
- **PSYC 888** Master's Paper Seminar (1.5)
- **PSYC 889** Maitri Program III (0.5)

**SUBTOTAL 9.5**

**TOTAL CREDITS 63**

Community is an essential aspect of this program. Students must take the courses in the sequence listed above.

### Internship
A vital part of the program is the nine-month supervised internship that provides the opportunity for students to practice clinical work in specialized areas. The internship is the focus of the third year.

### Master's Paper
The culmination of the internship is the writing of the master's paper. Students choose areas that interest them and explore both contemplative and other contemporary approaches to their topics, using clinical material from the internship to illustrate their ideas. Students present what they have learned during their journey in the MA Psychology: Contemplative Psychotherapy program to fellow students and members of the faculty during the master's paper weekend. This is generally a celebratory occasion that marks the students’ entering the psychotherapeutic field as colleagues of the clinical faculty.

### Licensure
Learners are strongly encouraged to carefully research the educational requirements for the intended licensure or certification in the state(s) where they intend to seek licensure or certification. Please see page 115 for further information about the curriculum of the various Graduate School of Psychology counseling programs and licensure/certification eligibility.

### CONTEMPLATIVE COUNSELING PSYCHOLOGY DEPARTMENT COURSES

**Graduate**
- 500–599 graduate-level electives and introductory courses
- 600–699 intended primarily for first-year graduate students
- 700–799 intended primarily for advanced graduate students
- 800–899 primarily for master's thesis, projects, internship, field placement, etc.

### CONTEMPLATIVE PSYCHOTHERAPY (PSYC)

**PSYC 600**
Opening Retreat (noncredit)
An introduction to fundamental principles of contemplative psychotherapy, this weekend residential intensive provides the opportunity for community building, an introduction to meditation and the marking of the transition into the MA Psychology: Contemplative Psychotherapy program. Additional fee for room and board.

**PSYC 605**
Large Group Process I (1)
The class participates in a large group for the entire semester. The group objective is to support the students’ community experience, enhance personal awareness to dynamics and to practice consciously creating community.
PSYC 608
Introduction to Buddhist Psychology: Practicum I (2)
Contemplative psychotherapy is based on the view that health is intrinsic and unconditional. Because of mistaken views, this inherent brilliant sanity is not always experienced. Using Buddhist and Shambhala teachings, this course explores both intrinsic health and the obstacles to experiencing it fully. The practice of mindfulness-awareness sitting meditation is introduced. Additional fee for one-on-one meditation instruction.

PSYC 609
Group Process I (1)
Students participate in small and large groups throughout their tenure in the program. Emphasis is on providing support for the students’ journey. This course is the first in a series of small groups.

PSYC 618
Human Growth and Development: Contemplative View (2)
This course traces psychological development through the life cycle, with a particular emphasis on the stages of life. A major focus of the class is on early childhood experience and its relationship to the patterns that may affect the rest of life. The material is presented through lectures, readings, class discussions, observations of children and the students’ own experiences with children and their childhood. The purpose of the class is to develop both a theoretical and sympathetic understanding of the feelings, perceptions and ways of understanding themselves and others at various stages in the life cycle.

PSYC 619
Group Process II (1)
A continuation of PSYC 609.

PSYC 625
Large Group Process II (0.5)
A continuation of PSYC 605.

PSYC 628
Evolution of Concepts in Western Psychotherapy (2)
Western psychology has evolved its own lineage, traditions, concepts and vocabulary. This class explores the dynamics of Western psychology, with an emphasis on some of its most popular constructs, such as transference and countertransference, defenses, narcissism and the ego. The conceptual bases of some of the more prominent schools of psychology are studied. Attention is given to the relationship between psychology as a conceptual framework and psychology as a practice discipline.

PSYC 629
Group Process III (1)
A continuation of PSYC 619.

PSYC 639
Group Process IV (0.5)
A continuation of PSYC 629.

PSYC 650
Diversity Awareness and Multicultural Competence (2)
Effective multicultural counseling requires us to understand others on their own terms, in relation to their own contexts, histories and worldviews. Students increase their multicultural competence, preparing themselves to work across differences of race and ethnicity, class, sexual orientation and ability. The process of multicultural learning is grounded in self-examination and extends to listening to the experience of others and learning some culturally relevant approaches.

PSYC 658
Buddhist Psychology II: Abhidharma (2)
A continuation of the study and practice of the principles of Buddhist psychology begun in PSYC 608. Key themes include brilliant sanity, the development of ego, the chain of cause and effect, and working with emotions. The practice of sitting meditation is explored further both experientially and academically. Additional fee for one-on-one meditation instruction.

PSYC 668
Family Process (2)
An introduction to family process and family systems. The purpose of the course is to assist students in experiencing the shift in perception that comes from seeing a family as a system—with its own organization and life—beyond that of the individual. In addition, students explore their families of origin as a ground for working with others. The course consists of lectures, student presentations, class discussions and experiential exercises.

PSYC 669
Buddhist Psychology III: Compassion and the Heart of Emptiness (2)
An introduction to the Buddhist Mahayana path and its relevance for psychotherapists. Topics include the four Brahmaviharas (limitless ones), relative and absolute bodhicitta (awakened heart) and sunyata (emptiness). Students apply the teaching to their own personal experience and also to practical situations with those whom they aspire to help. Additional fee for one-on-one meditation instruction.

PSYC 678
Psychopathology I: Sanity and Neurosis (2)
Intrinsic health is the ground of experience, yet one repeatedly loses touch with it. This course explores the sequence of events through which one can become absorbed in “story-lines.” The painful nature of this experience, which is a patchwork of events, real and imagined, is explored. Emphasis is on recognizing the experience of sanity within pathology. Students experience the personal and painful nature of such psychopathology as
it occurs in their own lives and in the lives of others. The recovery stages of health are introduced along with an introduction to diagnosis and the use of testing in appraisal.

**PSYC 689**  
Maitri Program I (2)  
A four-week retreat held from mid-January to mid-February, the maitri program includes intensive sitting and walking meditation, study and maitri space awareness practice, as well as extensive community participation. This class is residential and requires full participation in all aspects of the program. A limited number of nonprogram students may be allowed by permission of the department chair. May be taken for pass/fail only. Additional fee for room and board.

**PSYC 699**  
Independent Study (1–3)

**PSYC 700**  
Research and Statistics (2)  
A survey of research methods and statistics as they apply to counseling psychology and psychotherapy. Topics include philosophical issues, rigor; types of psychological research, descriptive and inferential statistics, experimental and correlational methods, qualitative methods, test construction, needs assessments, program evaluation, research ethics, the structure of research reports and strategies for literature searches. The course seeks to be applicable and useful for both professional and personal growth and includes lectures, discussion and practice exercises.

**PSYC 700W**  
Research and Psychological Testing (1)  
Designed to be as experiential as possible, this course covers psychological testing and assessment in the context of counseling psychology and psychological research. Course work seeks to be applicable and useful for both professional and personal growth and includes lectures, discussion and exercises.

**PSYC 702**  
Appraisal (2)  
This course provides students with a broad understanding of important topics in appraisal and its application to counseling. Included are group and individual psychometric theories and approaches to appraisal; data and information-gathering methods; validity and reliability; psychometric statistics; and factors influencing appraisals. Students also explore the possible implications of a contemplative counseling model in applying appraisal methods.

**PSYC 708**  
Buddhist Psychology IV: Contemplative Psychotherapy Seminar (2)  
A continuation of the application of Mahayana Buddhist principles to the practice of psychotherapy. In particular, the class focuses on the example of the bodhisattva and the practice of the six paramitas, or transcendent actions, as they apply to both the student's own development and to working with clients. The main text is Shantideva's eighth-century classic, the Bodhicharyavatara. It is supplemented not only by the Dalai Lama's commentary, A Flash of Lightning in the Dark of Night, but also by contemporary clinical writings. Additional fee for one-on-one meditation instruction.

**PSYC 709**  
Meditation Practicum V (0.5)  
Meditation practicum classes provide continuing support both for students' personal meditation practices and for the gathering of the class community. Sitting practice, brief readings, talks and group discussion may be included. Additional fee for one-on-one meditation instruction.

**PSYC 718**  
Community (2)  
The practice of being in community is one of the powerful teaching vehicles in this program. Students learn from each other through positive support, conflict and the myriad ways they interact with each other. This course provides the opportunity to study roles, subgroups, group mores, interaction patterns and pluralistic trends. Each individual works with the tensions aroused in them through participation in the group and explores ways to be involved and to include others thereby contributing to the overall health of all the individuals and the community at large.

**PSYC 719**  
Group Process V (1)  
A continuation of PSYC 639.

**PSYC 728**  
Therapeutic Relationships I (2)  
An exploration of the professional practice of psychotherapy, which is seen as the joining of the personal discipline of mindfulness-awareness practice, which cultivates self-understanding, with the interpersonal discipline of cultivating healing relationships. Therapeutic Relationships I emphasizes current counseling theories and their application, as well as providing training in clinical skills. All three courses in this sequence of classes (PSYC 728, PSYC 758 and PSYC 788) include both experiential and intellectual components.

**PSYC 729**  
Group Process VI (1)  
A continuation of PSYC 719.

**PSYC 738**  
Psychopathology II: Psychosis (2)  
From the Buddhist point of view, psychosis involves a kind of journey through six psychological realms. What occurs is the attempted transformation of self. This course studies the psychotic experience as it appears in community, the family, childhood and adulthood. The various psychological operations that underlie confusion, paranoia, hallucination and delusion are examined in clinical material. Students discuss the Buddhist understanding of mind, and how it
allows for new social and individual treatments. Assessment and diagnosis of psychotic disorders are highlighted. During the second half, students examine selected approaches to treatment and the journey of recovery.

**PSYC 739**  
Meditation Practicum VI (0.5)  
A continuation of PSYC 709. Additional fee for one-on-one meditation instruction.

**PSYC 758**  
Therapeutic Relationships II (2)  
Course work emphasizes the study of professional roles and standards including ethics, legal issues and credentialing. Also see the description for PSYC 728.

**PSYC 778**  
Transition, Lifestyles and Career Development (2)  
Major life transitions are explored, including lifestyle choices, career selection, identity shifts, relational transitions and transitions between life and death. Beginning with an exploration of transitional space, paradox and play, students are encouraged to integrate impermanence, interdependence and groundlessness. A significant focus of the class is major career theorists and the foundations and practice of career counseling. Students are also encouraged to apply the class material to their own major life transitions including the changes involved in beginning their graduate study.

**PSYC 788**  
Therapeutic Relationships III (2)  
The emphasis in this class is on preparing for the clinical internship. Also see the description for PSYC 728.

**PSYC 789**  
Maitri Program II (2)  
A four-week retreat held toward the end of the semester; the second-year maitri program includes intensive sitting and walking meditation, study and maitri space awareness practice, as well as extensive community participation. Increased emphasis is placed on the relationship between contemplative and psychotherapeutic practice. This class is residential and requires full participation in all aspects of the program. Additional fee for room and board.

**PSYC 798**  
Theory and Practice of Group Psychotherapy (2)  
A comprehensive introduction to the theoretical and practical aspects of effective group leadership. Theories of group therapy are studied. Other issues include factors that affect group dynamics such as size, composition and types. Group leadership is discussed in the context of the contract, group resistance, transference and countertransference, cohesion, aggression and hostility and acting out. Students have the opportunity to play the group leader and receive feedback from the instructor and teaching assistants.

**PSYC 808**  
Field Placement I (2–4)  
During this nine-month internship, students work twenty to thirty hours per week (minimum of 700 hours required) in a psychological fieldwork setting. While studying and working alongside mental health professionals, students bring the principles of contemplative psychotherapy to the practices of counseling, therapy, group work and patient care.

**PSYC 818**  
Clinical Tutorial I (2)  
During the internship year, students meet weekly in small groups with members of the clinical faculty and use a contemplative approach to case presentation. These presentations are directed toward a deeper understanding of how the principles of contemplative psychotherapy manifest in clinical work. Group members also practice clinical skills in these groups.

**PSYC 845**  
Field Placement II (4–5)  
**PSYC 866**  
Clinical Tutorial II (2)  
A continuation of PSYC 818.

**PSYC 874**  
Extended Clinical Tutorial (0.5–2)  
Students who have not completed internship may be required to register for extended clinical tutorial. See Special Student Status in the Academic Information section. May be repeated.

**PSYC 881**  
Extended Paper (Section B) (0.5)  
Students who have not completed the paper may qualify for an extension of the paper semester. See Special Student Status in the Academic Information section. May be repeated.

**PSYC 888**  
Master's Paper Seminar (1.5)  
This class supports students in the preparation of the master's paper. See program description for more details. Students present their work to fellow students and members of the clinical faculty. Grading is on a pass/fail basis.

**PSYC 889**  
Maitri Program III (0.5)  
A weeklong retreat held over spring break, the third-year maitri program includes intensive sitting and walking meditation, study and maitri space awareness practice, as well as extensive community participation. Special emphasis is placed on transitions and the teachings from the *Tibetan Book of the Dead* relevant to transition. This class is residential and requires full participation in all aspects of the program. Additional fee for room and board.
SOMATIC COUNSELING PSYCHOLOGY (PSYS)
PSYS 615
The Discipline of Authentic Movement/Body Awareness Practice (3)
Authentic Movement, a self-directed movement process employing the wisdom of the body as a pathway to awareness, provides direct experience of the individual and collective body as a vessel for integration, healing, transformation and creative process. This course explores the ground form of Authentic Movement: the mover, witness and the relationship between them. Students explore their own process while experiencing this therapeutic movement form. Through learning how to increase the authenticity of presence, students explore the ground of the healing relationship. Authentic Movement provides a model for life lived in authentic relationship to self, others and community.
This course is offered through the Somatic Counseling Psychology Dept. for PSYC students only.
“Movement, to be experienced, has to be ‘found’ in the body, not put on like a dress or a coat. There is that in us which has moved from the very beginning: it is that which can liberate us.”
—Mary Starks Whitehouse, dance/movement therapist and founder of Authentic Movement

“The body is the sanctuary of the soul.”
—Illana Rubenfeld, body psychotherapist and creator of Rubenfeld Synergy Method

Since 1984, the Somatic Counseling Psychology Department has organized itself around a belief that therapeutic change occurs through direct experience of the present moment. One of the ways to engage the present moment is to stay awake in the body—the sensing, emoting and thinking body. Healing, in this context, follows the continuous dialogue of sensing the inner and outer world in a deeper and more conscious fashion. This process integrates the sensations of the body in order to organize behavior in more satisfying and contributive ways. In the Somatic Counseling Psychology Department, traditional counseling skills, the body, movement and sensorimotor tracking are brought intimately together in the process of psychotherapy. These aspects are studied and practiced in order to stimulate awareness, repattern ill-fitting constructs and organize more fulfilling behaviors.

The Somatic Counseling Psychology Department offers two unique programs designed to train students in the clinical practice of somatically oriented counseling psychology. Students choose between one of two possible concentrations: Dance/Movement Therapy or Body Psychotherapy. Both programs offer extensive study, training and supervision in traditional practices of psychotherapy that address the sensory and expressive life of the whole being.
GRADUATE STUDY

Master of Arts in Somatic Counseling Psychology

The 60-credit MA Somatic Counseling Psychology program provides students with the theoretical, clinical and professional skills to be effective psychotherapists grounded in the integration of body, mind and movement. The program integrates personal and professional learning in a contemplative and somatic framework, stressing the interwoven nature of sensation, emotion, thought and movement. The curriculum focuses on awareness practices, movement disciplines, counseling techniques, multicultural perspectives and scholarly pursuits that prepare students to be of service both to themselves and others. Students train in Attachment Theory, Object Relations, Self Psychology and Gestalt-based modalities as well as science-based and intuitively based forms, blending biopsychology, neurology and psychoneuroimmunology with Somatic Counseling Psychology. In addition, both concentrations focus on the power of the creative experience, coupled with the healing properties of conscious movement sequencing. Both the Dance/Movement Therapy and the Body Psychotherapy concentrations learn the foundational principles of the Kestenberg Movement Profile, Laban Movement Analysis and Body-Mind Centering™ as evaluative tools that establish a common language for assessing the body at rest and in motion.

The program prepares graduates for a career that makes use of recent research advances that validate and extend their field. To facilitate this type of learning, students are required to complete thirty, one-hour sessions in a counseling/therapy relationship with a qualified psychotherapist of their choice (cost of sessions not included in tuition cost). This component emphasizes the importance of self-reflection and firsthand experience as a client with individual counseling therapy.

2008–09 ADMISSION REQUIREMENTS:

MA SOMATIC COUNSELING PSYCHOLOGY

1. Standard graduate admission requirements (see p. 20). (The Somatic Counseling Psychology application includes a supplemental application form and a supplemental prerequisite form.)
2. A bachelor’s degree preferably in a field related to dance/movement therapy and/or body psychotherapy and the helping professions.
3. All applicants must have strong academic skills, be motivated to work with others and demonstrate a high level of body integration.
4. Selected applicants will be asked to come to the university to participate in a two-day interview process consisting of both group and individual interviews. Interviews are normally held in March, April and May. Applicants’ admissions files must be complete before the interview.
5. Both concentrations in the Somatic Counseling Psychology program have the following admission requirements: 3 semester credit hours (or 45 class contact hours) of course work with the grade of “C” or above from an accredited college must be completed in each of the following: Introduction to Psychology, Abnormal Psychology, Theories of Personality and Anatomy.
6. A minimum of 100 hours of fieldwork experience in service to others (e.g., mental health work, hospital work, hospice, community projects).

7. Applicants for both concentrations are strongly encouraged to have 1–2 years of experience in individual or group psychotherapy.

**Dance/Movement Therapy**

Approved by the American Dance Therapy Association since 1987, the Dance/Movement Therapy (D/MT) program concentrates on the power of the creative experience, coupled with the healing properties of conscious movement sequencing. Students in the Dance/Movement Therapy concentration are trained in classical as well as innovative forms of Dance/Movement Therapy, specializing in the work of the pioneers Chace, Evans, Whitehouse, Espenak, Schoop and Hawkins. In addition, the Dance/Movement Therapy concentration focuses on Object Relations and Self Psychology as well as the Gestalt-based Moving Cycle, Authentic Movement and the interface of Dance/Movement Therapy with modern models of sensorimotor tracking. Dance/Movement Therapy students are also invited to dive deeply into the creative process using the tools of imagery, improvisation, rhythm, spontaneity, metaphor and presence, to activate expressivity and aliveness in themselves and thereby in those with whom they will ultimately work.

**Additional Requirements for Dance/Movement Therapy**

1. In-depth experience with at least three of the following forms: modern, ballet, jazz, tap, folk dance, ethnic dance, yoga, t'ai-chi ch'uan, aikido, Authentic Movement, NIA, Gabrielle Roth’s Five Rhythms, Continuum Movement.

2. Intermediate competency in modern dance technique and/or a maturity with integrating body and spatial awareness.

3. In-depth experience with improvisation and exposure to composition, performance, dance history and choreography.

**REQUIREMENTS:**

**MA SOMATIC COUNSELING PSYCHOLOGY: DANCE/MOVEMENT THERAPY**

**THREE-YEAR PLAN**

<table>
<thead>
<tr>
<th>First year, fall</th>
<th>First year, spring</th>
</tr>
</thead>
<tbody>
<tr>
<td>PSYS 500</td>
<td>PSYS 613 Social and Multicultural Foundations (3)</td>
</tr>
<tr>
<td>PSYS 606</td>
<td>PSYS 637 Body/Movement Observation and Assessment II (3)</td>
</tr>
<tr>
<td>PSYS 616</td>
<td>PSYS 649 The Body in Meditation and Psychotherapy II (1)</td>
</tr>
<tr>
<td>PSYS 621</td>
<td>PSYS 653 Group Community Skills II (noncredit)</td>
</tr>
<tr>
<td>PSYS 623</td>
<td>PSYS 656 Counseling Relationships II: Verbal and Nonverbal Skills (2)</td>
</tr>
<tr>
<td>PSYS 623</td>
<td>PSYS 672 Lifestyles and Career Development II: Career Selection and Professional Decision Making (1)</td>
</tr>
<tr>
<td>PSYS 632</td>
<td>PSYS 683 Group Process and Dynamics (3)</td>
</tr>
<tr>
<td>PSYS 646</td>
<td><strong>SUBTOTAL 13</strong></td>
</tr>
<tr>
<td>PSYS 657</td>
<td><strong>Second year, fall</strong></td>
</tr>
<tr>
<td></td>
<td>PSYS 605 Advanced Clinical Skills I (2)</td>
</tr>
<tr>
<td></td>
<td>PSYS 682 Human Growth and Development (3)</td>
</tr>
<tr>
<td></td>
<td>PSYS 687 Clinical Orientation (2)</td>
</tr>
<tr>
<td></td>
<td>PSYS 706 Creative Arts Therapies: Therapist as Artist (2)</td>
</tr>
<tr>
<td></td>
<td>PSYS 736 Current Methods and Skills of Psychotherapy (3)</td>
</tr>
<tr>
<td></td>
<td><strong>SUBTOTAL 12</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Second year, spring</strong></td>
</tr>
<tr>
<td></td>
<td>PSYS 607 Appraisal: Clinical Assessment (3)</td>
</tr>
<tr>
<td></td>
<td>PSYS 660 Family Systems Skills I: Methods of Family Therapy (2)</td>
</tr>
<tr>
<td></td>
<td>PSYS 700 Research and Statistics (3)</td>
</tr>
<tr>
<td></td>
<td>PSYS 756 Advanced Clinical Skills II (2)</td>
</tr>
<tr>
<td></td>
<td>PSYS 789 Comprehensive Exam (0.5)</td>
</tr>
<tr>
<td></td>
<td>PSYS 836 Thesis Research Seminar I (0.5)</td>
</tr>
<tr>
<td></td>
<td><strong>SUBTOTAL 11</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Third year, fall</strong></td>
</tr>
<tr>
<td></td>
<td>PSYS 710 Family Systems Skills II: Relationship, Sexuality and Couples Therapy (2)</td>
</tr>
<tr>
<td></td>
<td>PSYS 778 Lifestyles and Career Development III: Theory and Counseling Strategies (1)</td>
</tr>
<tr>
<td></td>
<td>PSYS 816 Internship Placement I (0.5)</td>
</tr>
<tr>
<td></td>
<td>PSYS 826 Internship Seminar I: Dance/Movement Therapy (2)</td>
</tr>
<tr>
<td></td>
<td>PSYS 837 Thesis Research Seminar II (0.5)</td>
</tr>
<tr>
<td></td>
<td>PSYS 856 Professional Orientation (3)</td>
</tr>
<tr>
<td></td>
<td><strong>SUBTOTAL 9</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Third year, spring</strong></td>
</tr>
<tr>
<td></td>
<td>PSYS 866 Internship Placement II (0.5)</td>
</tr>
<tr>
<td></td>
<td>PSYS 876 Internship Seminar II: Dance/Movement Therapy (2)</td>
</tr>
<tr>
<td></td>
<td>PSYS 881 Extended Thesis (0.5)</td>
</tr>
<tr>
<td></td>
<td><strong>SUBTOTAL 3</strong></td>
</tr>
<tr>
<td></td>
<td><strong>TOTAL CREDITS 60</strong></td>
</tr>
</tbody>
</table>

Somatic Counseling Psychology Department
**Body Psychotherapy**

The Body Psychotherapy concentration draws upon the diverse field of body-centered psychotherapy and trains students to integrate bodywork, movement and somatic education principles with counseling and psychotherapy skills. Formed alongside modern Western psychotherapy through the work of Reich, Lowen, Keleman, Perls, Kurtz, Gendlin and others, it integrates traditional therapeutic practices with attention to sensation and body states, allowing unconscious material to manifest and be worked with using breath, touch, movement, sensation and imagery. The Body Psychotherapy concentration focuses on both the classical energy model of body psychotherapy, Object Relations and Self Psychology, the Gestalt-based Moving Cycle, as well as other modern models of sensorimotor tracking, conscious movement and relational techniques.

**Additional Requirements for Body Psychotherapy**

A minimum of 250 hours of training in an approved body/mind/movement–based practice is required. Some forms that have been approved are Rolfing Structural Integration, Aston-patterning, Body-Mind Centering™, Lomi, Hakomi, Sensorimotor Psychotherapy, Body-Mind Psychotherapy, Alexander Technique, Authentic Movement, Polanyi Therapy, acupuncture, acupressure, Pilates, physical therapy, occupational therapy, fitness training, Orthobionomy, Reiki, Jin Shin Tara, qigong, Gestalt training, Feldenkrais, Laban Movement Analysis, Reichian Therapy, Bioenergetics, Radix, aikido, Bartenieff Fundamentals, some massage certifications, and some yoga therapy and yoga teacher trainings. Other forms will be evaluated by the department.

**REQUIREMENTS:**

**MA SOMATIC COUNSELING PSYCHOLOGY:**

**BODY PSYCHOTHERAPY**

**THREE-YEAR PLAN**

<table>
<thead>
<tr>
<th>First year, fall</th>
<th>First year, spring</th>
</tr>
</thead>
<tbody>
<tr>
<td>PSYS 500 MASCP Program Orientation Seminar (noncredit)</td>
<td>PSYS 613 Social and Multicultural Foundations (3)</td>
</tr>
<tr>
<td>PSYS 606 Counseling Relationships I: Verbal and Nonverbal Skills (2)</td>
<td>PSYS 637 Body/Movement Observation and Assessment II (3)</td>
</tr>
<tr>
<td>PSYS 621 Body/Movement Observation and Assessment I (2)</td>
<td>PSYS 649 The Body in Meditation and Psychotherapy II (1)</td>
</tr>
<tr>
<td>PSYS 623 Group Community Skills I (noncredit)</td>
<td>PSYS 657 Clinical Neuroscience (3)</td>
</tr>
<tr>
<td>PSYS 626 Foundations of Body Psychotherapy (3)</td>
<td>SUBTOTAL 12</td>
</tr>
<tr>
<td>PSYS 632 Lifestyles and Career Development I: Identity and Life Transitions (1)</td>
<td>PSYS 633 Lifestyles and Career Development II: Career Selection and Professional Decision Making (1)</td>
</tr>
<tr>
<td>PSYS 646 The Body in Meditation and Psychotherapy I (1)</td>
<td>PSYS 683 Group Process and Dynamics (3)</td>
</tr>
<tr>
<td>PSYS 657 Clinical Neuroscience (3)</td>
<td><strong>SUBTOTAL</strong> 13</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Second year, fall</th>
<th>Second year, spring</th>
</tr>
</thead>
<tbody>
<tr>
<td>PSYS 653 Group Community Skills II (noncredit)</td>
<td>PSYS 667 Advanced Clinical Skills I (2)</td>
</tr>
<tr>
<td>PSYS 656 Counseling Relationships II: Verbal and Nonverbal Skills (2)</td>
<td>PSYS 682 Human Growth and Development (3)</td>
</tr>
<tr>
<td>PSYS 672 Lifestyles and Career Development II: Career Selection and Professional Decision Making (1)</td>
<td>PSYS 687 Clinical Orientation (2)</td>
</tr>
<tr>
<td>PSYS 683 Group Process and Dynamics (3)</td>
<td>PSYS 719 Sensorimotor Psychotherapy (2)</td>
</tr>
<tr>
<td><strong>SUBTOTAL</strong> 12</td>
<td>PSYS 736 Current Methods and Skills of Psychotherapy (3)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Third year, fall</th>
<th>Third year, spring</th>
</tr>
</thead>
<tbody>
<tr>
<td>PSYS 710 Family Systems Skills II: Relationship, Sexuality and Couples Therapy (2)</td>
<td>PSYS 816 Internship Placement I (0.5)</td>
</tr>
<tr>
<td>PSYS 719 Sensorimotor Psychotherapy (2)</td>
<td>PSYS 827 Internship Seminar I: Body Psychotherapy (2)</td>
</tr>
<tr>
<td>PSYS 737 Current Methods and Skills of Psychotherapy (3)</td>
<td>PSYS 837 Thesis Research Seminar II (0.5)</td>
</tr>
<tr>
<td>PSYS 856 Professional Orientation (3)</td>
<td><strong>SUBTOTAL</strong> 11</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Third year, spring</th>
<th><strong>TOTAL CREDITS</strong> 60</th>
</tr>
</thead>
<tbody>
<tr>
<td>PSYS 866 Internship Placement II (0.5)</td>
<td>PSYS 819W Somatic Psychology: Current Topics (1)</td>
</tr>
<tr>
<td>PSYS 875 Internship Seminar II: Body Psychotherapy (2)</td>
<td>PSYS 619W Somatic Psychology: Current Topics (1)</td>
</tr>
<tr>
<td>PSYS 881 Extended Thesis (0.5)</td>
<td>PSYS 676 Dream Work in Somatic Psychotherapy (2)</td>
</tr>
</tbody>
</table>

Somatic Counseling Psychology

**Elective Offerings**

- PSYS 519W Somatic Psychology: Current Topics (1)
- PSYS 619W Somatic Psychology: Current Topics (1)
- PSYS 676 Dream Work in Somatic Psychotherapy (2)
Internship
Students in the Somatic Counseling Psychology program are required to complete a 200-hour fieldwork placement (100 hours of which must be completed before program entrance) and a 700-hour clinical internship. This requirement involves 70 hours of both group and individual clinical mentorship by a registered dance/movement therapist or body psychotherapist. If the student has not completed the clinical practicum after completing the required course work or is completing internship hours at a site during the summer, the student must enroll in PSYS 877, Extended Internship Placement, for every semester (including summer) until graduation or internship completion.

Thesis
Students in both concentrations are required to complete a scholarly thesis, a written document that demonstrates the student's clinical excellence, academic scholarship and understanding of research concepts and writing proficiency. The thesis must be written in APA format and submitted and approved by the department in order for the student to graduate. If a student has not completed the thesis after taking the required thesis course work, the student must enroll in PSYS 881, Extended Thesis, every semester (including summer) until graduation.

Program Support and Student Success
It is essential that students understand that acceptance into the program does not guarantee its completion. Over the course of a student’s journey, the student and/or the department may find that the student is not able to meet or sustain the level of clinical skill or professionalism that the department or the field requires. While the department has structures to support the students' efforts to achieve success, it cannot be guaranteed.

Licensure
Learners are strongly encouraged to carefully research the educational requirements for the intended licensure or certification in the state(s) where they intend to seek licensure or certification. Please see page 115 for further information about the curriculum of the various Graduate School of Psychology counseling programs and licensure/certification eligibility.

American Dance Therapy Association
The Dance/Movement Therapy concentration is designed in accordance with the training guidelines of the American Dance Therapy Association (ADTA) and has been an ADTA-approved program since 1987. The Dance/Movement Therapy concentration fulfills the requirements for the ADTA’s initial registration as a Dance Therapist Registered (DTR). Program graduates may apply for the DTR credential with the ADTA immediately upon graduation.

Santa Barbara Graduate Institute
The Santa Barbara Graduate Institute (SBGI) offers advanced placement in their Clinical Psychology, Somatic Psychology and Pre- and Perinatal Psychology doctoral programs for students who have completed an MA degree from the Somatic Counseling Psychology Department at Naropa University. This advanced placement would eliminate one year of course work from a three-year PhD program. Contact SBGI for more information and details at www.sbgi.edu.

International Somatic Movement Education and Therapy Association
It is possible for a student graduating from the Somatic Counseling Psychology Department to use core and elective classes to fulfill the requirements for the International Somatic Movement Education and Therapy Association’s (ISMETA) certification as a Registered Somatic Movement Therapist (RSMT) and/or Registered Somatic Movement Educator (RSME).

SOMATIC COUNSELING PSYCHOLOGY DEPARTMENT COURSES
Graduate
500–599 graduate-level electives and introductory courses
600–699 intended primarily for first-year graduate students
700–799 intended primarily for advanced graduate students
800–899 primarily for master’s thesis, projects, internship, field placement, etc.

SOMATIC COUNSELING PSYCHOLOGY (PSYS)
PSYS 500
MASCP Program Orientation Seminar (noncredit)
As a part of orientation, the Somatic Counseling Psychology Department holds a new student overnight retreat at the beginning of each school year. This retreat immerses students in opportunities to get acquainted with each other, with the department and with our mission as a university from an experiential perspective. The students meet from Friday afternoon at 2 p.m. to Saturday at 6 p.m. Somatic Counseling Psychology students only.

PSYS 519W
Somatic Psychology: Current Topics (1)
An opportunity for students to experience and learn about many different styles and practical applications of somatic psychotherapy, this course focuses on how somatic psychotherapy is practiced in the world today and how to creatively use somatic psychotherapy alone or in combination with music, art and drama. The class is a combination of traditional and experiential learning. Some applications to special populations are explored.
PSYS 605
Advanced Clinical Skills I (2)
All the components of Authentic Movement process are explored with particular emphasis on the role of the witness and the development of a group. Students extend their understanding of various clinical populations, dual diagnoses and complex psychodynamic processes, and extend skill building in the areas of movement sequencing, sensory integration and expressive behavior. The primary text is taken from articles written by Mary Whitehouse, Janet Adler and other founders of Authentic Movement. Somatic Counseling Psychology students only.

PSYS 606
Counseling Relationships I: Verbal and Nonverbal Skills (2)
Using direct experiences to develop basic counseling skills, this class introduces the forms and practices of facilitating body and movement-centered therapy sessions with individuals. Using the Moving Cycle, students learn how to facilitate awareness, personal ownership, appreciation and productive action in a one-on-one format. Students also practice working with resistance, character structure, diversity issues, energetic charge and therapeutic transferece countertransference. Course work also includes in-class supervision, role-playing, relevant readings and a culminating paper that articulates the students’ emerging clinical interests and preferences. Somatic Counseling Psychology students only.

PSYS 607
Appraisal: Clinical Assessment (3)
Student clinicians are provided a working knowledge of the skills and tools used in the clinical process of assessing, diagnosing and treating psychiatric syndromes and populations. The course content explores the basic aspects of psychometric testing, including validity, reliability and professional and ethical considerations associated with assessment and testing. In addition, students are introduced to the major diagnostic categories within the DSM-IV-TR as a tool for understanding states of individual psychopathology. Prerequisites: Abnormal Psychology or psychopathology requirement and PSYS 687. Somatic Counseling Psychology students only.

PSYS 613
Social and Multicultural Foundations (3)
Psychotherapists work with clients who, in many cases, come from vastly different cultures than those of themselves, whether measured by ethnicity, gender, sexual orientation, age, class or race. This course introduces the student to the basic theories and practices of culturally competent counseling via examining the student’s own culture, biases and internalized oppressions. Somatic Counseling Psychology students only.

PSYS 615
The Discipline of Authentic Movement/Body Awareness Practice (3)
Authentic Movement, a self-directed movement process employing the wisdom of the body as a pathway to awareness, provides direct experience of the individual and collective body as a vessel for integration, healing, transformation and creative process. This course explores the ground form of Authentic Movement: the mover, witness and the relationship between them. Students explore their own process while experiencing this therapeutic movement form. Through learning how to increase the authenticity of presence, students explore the ground of the healing relationship. Authentic Movement provides a model for life lived in authentic relationship to self, others and community. Open to all Graduate School of Psychology students.

PSYS 616
Foundations of Dance/Movement Therapy (3)
This course is designed as an introduction to the field of dance/movement therapy and studies how, historically, dance/movement therapists have worked with groups. Dance/movement therapy work and theory by Marian Chace, Blanche Evan, Trudi Schoop and Mary Whitehouse are experientially explored. Students integrate their personal group histories with their style and approach to facilitating group process. This is experiential and didactic. Somatic Counseling Psychology students only.

PSYS 619W
Somatic Psychology: Current Topics (1)
An opportunity for students to experience and learn about many different styles and practical applications of somatic psychotherapy; this course focuses on how somatic psychotherapy is practiced in the world today and how to creatively use somatic psychotherapy alone or in combination with music, art and drama. The class is a combination of traditional and experiential learning. Some applications to special populations are explored.

PSYS 621
Body/Movement Observation and Assessment I (2)
In this course students look at how the mind is expressed through the body. The focus is placed on gathering the basic terms and concepts necessary to cultivate the skill of seeing the body descriptively both in stillness as well as in motion. A range of observation and assessment models specific to dance/movement therapy and body psychotherapy is introduced including morphological, developmental, energetic, segmented, process-oriented and archetypal frameworks. The overarching context for encapsulating these concepts is through the lens of Laban Movement Analysis (LMA).
PSYS 623
Group Community Skills I (noncredit)
This two-semester laboratory is designed to provide students with an opportunity to learn experientially about group dynamics and leadership. Through personal exploration, communication skills practice and integration of and participation in group relationships, this class serves as a clearinghouse for student questions, conflicts and problem solving regarding group dynamics. Somatic Counseling Psychology students only. Special fee.

PSYS 626
Foundations of Body Psychotherapy (3)
Students learn the theoretical and practical roots of body psychotherapy, beginning with the Freudian era and sequencing through current times. The field is viewed from the perspective of the contributions of its founders, as well as from the therapeutic paradigms they represent. Demonstrations and practical exercises give students a chance to experience these modalities in action and to learn basic clinical techniques. Somatic Counseling Psychology students only.

PSYS 632
Lifestyles and Career Development I: Identity and Life Transitions (1)
One of three Lifestyles and Career Development courses, this course provides an exploration of the life transitions and their implications for professional psychotherapists and counselors. Topics include lifestyle issues, career selections and counseling process, career transitions, leisure, retirement and right livelihood. This course provides students with an understanding of career development and related life factors including the interactions between self, work, family and the roles of gender and diversity in career development. Students address life transitions that apply to the career development and counseling process, as they explore and cultivate their own motivations, capacities and interests in relationship to being of service to others through a community-based learning practicum. Somatic Counseling Psychology students only.

PSYS 637
Body/Movement Observation and Assessment II (3)
Students learn to appraise how ego structures such as self-image, identity, object relations and superego manifest in the body as patterns of alignment, proportion and strategies for balance. Methods are explored for gathering information to clarify the relationship between observed physical patterns and clients’ inner physical and psychological experience, as the basis for developing a treatment plan. Concepts from the movement education systems are applied to treatment strategies. Somatic Counseling Psychology students only.

PSYS 646
The Body in Meditation and Psychotherapy I (1)
Students begin to explore the relationship between meditation and working with others psychotherapeutically. The first person one ever works with is oneself. The practice of mindful-awareness kindles this ground with openness, curiosity, gentleness and nonjudgment. It allows any moment of living experience to be touched, embraced and learned from. Through practice, intrinsic sanity arises and the first realization that mind exists—and then that it does not. Students look at the relationship between sanity, neurosis, space and energy.

PSYS 649
The Body in Meditation and Psychotherapy II (1)
Further topics in the areas of somatically based contemplative practices are explored.

PSYS 653
Group Community Skills II (noncredit)
A continuation of PSYS 623. Somatic Counseling Psychology students only. Special fee.

PSYS 656
Counseling Relationships II: Verbal and Nonverbal Skills (2)
A continuation of the forms and practices that were begun in PSYS 606 that culminates in an oral examination where students demonstrate and discuss counseling skills. Somatic Counseling Psychology students only.

PSYS 657/657e
Clinical Neuroscience (3)
The neuroscience underlying human development and the resulting verbal and nonverbal counseling strategies are introduced. Cutting-edge research in the areas of the triune brain, left/right hemispheres, neural plasticity and neural networks allows us to construct “brain smart” clinical interventions. Specific attention is paid to theories of attachment and bonding, physical development, conscious versus unconscious processing, the emotional brain and the early interactional environment. Each topic is tied to clinical intervention strategies for both adults and children.

PSYS 660
Family Systems Skills I: Methods of Family Therapy (2)
The exploration of family and social systems as higher levels of body organization, the course combines family and social systems theory with somatic perspective to provide an overview for treatment. Students learn skills for working with diverse family systems and work experientially with genograms.
PSYS 672
Lifestyles and Career Development II: Career Selection and Professional Decision Making (1)
A continuation of PSYS 632, this course provides students with a further understanding of career development theory and decision-making models. Students learn career development program planning, placement, organization, implementation, administration and evaluation. Students address the symbiotic relationship between learning in the classroom and service in the community as they explore turning the career of therapist into public work. This course serves as an opportunity for students to study the relevance of somatic psychotherapy to marginalized and oppressed as well as privileged populations through a community-based learning practicum. Somatic Counseling Psychology students only.

PSYS 676
Dreamwork in Somatic Psychotherapy (2)
A theoretical and experiential exploration of the nature and meaning of dreaming and its relationship to healing and transformation. Dreams have always fascinated humankind. Since ancient times, dreams have been cultivated, interpreted and reenacted for individual and communal knowledge and healing. The discovery of rapid eye movement (REM) during sleep and its association with dreaming laid the biological foundation for the recognition of the universal phenomenon of dreaming. Students have ample time to explore their own dreams.

PSYS 682
Human Growth and Development (3)
An overview of the major theories of psychological development across the lifespan. Information from a broad range of perspectives is covered including biological, psychoanalytic/dynamic, cognitive, social learning and cross-cultural. Somatic Counseling Psychology students only.

PSYS 683
Group Process and Dynamics (3)
The course provides somatic theoretical and experiential understanding of group purpose, development, theory, methods, skills and dynamics. We look at diversity issues, the developmental stages of groups, member behavior and roles, leadership style, and we differentiate between group types. This class supports professional preparation and examines ethical and legal considerations. Somatic Counseling Psychology students only.

PSYS 687
Clinical Orientation (2)
The purpose of this course is to provide a supportive forum for beginning dance/movement therapists and body psychotherapists to integrate the basic principles of working within the community and the mental health care system from a body-centered, movement-oriented perspective. This course integrates academic study and skills practice with community-based learning and offers student support around internship placement issues as well as structured clinical training. Requirement: Completion of 100-hour fieldwork placement. Somatic Counseling Psychology students only.

PSYS 699
Independent Study (1–3)

PSYS 700
Research and Statistics (3)
A survey of research methods and statistics as they apply to counseling psychology, psychotherapy, dance/movement therapy and body psychotherapy. Topics include philosophical issues, rigor, types of psychological research, descriptive and inferential statistics, experimental and correlational methods, qualitative methods, test construction and interpretation, program evaluation, research ethics and strategies for literature searches. The course seeks to be applicable and useful for both professional and personal growth and includes lecture, discussion and practice exercises.

PSYS 706
Creative Arts Therapies: Therapist as Artist (2)
This course is an exploration of the creative healing arts and the therapist's role as artist within the therapeutic process. The first portion of the semester lays the groundwork for deeper exploration by examining theories of imagination and creativity and their relevance to personal creative process. The second section of the course focuses on the therapeutic value of the different modalities which are art, drama, dance, poetry/writing and music. Readings, discussion, in-class experientials, out of class practice and guest lecturers provide an overview of theory and techniques for each of the modalities. A major focus of the course is on examining and developing the skills of a creative therapist. To this end, students are asked to consider how the imagination heals and renews itself through each of the modalities described. The final part of the class emphasizes integration and application by challenging students to synthesize the creative modalities, the artistic experience and therapeutic skills with their personal approach to working with clients.

PSYS 710
Family Systems Skills II: Relationship, Sexuality and Couples Therapy (2)
Family systems are deeply influenced by the relational patterns of the couple forming the parenting unit. These patterns are programmed in early family dynamics and manifest in implicit actions such as movement, voice tone, facial expression, posture, gesture, breath, energy, muscular tonicity, sexual dynamics and so on. This course offers theories and verbal and nonverbal techniques to work with relational patterns in order to develop greater intimacy, differentiation and sexual passion as a foundation for current definitions of family.
PSYS 719
Sensorimotor Psychotherapy (2)
An advanced theory and skills course that studies both developmental and traumatic wounding and the adult patterns of thought, emotion and behavior these wounds create. Using the method of Sensorimotor Psychotherapy (SMP), students learn a model of character development as well as a somatic understanding of trauma and its physiological and psychological effects. Practical somatic techniques for contacting, accessing, deepening, processing, transforming and integrating developmental and traumatic experiences are taught.

PSYS 736
Current Methods and Skills in Psychotherapy (3)
Major current approaches in psychotherapy theory and practice including Cognitive Behavior Therapy (CBT), Dialectic Behavior Therapy (DBT) and Solution Focused Therapy are explored. Students have the opportunity to examine how each of these methods operates independently and also how they interface with more traditional approaches. Students also begin to work with these approaches in a way that builds clinical skill development in alignment with a somatic psychotherapy orientation.

PSYS 756
Advanced Clinical Skills II (2)
The objective of this course is to support students in refining the basic elements of their therapeutic skill set in preparation for clinical placements. In addition, several advanced clinical skills are also introduced. In particular, students refine their skills in identifying and working with resistance or therapeutic ambivalence, develop greater facility in tracking transference and counter-transference in the therapeutic relationship, and cultivate greater facility in using touch, imagery, music, rhythm, props, somatic tracking and verbalizations to help clients move toward a further level of intra-psychic and interpersonal integration.

PSYS 777
Somatic Psychology Symposium (1)
This event brings leaders in the field of somatic psychology together to focus on a particular topic.

PSYS 778
Lifestyles and Career Development III: Theory and Counseling Strategies (1)
A continuation of Lifestyles and Career Development I and II, this course further addresses career development theories, techniques, counseling, guidance and education strategies. Students learn and become familiar with occupational and educational information sources and systems, effectiveness evaluation and assessment tools and resources. Attention is paid both to the students’ personal experience and also to the implications for counseling others.

PSYS 789
Comprehensive Exam (0.5)
All students in their second year receive a list of comprehensive questions that test their theoretical knowledge and how it integrates with clinical skills in their field of study. Students prepare and present a professional portfolio demonstrating their knowledge and cumulative graduate-level contributions from their first two years of study.

PSYS 816
Internship Placement I (0.5)
Students receive credit for their internships through this class. Lab fee for ten hours of one-to-one clinical mentorship. (ADTR clinical mentorship for Dance/Movement Therapy students.)

PSYS 826
Internship Seminar I: Dance/Movement Therapy (2)
After completing second-year requirements, each Dance/Movement Therapy student enters a clinical internship and under ADTR mentorship, leads dance therapy sessions and groups. The internship consists of 700 hours and includes participation in treatment team meetings, documentation, clinical supervision and in-service education. The classroom seminar focuses on clinical mentorship with supplemental readings and also addresses integral issues in the transition from student therapist to professional therapist. Dance/Movement Therapy students only.

PSYS 827
Internship Seminar I: Body Psychotherapy (2)
This course is for Body Psychotherapy students who have completed their second-year requirements. The internship consists of 700 hours and includes participation in treatment team meetings, documentation, clinical supervision and in-service education. The classroom seminar focuses on clinical mentorship with supplemental readings and also addresses integral issues in the transition from student therapist to professional therapist. Body Psychotherapy students only.

PSYS 836
Thesis Research Seminar I (0.5)
This course is designed to prepare students to write a scholarly master’s thesis that reflects the integration of training, clinical experience, theory and evaluation and is an original contribution to the field. Students understand the discrete elements of the thesis and the American Psychological Association guidelines. The class is a forum for generating topics and critiquing hypothesis and research designs. Somatic Counseling Psychology students only.
PSYS 837
Thesis Research Seminar II (0.5)
A continuation of PSYS 836 designed to prepare students to write a scholarly master's thesis that reflects the integration of training, clinical experience, theory and evaluation and is an original contribution to the field. Students understand the discrete elements of the thesis and the American Psychological Association guidelines. Class content directly addresses students' particular needs as they develop their theses and is a forum for resources. Somatic Counseling Psychology students only.

PSYS 856
Professional Orientation (3)
A concluding seminar to help prepare the student for what to expect after graduation, the course focuses on ethical and legal issues, relationships to professional organizations and employment realities. Students develop awareness and skills in ethical decision making through review of professional and ethical codes, relevant legal statutes and case scenarios. Students also prepare written theoretical frameworks and resumes and do mock interviews to assist them with postgraduate employment and professional communication. American Dance Therapy Association registry and general licensure issues are also discussed. Prerequisite: PSYS 687. Somatic Counseling Psychology students only.

PSYS 866
Internship Placement II (0.5)
A continuation of PSYS 816. Students receive credit for their internships through this class. Dance/Movement Therapy students only. Lab fee for ten hours of clinical mentorship. (ADTR clinical mentorship for Dance/Movement Therapy students.)

PSYS 866
Internship Placement II (0.5)
A continuation of PSYS 816. Students receive credit for their internships through this class. Body Psychotherapy students only. Lab fee for ten hours of clinical mentorship.

PSYS 875
Internship Seminar II: Body Psychotherapy (2)
A continuation of PSYS 827, this course is for Body Psychotherapy students who have completed their second-year requirements. The internship consists of 700 hours and includes participation in treatment team meetings, documentation, clinical supervision and in-service education. The classroom seminar focuses on clinical mentorship with supplemental readings and also addresses integral issues in the transition from student therapist to professional therapist. Body Psychotherapy students only.

PSYS 876
Internship Seminar II: Dance/Movement Therapy (2)
A continuation of PSYS 826. After completing second-year requirements, each Dance/Movement Therapy student enters a clinical internship and under ADTR mentorship, leads dance/movement therapy sessions and groups. The internship consists of 700 hours and includes participation in treatment team meetings, documentation, clinical supervision and in-service education. The classroom seminar focuses on clinical mentorship with supplemental readings and also addresses integral issues in the transition from student therapist to professional therapist. Dance/Movement Therapy students only.

PSYS 877
Extended Internship Placement (0.5)
The purpose of this course is to provide continued support and clinical mentorship for students who have not completed their required clinical internship placement(s) during the sequence of Internship Placement I and Internship Placement II. Required for any student who has completed Internship Placement I and II and who still remains in a clinical internship placement.

PSYS 881
Extended Thesis (0.5)
Required for all Somatic Counseling Psychology students who have finished five semesters of course work and who have yet to finish their theses, this class is to be taken the fifth semester of study, and subsequent semesters, until the thesis is completed. Somatic Counseling Psychology students only.
“Transpersonal psychology builds on other psychological disciplines but embraces human spirituality. It is more comprehensive and to that extent more truthful.”
—Ken Wilber, leading transpersonal theorist and noted writer

Transpersonal psychology is a large umbrella for many approaches that consider human experience in a spiritual context. Standing for the study and cultivation of the human potential for wholeness, the field seeks to understand the person from a nondualistic point of view. The diversity of approaches in transpersonal psychology provides a healthy environment for engaged dialogue, critical analysis and cross-fertilization of knowledge. Transpersonal psychology provides a backdrop for counseling practices that are designed to receive suffering and awaken the wisdom of body and mind.

In a setting of collaborative inquiry, students engage in a process that emphasizes intellectual, emotional, social and spiritual awareness. Mindfulness and awareness practices are a foundation of the program that assists students in making compassionate contact with their own experience. Experiential learning helps to embed these qualities in the context of working with others. The program focuses on exploring the underlying orientation, development and personal journey of the counselor. Depth work is designed to open new possibilities for inner growth, enhanced relational skills and professional competence.

The department offers a Master of Arts degree in Transpersonal Counseling Psychology with concentrations in Counseling Psychology, Art Therapy and Wilderness Therapy. In addition, a low-residency Master of Arts degree program in Transpersonal Psychology with a concentration in Ecopsychology is offered. Many graduates are hired to work in community mental health agencies; others choose private practice.
GRADUATE STUDY
Master of Arts in Transpersonal Counseling Psychology

This three-year, full-time program is composed of four key elements: transpersonal and contemplative orientation; theoretical, experiential and clinical training courses; the counseling experiential; and the internship.

Transpersonal and contemplative courses survey the interplay between psychology and spiritual paths, provide training in moment-to-moment awareness, offer opportunities for the development of compassion and introduce various body awareness disciplines. Students maintain a contemplative practice throughout the program.

Theoretical, experiential and clinical training courses offer various views of psychology, counseling and healing. Clinical courses include participation in group process and skills courses emphasizing personal and professional development.

The counseling experiential requires participation in a counseling relationship with documentation of a minimum of thirty one-hour sessions with a qualified psychotherapist.

2008–09 ADMISSION REQUIREMENTS: MA TRANSPERSONAL COUNSELING PSYCHOLOGY

The basic prerequisites to all of the three counseling concentrations are the following:

1. Standard graduate admission requirements (see p. 20).
2. Course work in Abnormal Psychology, Developmental Psychology and Theories of Personality.
3. Prior work experience in a clinical setting recommended; experience in working with others essential.
4. Personal maturity and good written and verbal communication skills.
5. Supplemental application(s).
6. An on-site interview is required for all applicants who are being considered.
Concentration Areas
There are three areas of concentration within the Transpersonal Counseling Psychology Department: Counseling Psychology, Art Therapy and Wilderness Therapy. Each concentration has its own admissions process and a number of specialized courses for enrolled students. However, all three areas share a commitment to a transpersonal vision and excellence in counseling training.

Counseling Psychology
The Counseling Psychology concentration offers experiential and theoretical study that joins spirituality and psychology through methods such as meditation, Gestalt awareness, psychodynamic approaches and client-centered therapy. Together these mediums challenge students to deep inner personal exploration as well as focused relational work with others. Exploration of the psychotherapeutic process is balanced with personal reflection and shared observations with peers and instructors. Students choose from a variety of electives including specialized transpersonal approaches, meditation, marriage and family therapy, Jungian psychology, Gestalt therapy and creative approaches. The counseling concentration emphasis on integrating traditional and innovative methods provides students with a rich foundation for future service.

Applicants for the concentration in Counseling Psychology must meet all of the criteria listed on p. 135.

REQUIREMENTS: MA TRANSPERSONAL COUNSELING PSYCHOLOGY
First year, fall
PSYT 610 Therapeutic Applications of Human Development (3)
PSYT 611 Counseling Relationship I: Techniques and Practice (2)
PSYT 621 Psychology of Meditation I: Mindfulness Training (3)
PSYT 714 Multicultural Issues in Therapy (1)
SUBTOTAL 9

First year, spring
PSYT 661 Counseling Relationship II (3)
PSYT 670 Transpersonal Psychology (3)
PSYT 710 Family Systems (3)
PSYT 720 Meditation Practicum I: Cultivating Awareness (1)
SUBTOTAL 10

First year, summer
Electives: Intensives and/or others (0–3)

Second year, fall
PSYT 601 Gestalt I: Awareness (3)
PSYT 660 Assessment and Appraisal in Counseling (3)

PSYT 671 Psychology of Meditation II: Applications to Counseling (2)
PSYT 680 Group Dynamics and Leadership—Lecture (1)
PSYT 682 Group Dynamics and Leadership—Process (2)
SUBTOTAL 11

Second year, spring
PSYT 651 Gestalt II: Experiment (3)
PSYT 700 Research, Statistics and Psychological Testing (3)
PSYT 770 Meditation Practicum II: Developing Compassion (1)
PSYT 774 Multicultural Issues in Therapy II (1)
Elective(s) (0–3)
SUBTOTAL 8–11

Second year, summer
Electives: Intensives and/or others (0–3)

Third year, fall
PSYT 800 Field Placement I (Internship) (2)
PSYT 802 Counseling Practicum (1)
PSYT 810 Professional Seminar and Ethics I (1.5)
PSYT 846 Research Project I (0.5)
Elective(s) (0–3)
SUBTOTAL 5–8

Third year, spring
PSYT 759 Transitions, Lifestyle and Career Development (3)
PSYT 850 Field Placement II (Internship) (2)
PSYT 860 Professional Seminar and Ethics II (2.5)
PSYT 876 Research Project II (0.5)
Elective(s) (0–3)
SUBTOTAL 8–11

TOTAL CREDITS 60

Body awareness course (2 credits) may be taken at any time.

Art Therapy
As a hybrid profession, art therapy involves intensive studies in the visual arts, the social sciences and the development of solid counseling skills. Naropa’s innovative approach integrates these areas within a transpersonal framework. Grounded in a foundation of contemplative training, students pursue didactic and experiential course work in art therapy and transpersonal psychology.

This 61-credit Art Therapy concentration, approved by the American Art Therapy Association, consists of 31 credits of art therapy course work combined with 30 credits of transpersonal counseling psychology and contemplative studies. Students also participate in a minimum of 172 direct art contact hours of studio-based work.
Additional Admission Requirements for Art Therapy
Applicants must meet the criteria listed on page 135 and the additional requirements listed below:
1. Psychology course work (12 credits) including 9 credits required for all TCP concentrations and 3 additional.
2. Studio art classes (15 credits) including basic drawing (3), painting (3) and sculpture or clay (3).
3. Supplemental application including a twenty-slide portfolio representing work in a diverse selection of media including painting, drawing and three-dimensional work, as well as a description of the work.

REQUIREMENTS: MA TRANSPERSOINAL COUNSELING PSYCHOLOGY: ART THERAPY
First year, fall
PSYT 604 Foundations of Art Therapy (2)
PSYT 611 Counseling Relationship I: Techniques and Practice (2)
PSYT 621 Psychology of Meditation I: Mindfulness Training (3)
PSYT 634 History and Theory of Art Therapy (3)
PSYT 714 Multicultural Issues in Therapy (1)
SUBTOTAL 11

First year, spring
PSYT 661 Counseling Relationship II (3)
PSYT 670 Transpersonal Psychology (3)
PSYT 704 Group Dynamics and Leadership (for Art Therapy students only) (3)
PSYT 720 Meditation Practicum I: Cultivating Awareness (1)
PSYT 774 Multicultural Issues in Therapy II (1)
SUBTOTAL 11

Second year, fall
PSYT 610 Therapeutic Applications of Human Development (3)
PSYT 624 Art Therapy Studio: Process and Materials (2)
PSYT 660 Assessment and Appraisal in Counseling (3)
PSYT 717 Civic Engagement Community Practicum (1)
PSYT 734 Counseling for Child and Adolescent Populations (for Art Therapy students only) (3)
SUBTOTAL 12

Second year, spring
PSYT 700 Research, Statistics and Psychological Testing (3)
PSYT 710 Family Systems (3)
PSYT 754 Counseling for Adult Populations (for Art Therapy students only) (3)
PSYT 764 Clinical Practicum (for Art Therapy students only) (2)
PSYT 770 Meditation Practicum II: Developing Compassion (1)
SUBTOTAL 12

Third year, fall
PSYT 804 Field Placement I: Art Therapy (Internship) (2)
PSYT 814 Professional Seminar and Ethics I: Art Therapy (3)
PSYT 824 Internship Studio Methods I (0.5)
PSYT 846 Research Project I (0.5)
SUBTOTAL 6

Third year, spring
PSYT 759 Transistions, Lifestyles and Career Development (3)
PSYT 844 Internship Studio Methods II (0.5)
PSYT 854 Field Placement II: Art Therapy (Internship) (2)
PSYT 864 Professional Seminar and Ethics II: Art Therapy (3)
PSYT 876 Research Project II (0.5)
SUBTOTAL 9
TOTAL CREDITS 61

Wilderness Therapy
The Wilderness Therapy concentration (a 60-credit, three-year program) synthesizes clinical and theoretical course work in counseling psychology, contemplative practice, adventure therapy and ecopsychology. The first year, students study the theoretical foundations of transpersonal counseling psychology, wilderness therapy and a variety of counseling skills. Second-year classes are woven through a series of intensives, primarily in outdoor and wilderness settings, integrating therapeutic practice with environmental awareness and outdoor skills. The third year, students complete an internship in a wilderness therapy setting. Courses, which combine online work and an on-campus intensive each semester, support internship placements and the completion of the research project.

Additional Admission Requirements for Wilderness Therapy
Applicants must meet all the criteria for the TCP Counseling program listed on page 135 and meet the following additional requirements:
1. Supplemental application.
2. Two-week wilderness course (or equivalent).
3. Advanced first aid skills (students are required to complete a Wilderness First Responder course by the beginning of their second year).
4. Adequate physical condition to participate in the program’s field activities. This includes the ability to carry a forty- to fifty-pound backpack on and off trail for five to ten miles in a day; intermediate-level swimming ability; ability and willingness to participate in activities such as rock climbing, horseback riding and gardening.
**REQUIREMENTS: MA TRANSPERSONAL COUNSELING PSYCHOLOGY: WILDERNESS THERAPY**

**First year, fall**
- PSYT 609 Wilderness Therapy Intensive (2)
- PSYT 610 Therapeutic Applications of Human Development (3)
- PSYT 612 Counseling Relationship I/Wilderness Therapy: Techniques and Practice (2)
- PSYT 621 Psychology of Meditation I: Mindfulness Training (3)
- PSYT 660 Assessment and Appraisal in Counseling (3)

**First year, spring**
- PSYT 662 Counseling Relationship II/Wilderness Therapy (3)
- PSYT 700 Research, Statistics and Psychological Testing (3)
- PSYT 710 Family Systems (3)
- PSYT 714 Multicultural Issues in Therapy (1)
- PSYT 720 Meditation Practicum I: Cultivating Awareness I (1)

**Second year, fall**
- PSYT 627 Contemplative Perspectives and Practice I: Cultivating Compassion (1)
- PSYT 629 Family Systems Interventions: Equine-Assisted Settings (1.5)
- PSYT 706 Group Dynamics and Outdoor Leadership I: Experiential (2)
- PSYT 707 Adult and Special Population Interventions: Wilderness Therapy Settings (3)
- PSYT 708 Outdoor Skills I (1.5)
- PSYT 719 Ecopsychology: Transpersonal Perspectives (2)
- PSYT 736 Ecology and Natural History I: Observations (1)

**Second year, spring**
- PSYT 647 Contemplative Perspectives and Practice II: Applications to Counseling (1)
- PSYT 726 Group Dynamics and Outdoor Leadership II: Facilitation (3)
- PSYT 728 Outdoor Skills II (1)
- PSYT 742 Nature and Art: Expressive Therapies (2)
- PSYT 752 Children and Adolescent Interventions: Wilderness Therapy Settings (3)
- PSYT 774 Multicultural Issues in Therapy II (1)

**Third year, fall**
- PSYT 755 Theories and Practice in Career Counseling I (1.5)
- PSYT 803 Counseling Practicum (1)
- PSYT 806 Field Placement I (2)
- PSYT 816 Professional Seminar and Ethics I (1.5)
- PSYT 846 Research Project I (0.5)

**SUBTOTAL** 13

**Third year, spring**
- PSYT 765 Theories and Practice in Career Counseling II (1.5)
- PSYT 856 Field Placement II (2)
- PSYT 866 Professional Seminar and Ethics II (2.5)
- PSYT 876 Research Project II (0.5)

**SUBTOTAL** 11

**TOTAL CREDITS 60**

---

**Internship for Clinical Programs**

The MA program in Transpersonal Counseling Psychology is directed toward careers in the clinical professions. For this reason, the 700-hour supervised internship is a core element of the curriculum. Clinical field placements are arranged through Naropa University and provide students with an opportunity to experience work in an area of specialization such as child and family therapy, crisis intervention, outpatient or inpatient care, or alcohol and drug abuse counseling. On-site supervision and classroom seminars provide support and opportunities for self-examination.

**Licensure for Clinical Programs**

Learners are strongly encouraged to carefully research the educational requirements for the intended licensure or certification in the state(s) where they intend to seek licensure or certification. Please see page 115 for further information about the curriculum of the various Graduate School of Psychology counseling programs and licensure/certification eligibility. The Art Therapy concentration within the Transpersonal Counseling Psychology (TCP) program has been approved by the American Art Therapy Association since 1998. Art Therapy graduates are eligible to apply to become a Registered Art Therapist (ATR) with the American Art Therapy Association (AAATA) after completing the necessary postgraduation requirements.

**Master of Arts in Transpersonal Psychology**

The low-residency Master of Arts in Transpersonal Psychology (MATP) is a two-year, 36-credit program delivered primarily online. It integrates intellectual rigor, contemplative practice, personal development and applications of transpersonal psychology.

The curriculum includes required courses on foundations, theories and applications of transpersonal psychology, as well as meditation practice. The program begins in the summer semester. Two one-week summer intensives on campus provide community building and exploration of transpersonal practices and issues. All other course work may be completed online, or in some cases, through on-campus experience.
This is not a counseling degree. Those who already have professional clinical or counseling training and credentials may use this degree to expand their understanding and practice.

Elective courses and opportunities for self-designed course work are offered in a variety of areas related to transpersonal psychology. A written master's paper requires students to apply critical thinking and contemplative understanding to a topic of their choice. A service-learning project requires the application of transpersonal psychology in an area chosen by the student.

2008–09 ADMISSION REQUIREMENTS: MA TRANSPERSONAL PSYCHOLOGY

1. Standard graduate admission requirements (see p. 20).
2. Strong writing skills (as demonstrated in the admissions essay and letters of recommendation); a demonstrated capacity for self-direction; a demonstrated capacity to join in and contribute to an interactive learning community that functions most of the time at a distance; clear goals for wanting to pursue the MATP that can be reasonably met by the program.
3. Technology Form. Prospective students must have the technical capacity to take online courses.
4. Specific admissions considerations include the following: experience and goals; contemplative interest and personal awareness; clarity of intellect and academic background; community and communication; resourcefulness. See the MATP fact sheet for details.

REQUIREMENTS: MA TRANSPERSONAL PSYCHOLOGY

First year, summer
PSYT 517e Multicultural Issues: Contemplative Approaches (3)
PSYT 608 Transpersonal Psychology Intensive I (3)
SUBTOTAL 6

First year, fall
PSYT 670e Transpersonal Psychology I: Foundations and Central Concepts (3)
REL 500e Meditation Practicum I (3)
SUBTOTAL 6

First year, spring
PSYT 672e Transpersonal Psychology II: Theorists and Applications (3)
REL 510e Meditation Practicum II (3)
SUBTOTAL 6

Second year, summer
PSYT 618 Transpersonal Psychology Intensive II (3)
SUBTOTAL 3

Second year, fall
PSYT 738e Transpersonal Service Learning I (1.5)
PSYT 839e Master's Paper Online I (1.5)
SUBTOTAL 3

Second year, spring
PSYT 748e Transpersonal Service Learning II (1.5)
PSYT 880e Master's Paper Online Seminar II (1.5)
SUBTOTAL 3

ELECTIVES 9 (chosen from eligible electives)
TOTAL CREDITS 36

Master of Arts in Transpersonal Psychology: Ecopsychology

Ecopsychology integrates psychology and ecology in the study of human-nature relationships. At Naropa University, contemplative practice and transpersonal psychology provide a foundation for this integration, and the result is a unique contemplative and transpersonal orientation.

The Ecopsychology concentration follows the general format of the MATP degree. The low-residency Ecopsychology program is a two-year, 38-credit program, beginning in the summer. Students also attend a three-day intensive course in Boulder each winter. Course work integrates theory, experience and contemplative practice in the study of ecopsychology, ecology, transpersonal psychology and contemplative practices. Students complete both written and service-learning projects. The Ecopsychology concentration does not result in a counseling degree.

REQUIREMENTS: MA TRANSPERSONAL PSYCHOLOGY: ECOPSYCHOLOGY

First year, summer
PSYT 603e Meditation for Social Change Leaders (3)
PSYT 608 Transpersonal Psychology Intensive I (3)
SUBTOTAL 6

First year, fall
ENV 565e Ecopsychology I (3)
PSYT 670e Transpersonal Psychology I: Foundations and Central Concepts (3)
SUBTOTAL 6

First year, spring
PSYT 656 Ecopsychology Intensive I (1)
ENV 520e Deep Ecology in Context (3)
ENV 615e Ecology Concepts and Applications for Ecopsychology (3)
SUBTOTAL 7

Second year, summer
PSYT 520 Psychology of Wilderness Experience (3)
PSYT 685 Ecopsychology Training (3)
SUBTOTAL 6
<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>PSYT 738e Transpersonal Service Learning I (1.5)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PSYT 839e Master's Paper Online I (1.5)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>SUBTOTAL</strong></td>
<td><strong>3</strong></td>
<td></td>
</tr>
<tr>
<td>PSYT 667 Ecopsychology Intensive II (1)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PSYT 748e Transpersonal Service Learning II (1.5)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PSYT 880e Master's Paper Online II (1.5)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>SUBTOTAL</strong></td>
<td><strong>4</strong></td>
<td></td>
</tr>
<tr>
<td>ELECTIVES (chosen from eligible electives)</td>
<td><strong>6</strong></td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL CREDITS</strong></td>
<td><strong>38</strong></td>
<td></td>
</tr>
</tbody>
</table>

**TRANSPERSONAL COUNSELING PSYCHOLOGY DEPARTMENT COURSES**

**Undergraduate**
- 300–399 intended for juniors and seniors
- 400–499 intended primarily for seniors

**Graduate**
- 500–599 graduate-level electives and introductory courses
- 600–699 intended primarily for first-year graduate students
- 700–799 intended primarily for advanced graduate students
- 800–899 primarily for master's thesis, projects, internship, field placement, etc.

**Online course**

**TRANSPERSONAL COUNSELING PSYCHOLOGY (PSYT)**

**PSYT 300/500 Jung and the Gnostic World View (1)**
This class looks at the Gnostic Gospels as descriptions of archetypal patterns and symbolic descriptions of the individuation process as Jung understood it. The Gnostic branch of early Christianity was an introverted form of early Christianity, which was declared heretical, but has continued to resurface time and again throughout the last two thousand years. In the last fifty years, many of the original writings were discovered in Egypt, and Jung was given some of the original codices, becoming excited by the writings of people who described in symbolic language their view of the psyche.

**PSYT 305/505 Introduction to Jungian Psychology (2)**
This course lays the foundations for understanding Jungian psychology, its history and development as influenced by the personal lives of Carl Jung, Freud and others in the atmosphere of the first half of the twentieth century. Emphasis is on the practical application of Jung's theories, both in one's personal life and professional work. Jung's ideas about the structure of the psyche, the flow of psychic energy, complexes, archetypes, the collective unconscious and typology are explored as well as the ways a therapist can assist or deter the psyche's natural tendency to heal itself.

**PSYT 314e/514e The Diamond Approach (3)**
The Diamond Approach is an original, thorough and precise spiritual path developed and taught by A. H. Almaas. Introducing the main insights and concepts of the Diamond Approach, this course draws on modern psychology as well as timeless spiritual wisdom, offering a fresh approach to living fully and deeply. It provides precise descriptions of the characteristics of spiritual realization and its barriers. By understanding and working with these barriers, we are better able to fulfill our potential for a life of engagement, service, contentment, richness, depth and mystery. Online fees apply.

**PSYT 320/520 Psychology of Wilderness Experience (3)**
Through group process, experiential activities and ritual, participants experience an ancient, pan-cultural, earth-centered rite of passage in a wilderness setting. This course follows the traditional stages of a rite of passage: Severance (leaving behind what is familiar); Threshold (three days and nights of solitude/fasting); and Reincorporation (bringing back gifts or insights to the community). Open to the transformative power of nature, participants have the opportunity to inquire deeply and directly into themselves and their relationship to the natural world and their community. Participants provide their own camping equipment and share food and transportation. Course is open to students by application and permission of instructors. Lab fee.

**PSYT 330/530 Journey to the Source (2)**
Canoeing is one of North America's rare contemplative sports. Students have the opportunity on this seven-day river course to create an engaged community of self, other and the natural world. Drawing from meditation, yoga, group process, Gestalt, ecopsychology and poetry, students practice awareness focused on the “body of the earth,” of which they are an integral part. This wisdom of Lao-tzu and other contemplative masters are shared to spark conversations and reflections. Attention to skill, cooperation, safety and the dynamics of the river guides the canoe instruction. This is a 1+ river (easy, yet interesting) in exquisite canyon country. No experience necessary. Extra fees apply.

**PSYT 332/532 Storytelling and Mythology: Jungian Perspectives (3)**
This course examines the history and present use of the telling of stories as a healing method for individuals, families and groups. Case material is used to describe the value of telling stories in therapy, and of listening to the mythological themes, which so often weave in and out of a client's personal story.
PSYT 346/646
Contemplative Voice Work: Sounding the Body-Mind (2)
Each person’s voice is a unique energetic “fingerprint” and has the potential to form a bridge between the physical and nonphysical and the realms of inner and outer experience. Students use contemplative approaches to bring awareness to the connection between the voice and body and to experience the energy of the body through sound. This course is for any students who want to explore their voice. Singing ability not required.

PSYT 369/569
Art Therapy Perspective (For Non-Majors) (2)
Providing a detailed survey of the field of art therapy, this course covers a wide range of topics and offers broad-based exposure to the theory and practice of art therapy. Open to all graduate students and undergraduate seniors with permission of the instructor. BA seniors and MA only.

PSYT 375/575
Taming the Wild Horse: Riding the Energy of Emotions (2)
Learning to work with emotions can be challenging, even for experienced meditators. This five-day residential retreat is designed to strengthen meditative tools for understanding and healing emotional struggle. Especially applicable for people working in the helping professions who wish to deepen compassion for self and others, the retreat includes “sending and taking” meditation (tonglen); mindfulness/awareness sitting practice (shamatha); contemplative interactive exercises; periods of silence; mindful eating practice; and outdoor walking meditation. Individual meditation instruction, as well as daily lectures and discussions, are included. Prerequisite: Prior meditation retreat experience or permission of instructor. Extra fees apply.

PSYT 396W/596W
Transpersonal Counseling Psychology Conference (1)
The Transpersonal Counseling Psychology Department offers a one-weekend conference in the summer featuring leaders in transpersonal psychology. Previous conferences have focused on the state of the art in transpersonal psychology, ecopsychology, psychotherapy and contemplative practice, initiation, creativity and community and have included such esteemed faculty as Frances Vaughan, Roger Walsh, Laura Sewall, David Abram, Angeles Arrien, Malidome Some, Stan Grof, Don Campbell, Pat Allen and Shaun McNuff. Topics and faculty vary from year to year. Offered occasionally.

PSYT 506
Jungian Dream Work (2)
This course lays the foundations and develops an understanding of Jungian dream work from both a theoretical and a practical perspective. Emphasis is placed on the practical use of dreams in therapy and in one’s own personal life. Students look at the structure and process of dreams, objective and subjective interpretations, associations and amplifications, complexes as seen in dreams, compensatory and complementary meanings, mythological and archetypal motifs, prognosis from dreams and the use of dreams in the individuation process.

PSYT 510
Yoga and the Chakras: The Transpersonal Embodied (3)
We practice a gentle form of the ancient discipline of Hatha yoga that is grounded in self-compassion. Through conscious breathing, physical postures and contemplation, we deepen awareness and cultivate a felt sense of the flow of life force through the seven chakras in the body. Each of these vital centers energetically reflects the developmental patterning of physical, mental, emotional and spiritual aspects of our being. As we encounter habitually held patterns, we release blocked energy and experience greater fluidity, vitality, balance and body/mind integration. Lecture is included on the relevance of this practice for self-healing and personal development.

PSYT 512
Qi Training: The Qigong method of Bai Mei Kung Fu (3)
Bai Mei Qigong is a powerful system that traces its lineage back to Bodhidharma. Using static and moving forms, it unblocks Qi flows, allowing one to experience an overall increase in energy, stamina and health. Training the body in balance, alignment and grounded movement, students work with developing sensitivity or the ability to listen to the world around them.

PSYT 517e
Multicultural Issues: Contemplative Approaches (3)
In traditional cultures, healing occurs within community. There is a deep understanding of shared wounds and the shared responsibility as well as a desire to work together toward healing. We begin our work from within, looking to the past for aid and guidance. From there we return to the present to bring understanding to our own personal and cultural wounds. We explore our own cultural backgrounds and, from this place, sit as compassionate witnesses to the pain and struggle of others. In community, we facilitate healing using storytelling, ritual, meditation and guided imagery. We explore new ways to experience our shared humanness through deep wisdom, caring and understanding. Required for MATP students. Online fees apply.

PSYT 521
Touching the Moment: Indelible Presence (2)
Mindfulness meditation—the art of “coming home to ourselves”—is both a method of restoring our connection to the vitality of our own life, and a way to develop presence for our work with others. This five-day residential retreat, appropriate for beginning as well as experienced meditators, includes shamatha sitting meditation, contemplative movement practice, experiential dharma art, periods of silence, work practice, mindful eating and outdoor walking meditation. Individual meditation instruction, as well as daily lectures and discussion are included. Prerequisite: PSYT 621, REL 600 or permission of instructor. Extra fees apply.
PSYT 528
Counseling Loss, Grief and Life Transitions (2)
This class familiarizes the student with grief and transition theory and trains them in individual and family grief counseling skills. Using lecture, discussion and experiential exercises, the class supports students as they explore both their personal and family loss histories and develop a theoretical working basis for serving clients facing illness, aging and bereavement.

PSYT 543
Human Sexuality: From Birth to Therapy (2)
Too often, sexuality suffers the same fate in therapy as it does in this culture: it is hidden, not to be discussed, treated as irrelevant. Students examine issues related to sexuality that clients might bring to therapy, consciously or unconsciously. Students start by looking at what they as therapists bring to their work and explore personal and cultural aspects of sex, touch, intimacy, passion, the body, erotica and pornography, developmental issues, alternative lifestyles, transpersonal elements and more. Guest speakers are included.

PSYT 544
Maitri Space Awareness and Art (2)
The principles and practice of Maitri Space Awareness are introduced. Maitri Space Awareness rests upon an ancient wisdom tradition that appreciates the world in terms of five archetypal energetic principles. Joining the art experience with Maitri practice offers the opportunity to heighten sensitivity, open the heart and refine perceptions as to how these energetic principles color responsiveness to others and the environment. Students examine how they manifest in ways that constrict experience, thus limiting perceptions, and appreciate them as expressions of an inherent wakefulness that promotes openness, connectedness, authenticity and kindness.

PSYT 562
Gold in the Shadow (1)
Jung defined the shadow as the part of the psyche that contains the “negative side of the personality, the sum of all those unpleasant qualities we like to hide, together with the insufficiently developed functions and contents of the personal unconscious.” Students explore ways of accessing shadow material to increase consciousness, develop creativity and further individuation—to mine for the gold in the personal. MA and upper-division BA only.

PSYT 601
Gestalt I: Awareness (3)
The foundations of Gestalt awareness are explored experientially with individual, dyadic and group exercises. Central concepts of wholeness, present-centered awareness, self-responsibility, body awareness, contact and boundary disturbances are introduced. The basic form of a Gestalt experiment is demonstrated and the stages of the process are learned. Transpersonal roots, community building and development of the I-Thou relationship as the basis of therapeutic work are emphasized. Program students only.

PSYT 603e
Meditation for Social Change Leaders (3)
Students develop skills that cultivate mindfulness, awareness and compassion in order to be effective agents of social change. Mindful breathing, sitting meditation and sensory awareness exercises are introduced along with a view of leadership that includes personal sustainability. This course combines online delivery with a three-day, on-campus component. Online fees apply.

PSYT 604
Foundations of Art Therapy (2)
This studio lab closely parallels the content covered in History and Theory of Art Therapy (PSYT 634). Practice with various art therapy techniques and art media is covered in detail. Application of theory is addressed through the investigation of art-based interventions that support the formation of a productive therapeutic relationship when working within various theoretical models. Students integrate counseling skills and awareness practice with art therapy techniques throughout the semester. AT only.

PSYT 607e
Integral Psychology (3)
This course centers on the theoretical work of Ken Wilber and its practical applications. As a result, students are able to explain and critique Wilber’s theory of Integral Psychology; compare and contrast Wilber’s evolutionary view of psychospiritual and sociocultural human development with relativistic views; and critically assess the sociocultural dimensions of psychospiritual human development through the case illustrations of sexuality, morality and gender development. Feminist scholarship relative to these themes is centered in the course. Students also cultivate and nourish an integral practice throughout the course. Online fees apply.

PSYT 608, 618
Transpersonal Psychology Intensive I, II (3)
These weeklong courses introduce MATP students to transpersonal psychology and provide in-depth exposure to current issues and developments in the field. They also provide the opportunity for community building, face-to-face instruction in transpersonal processes such as meditation and ritual, and application of topics from the online courses. Students are expected to prepare for the course prior to attending and to complete a written assignment after the course. MATP and ECOC only.
PSYT 609  
Wilderness Therapy Intensive:  
Introduction to Wilderness Therapy (2)  
The distinct disciplines that define Wilderness Therapy in the Transpersonal Counseling Psychology program are examined. We explore how diverse disciplines can be combined in an effective therapy model that serves people and environment. Students gain understanding of how their personalities and experience influence their role as therapists. The class format is a combination of experiential activities, lectures, discussion and reflection. WT only.

PSYT 610  
Therapeutic Applications of Human Development:  
Child, Adult, Career (3)  
We study human development from birth through the span of life. This course provides an introduction to some of the major developmental theorists as well as some of the applications of these theories. The material is presented through lecture, presentations, readings, class discussion, observations and self-exploration as well as personal experience. The purpose of this course is to develop an intellectual and theoretical knowledge of human development as well as insightful understanding of ourselves and our place in the world. Issues related to career development are woven into the course material. Additionally, developmental issues and their implications in psychotherapy are woven throughout the course. Students deepen their understanding and use of developmental models in therapy. Prerequisite: Course in basic human development.

PSYT 611  
Counseling Relationships I: Techniques and Practice (2)  
The first semester of a yearlong course focused on learning the essential elements of establishing a counseling relationship and specific skills necessary for effective counseling. Students develop effective listening and responding skills and begin to establish the foundations for becoming a transpersonal counselor. Students demonstrate presence, empathy, active listening, boundaries and facility with verbal and nonverbal communication. Diversity, self-examination and contemplation, the stages of therapy, ethics and the prevention of burnout are also discussed. Open to TCP students only. PSYT 611 and PSYT 661 must be taken consecutively.

PSYT 612  
Counseling Relationship I/Wilderness Therapy:  
Techniques and Practice (2)  
The first semester of a yearlong course focusing on learning the essential elements of the counseling relationship and specific skills necessary for effective counseling, including wilderness therapy. Students develop a personal understanding of presence, empathy, boundaries, nonverbal communication and working with conflict. Class time consists of lecture, discussion and experiential practice. PSYT 612 and PSYT 662 must be taken consecutively. WT only.

PSYT 620  
Authentic Movement/Transpersonal (2)  
Authentic Movement, a self-directed movement process employing the wisdom of the body as a pathway to awareness, provides direct experience of the individual and collective body as a vessel for integration, healing, transformation and creative process. This course explores the ground form of Authentic Movement: the mover; witness and the relationship between them. Students explore their own process while experiencing this therapeutic movement form. Through learning how to increase the authenticity of presence, students explore the ground of the healing relationship. Authentic Movement provides a model for life lived in authentic relationship to self, others and community.

PSYT 621  
Psychology of Meditation I: Mindfulness Training (3)  
Mindfulness, the ability to be fully present, is essential for the skillful counselor. This course introduces the practice of mindful breathing (shamatha-vipashyana) sitting meditation drawn from the Buddhist tradition as a means of developing moment-to-moment awareness. Methods for cultivating wakefulness within daily life situations are explored. Group practice sessions, lectures, discussions and individual meditation instruction are provided.

PSYT 624  
Art Therapy Studio: Process and Materials (2)  
Contemplative practice is carefully integrated with the investigation of various art processes and materials throughout the semester. The open studio model is followed, allowing for students to practice mindfulness through process painting, drawing and sculpture projects. Commitment to personal and transpersonal imagery is encouraged as an essential part of understanding one’s identity as an artist, the purpose of the therapeutic community and contemplative models for practicing art therapy. Prerequisites: PSYT 604 and PSYT 634. AT only.

PSYT 627  
Contemplative Perspectives and Practice I (1)  
The course supports students in continuing their training in mindfulness practice and explores the use of contemplative practice in the context of personal development and working with others, particularly in wilderness settings. In addition to group sitting practice, students engage in several periods of extended silent activity in order to deepen mindfulness in wilderness settings. WT only.

PSYT 629  
Family Systems Interventions: Equine-Assisted Settings (1.5)  
This course examines the clinical applications of family systems theoretical knowledge, with a focus on equine-assisted settings. Students experience various interventions and develop skill through hands-on practice. Specific family issues (e.g., divorce, blended families, abuse) are explored using family systems approaches. WT only.
PSYT 630
Level I Training in GIM: Bonny Method of Guided Imagery and Music (2)
The Bonny Method of Guided Imagery and Music (GIM) is a “music-centered” experiential therapy used to access and explore the human psyche. Developed and researched by Dr. Helen Bonny in the early seventies, GIM is a primary psychotherapeutic modality leading to insight, emotional release and core integration of body, mind and spirit. This course is held in a residential retreat setting. Additional fee for room and board. Extra fees apply.

PSYT 634
History and Theory of Art Therapy (3)
Students explore various historical and theoretical trends in art therapy, focusing on the contributions of early pioneers and contemporary practitioners. Various approaches to the practice of art therapy are highlighted (depth psychology, humanistic, cognitive/behavioral) with specific attention devoted to models of contemplative and transpersonal art therapy, creativity and strategies to employ when looking at artwork and when establishing a therapeutic relationship through art. AT only.

PSYT 642
Holotropic Breathwork (1)
Out of more than three decades of extensive research, Stanislav Grof has presented a map of the unconscious that challenges contemporary mechanistic models and offers important new insights into psychotherapeutic process. Grof’s model and his method for accessing and integrating deeper levels of the psyche is the focus of this weekend workshop. Grof’s method, Holotropic Breathwork, uses music, vigorous breathing, bodywork and mandala drawing to access and integrate deep levels of the psyche. This process is not appropriate for people with severe psychological problems or certain physical conditions such as pregnancy, heart disease, glaucoma, epilepsy or infectious diseases.

PSYT 647
Contemplative Perspectives and Practice II (1)
The examination of contemplative and mindfulness practices within the wilderness therapy context is continued. Students are introduced to practices of tonglen and loving-kindness (metta practice), which cultivate compassion in oneself and toward others and the natural world. Students deepen their own sitting meditation practice. WT only.

PSYT 651
Gestalt II: Experiment (3)
Demonstrations of individual and group experiments are followed by didactic learning that further explores the central Gestalt themes. The concepts of organicity, figure-ground perceptual fields, polarities, top-dog/underdog, the four explosions, contact boundary and satisfaction/frustration are explored. The process of a therapeutic experiment is introduced, and students learn to identify stages of a Gestalt working. Students work under the supervision of the teacher. If this class is not successfully completed, both Gestalt I and Gestalt II must be retaken together. Prerequisite: PSYT 601.

PSYT 656
Ecopsychology Intensive I (1)
The course focuses on advanced topics within ecopsychology, further builds community within the program and aims to teach specific skills for working with individuals and groups in an ecopsychological context. The students' meditation practice and an understanding of its importance in ecopsychology are deepened. Prerequisites: Completion of PSYT 608 and ENV 565e. Open to first-year students in the Ecopsychology concentration within MATP only.

PSYT 657e
Integral Psychology II (3)
In this advanced course, students with a working knowledge of Wilber’s Integral Psychology focus on the application of integral theory through an individual student-designed project in art, spirituality or business. Organized around project development, application and presentation, the course emphasizes collaboration among a community of learners. Prerequisite: PSYT 607e or proficiency with Wilber’s AQAL integral model is required. This course is for advanced students of Wilber’s Integral Psychology. Online fees apply.

PSYT 660
Assessment and Appraisal in Counseling (3)
An overview of individual and group approaches to assessment and evaluation, as these have developed historically from a traditional educational and psychological perspective through a more focused counseling perspective, with suggested applications appropriate for transpersonal and contemplative practitioners. The course covers basic topics of standardized and non-standardized testing and other assessment techniques including inventories, observations and computer managed methods. Topics include psychometric statistics; factors related to the assessment and evaluation of individuals, groups and special populations; case conceptualization; assessment; and diagnosis. Ethical and legal considerations are integrated throughout the course. Issues of diversity related to the development of and selection of assessment instruments are also explored.

PSYT 661
Counseling Relationship II (3)
During the second semester of this class, students deepen their practice and understanding of effective counseling skills by doing a six-week practicum with another student. The class also covers the following topics: transference; projection; resistance; lifestyles; diversity; suicide; beginning, middle and end phases of therapy; and beginning and ending the session. Counseling Relationship I and II must be successfully completed before undertaking second year clinical studies. Prerequisite: PSYT 611.
PSYT 662
Counseling Relationship II/Wilderness Therapy (3)
A continuation of PSYT 612. Students deepen their practice and understanding of effective counseling skills by doing a six-week practicum with another student. The class also covers the following topics: transference; projection; resistance; lifestyles; diversity; suicide; and beginning, middle and end phases of therapy. Particular attention is given to these topics as they relate to working in outdoor settings. WT only. Prerequisite: PSYT 612.

PSYT 667
Ecopsychology Intensive II (1)
Building on previous courses, this course teaches theories and techniques of specific applications and practices for ecopsychology facilitators. Students have a chance to both observe these practices and practice them in the intensive course. A second purpose of this course is face-to-face community building in the low-residency MATP Ecopsychology program. An in-depth self-assessment paper is required. Prerequisite: PSYT 656. Open to low-residency Ecopsychology students only.

PSYT 670/670e
Transpersonal Psychology I (3)
An introduction and examination of central concepts, theories, practices and applications of transpersonal psychology. The on-campus sections are designed for students in the transpersonal counseling programs. These sections extend counseling and psychology into transpersonal areas. The theories of the central figures in the field are discussed and compared as well as the roots of transpersonal psychology in the world wisdom traditions and multicultural considerations. Students learn counseling applications of transpersonal psychology. The online section of this course explores foundations of transpersonal psychology and applications to meditation, ritual, ecopsychology, psychological research, multicultural diversity and other areas. All sections blend intellectual exploration, practice and self-reflection. Online fees apply (670e).

PSYT 671
Psychology of Meditation II: Applications to Counseling (2)
This course builds on the foundation provided by PSYT 621. Topics presented through lectures and readings deepen the understanding of essential principles of meditative awareness. The specific focus of the course is the way meditation can support the counseling relationship. Prerequisites: PSYT 621 and PSYT 720.

PSYT 672e
Transpersonal Psychology II: Theorists and Applications (3)
This course serves as a continuation of Transpersonal Psychology I and focuses on particular theorists and applications of transpersonal psychology in a variety of areas. Prerequisite: PSYT 670e or an equivalent introduction to transpersonal psychology. Online fees apply.

PSYT 680
Group Dynamics and Leadership I (1)
Group Dynamics and Leadership is divided into two sections: large group lecture (PSYT 680, 1 cr.) and small group process and discussion (PSYT 682, 2 cr.), taken concurrently. This course teaches a combination of techniques drawn from Gestalt, existential, psychodynamic, systems and other approaches to group therapy. PSYT 680, the didactic section, consists of five three-hour, large group lectures covering topics such as stages of group development, levels of intervention, transference and countertransference, group maintenance, multicultural issues and others. Taken concurrently with PSYT 682.

PSYT 681
Gestalt Community Intensive (2)
Designed as a summer intensive in an off-campus setting, this course provides further opportunities for the integration of the Gestalt approach for the beginner and mastery of skills for the more advanced learner. Students are provided the opportunity to explore their own process in a community setting. Special fees apply. (Off-campus setting may include retreat, equine and wilderness.)

PSYT 682
Group Dynamics and Leadership II (2)
This experimental portion of the Group Dynamics and Leadership course is taken in conjunction with PSYT 680. This course meets ten times during the semester in small groups for three hours each session. Course content includes experiential and practice work with discussion. Prerequisite: PSYT 661. Taken concurrently with PSYT 680.

PSYT 685
Ecopsychology Training (3)
Ecopsychology explores human-nature relationships and the implications of a deeper connection between human and nature for mental health, personal growth, environmental action and sustainable lifestyles. This advanced course assumes an understanding of the theory and practices of ecopsychology. It is directed toward the interface of ecology, transpersonal psychology and contemplative practice (i.e., nature, psyche and spirit); critical evaluation of ecopsychological thinking; and the development and use of ecopsychology practices in personal and professional applications. Prerequisite: ENV 565e.

PSYT 700
Research, Statistics and Psychological Testing (3)
Research methods, statistics and psychological testing as they apply to counseling psychology and psychotherapy are covered. Topics include philosophical issues in research; research ethics; literature search issues; types of research methods; tests and assessments; descriptive and inferential statistics; experimental and correlational methods; and the structure of research reports. Issues of diversity related to selection of research samples and the development of psychological tests are explored. The course seeks
to be applicable and useful for both professional and personal growth and includes lecture, discussion and exercises. The course is designed to be as experiential as possible.

**PSYT 704**

**Group Dynamics and Leadership (Art Therapy Emphasis) (3)**

The principles of group psychotherapy and group art psychotherapy with different populations are integrated. Included in the course are basic concepts and theories about group dynamics including development, mechanics, problems and styles, and tasks of leadership. Class consists of lecture, writing and experiential processes. Prerequisite: PSYT 654. AT only. Lab fee.

**PSYT 706**

**Group Dynamics and Outdoor Leadership I (2)**

This two-semester course explores the theory, practice and experience of groups with special considerations for working in wilderness settings. Topics include group maintenance, stages, characteristics, dynamics and process; therapeutic factors; interventions; risks and benefits of group work; and cultural and ethical concerns. Students explore and develop their style of group participation and outdoor leadership. WT only.

**PSYT 707**

**Adult and Special Populations Interventions: Wilderness Therapy Settings (3)**

This course exposes students to therapeutic interventions, drawing primarily from adventure therapy, ecotherapy and Gestalt. Focus is on adults and on issues related to addictions and trauma. Learning happens initially through demonstration and participation followed by students practicing with peers. WT only.

**PSYT 708**

**Outdoor Skills I: Equine, Mountains, Climbing, Canyons and Ropes Courses (1.5)**

Students hone basic outdoor skills for the backcountry and develop technical skills specific to equine, mountains, canyons, climbing and ropes courses settings. Topics include safety and risk management for each setting; equipment selection, usage, and maintenance; trip planning; group organization; and primitive skills. WT only.

**PSYT 710**

**Family Systems (3)**

An entry-level examination of family process and family counseling. Drawing from a systems approach, the student learns how to shift his or her focus from the individual to the dynamic interplay between members of a couple or family. Major schools of family therapy are studied. Experiential exercises and role-playing complement the theoretical learning. Students explore their own family of origin as a ground for working with others. Trauma in the family, such as child abuse and domestic violence, is also covered. Prerequisite: PSYT 610.

**PSYT 711**

**Transforming Addictions (2)**

The physical, mental, emotional and spiritual nature of alcohol and drug dependency and other addictive behaviors is explored. Assessment, therapeutic techniques, intervention and in-patient and out-patient treatment are discussed. Students explore the contributions, as well as the strengths and weaknesses, of 12-step and other self-help recovery groups. The interrelationship of alcohol and drug abuse and other addictive behaviors with attachment and bonding disruptions in early childhood and childhood trauma is also investigated. Lectures, guest lectures, discussions, role-play and other experiential techniques are used.

**PSYT 712**

**Advanced Group Training (1)**

This course is intended to provide a mentored hands-on experience for the student already familiar with basic group theory and process and with the fundamentals of Gestalt therapy. Particular attention is paid to incorporating techniques from Gestalt therapy into group process in a way that encourages interpersonal interaction and group development. In other words, we move “beyond the hot seat” to take full advantage of group process. The class emphasizes moving among levels of intervention: intrapsychic, interpersonal and group. Group members get the chance to observe, practice and process group skills.

**PSYT 714**

**Multicultural Issues in Therapy (1)**

Cultural differences within society as well as the dynamics of oppression and stereotyping are explored. Students also examine their own cultural heritage and socialization. Issues concerning work with clients of different cultures are discussed.

**PSYT 717**

**Civic Engagement Community Practicum (1)**

The studio environment is discussed and studied in detail. Students work in dyads and groups, exploring various art-based methods that foster self-inquiry. Integrity of materials, ways to set up a studio, ethics of a studio and forty-five hours of practicum are included. Prerequisite: Successful completion of all previous art therapy and counseling courses. AT only.

**PSYT 719**

**Ecopsychology: Transpersonal Perspectives (2)**

Transpersonal psychology in the field of ecopsychology is addressed. Major themes of ecopsychology we explore include the human-nature relationship; disconnection from the natural world; practices for reestablishing and deepening our connection with the natural world; and ecotherapy. Students are exposed to diverse perspectives in the field.
and are asked to develop and articulate their own point of view. WT only.

**PSYT 720**  
Meditation Practicum I: Cultivating Awareness (1)  
This course is designed to support students in continuing the practice of mindfulness-awareness meditation begun in PSYT 621. Specific topics include applications of mindful-awareness to creativity, healing and social action. Students meet in small groups for sitting and walking meditation sessions and discussion. Individual meditation instruction is provided. Prerequisite: PSYT 621.

**PSYT 723**  
Trauma, Dissociation and Gestalt: Working with Abused Children from a Gestalt Perspective (1)  
A three-part model addressing the therapeutic needs of the traumatized child is presented. The original impact of trauma and the resulting dissociation is laid out as the foundation of our work. Gestalt is used as the language that speaks to an abused child’s inner conflict. No previous Gestalt experience is required.

**PSYT 726**  
Group Dynamics and Outdoor Leadership II: Facilitation (3)  
This two-semester course explores the theory, practice and experience of groups with special considerations for working in wilderness settings. Topics include group maintenance, stages, characteristics, dynamics and process; therapeutic factors; interventions; risks and benefits of group work; and cultural and ethical concerns. Students explore and develop their style of group participation and outdoor leadership. WT only.

**PSYT 728**  
Outdoor Skills II: Integrated Basecamp, Horticulture, River, Rites of Passage (1)  
In the second semester of this yearlong class, students continue to hone outdoor skills associated with specific settings. Topics include physical and emotional safety; risk management; technical skills applicable to the setting; equipment use and maintenance; planning and organization; travel and living within the setting. Additional focus is placed on trip planning for specific therapeutic populations. WT only.

**PSYT 730**  
Incest and Sexual Abuse (2)  
An introduction to working with clients that have the experience of sexual abuse or incest in their history. We look at the definition, assessment, history, causes, effects and treatment of sexual abuse and incest. Students explore their own process, the process of the client and the process of healing in this area from both a personal and systemic perspective.

**PSYT 732**  
Clinical Improvisation/Music Therapy (2)  
This course focuses on using clinical improvisation as a therapeutic tool. Philosophies and techniques of clinical improvisation are studied through a combination of lecture, workshop, peer supervision and class presentations. Students deepen their understanding of how music is used as an agent of change and a diagnostic tool in clinical work. Case studies from practicum sites are addressed with emphasis on the musical aspects of the therapist/client interaction. Students explore Nordoff-Robbins music therapy techniques and experience group improvisation as part of this class. Prerequisite: Must be enrolled in PSYT 735.

**PSYT 734**  
Counseling with Child and Adolescent Populations (Art Therapy Emphasis) (3)  
An examination of the psychological, psychosocial, cognitive, creative and spiritual development of children from birth to nineteen as it relates to the practice of art therapy. Through readings, discussion, practice sessions with children, experiential exercises and assignments, students focus on understanding development, art assessment, approaches to treatment and the practice of art therapy with a variety of child and adolescent populations. AT only.

**PSYT 736**  
Ecology and Natural History I: Observations (1)  
This course (primarily a field course) provides a basic foundation in ecological principles through the natural history of the Rocky Mountain region. Observation and discussion deepen students’ understanding of key ecological patterns, principles and processes as well as human-nature relationships. Therapeutic applications of the material are explored. WT only.

**PSYT 738e**  
Transpersonal Service Learning I (1.5)  
Students apply and deepen their learning through service. With guidance from program faculty, students arrange a service-learning project in an area of their choice. Course lectures, reading and discussion support this learning by examining the nature of transpersonal approaches to service and by providing a forum for interaction and support among students and faculty. MATP and ECOC only. Online fees apply.

**PSYT 742**  
Nature and Art: Expressive Therapies (2)  
This course provides the opportunity to explore creative mediums that can be used in wilderness settings. Students sample basic exercises from expressive therapies in areas such as poetry, nature writing, art, storytelling and music. Over the course of the semester, students explore in depth the personal expression and therapeutic applications of one creative medium of their choice. WT only.
PSYT 745
Gestalt Dreamwork (1)
Fritz Perls heralded the dream as "the most spontaneous of our creations." Each character, object and landscape is an as yet unowned aspect of ourselves. By owning the many parts of the dream through dramatic enactment, one broadens, diversifies and heals the split between self and world. The process of assimilation reverses the projection of unidentified aspects of the self-revealing life, creativity and wholeness. The fantastical nature of the dream is brought to awareness through experiential exercises that are sensory, concrete and spontaneous. The course includes Gestalt dreamwork theory, demonstration, practice facilitation and discussion of clinical and therapeutic applications.

PSYT 748e
Transpersonal Service Learning II (1.5)
This is the second of a two-semester sequence in which students apply and deepen their study of transpersonal psychology through service. This semester, students complete the service-learning project begun in Transpersonal Service Learning I and complete a written paper integrating their learning with theory and research in their area of service and with understanding of transpersonal service. Online lectures, reading and discussion support this learning. MATP and ECOC only. Online fees apply.

PSYT 752
Child and Adolescent Interventions: Wilderness Therapy Settings (3)
This course exposes students to therapeutic interventions, drawing primarily from adventure therapy, ecotherapy and Gestalt. Focus is on interventions with children and adolescents. Learning happens through demonstration and participation as well as by students practicing with peers. WT only.

PSYT 754
Counseling for Adult Populations (3)
(Art Therapy Emphasis)
This course addresses art-based, clinical and developmental approaches to art therapy treatment with adult clients from specific DSM-IV categories. Special attention to cognitive/contemplative models is stressed throughout the semester. Organization of treatment plans, documentation and assessment for adult populations are covered and integrated. Prerequisite: PSYT 704. AT only.

PSYT 755
Theories and Practice in Career Counseling I (1.5)
The first of a two-semester course, this four-day intensive fulfills part I of Theories and Practice in Career Counseling. Part II is offered in a four-day intensive in the spring semester. This course addresses career counseling, career development and adult transition from a transpersonal point of view. Students learn the central theories of career development and key assessment instruments for life/career planning and career decision making. Career counseling skills and processes are explored and practiced including those applicable to specific populations. We explore the interrelationships between work, family and other life roles as it relates to creating a balanced life/career. Ethical and legal considerations, career development programming and evaluation, occupational and labor market information, and web-based resources are also explored and utilized.

PSYT 759
Transitions, Lifestyles and Career Development (3)
This course addresses career counseling, career development and adult transition from a holistic and transpersonal point of view. Students learn the central theories of career development. Key assessment instruments for life/career planning and decision making are reviewed. Career counseling skills and processes are explored including those applicable to specific populations. The course explores the interrelationships between work, family and other life roles including the role of diversity and gender in career development. Ethical and legal considerations, career development programming and evaluation, occupational and labor market information, and web-based resources are studied.

PSYT 763
Gestalt Therapy and Breathwork (1)
Inhalation and exhalation, expansion and contraction emulate the movement of all life. In Gestalt theory, we utilize breath in awareness and in deepening the experiment. This class explores Gestalt theory and the use of breath in dealing with resistance, bringing about emotional presence, sustaining life's vitality, energizing and bringing about calmness.

PSYT 764
Clinical Practicum (2)
(Art Therapy students only)
This course provides an opportunity for students to develop and put into practice basic art therapy clinical counseling skills, treatment planning, administration of art therapy and assessment, as well as gain general experience through a 45-hour practicum in area agencies, hospitals, schools or other settings. Emphasis is on developing and deepening observational and hands-on skills that integrate both clinical knowledge and contemplative practice. Prerequisite: Completion of first and second year art therapy and transpersonal counseling courses. AT only.

PSYT 765
Theories and Practice in Career Counseling II (1.5)
A continuation of PSYT 755.

PSYT 770
Meditation Practicum II: Developing Compassion (1)
The development of compassion as the basis of the counseling relationship is explored in this course through the practice of tonglen (exchange of self and other) from the Buddhist tradition. Specific topics include the application of tonglen to the healing process, death and bereavement.
social action and preventing burnout. Group sessions of sitting and walking meditations, discussions and individual instruction are provided. Prerequisites: PSYT 621 and PSYT 720.

PSYT 771
Marriage and Couples Therapy (2)
This class focuses on developing a working knowledge of marriage therapy using different models, with emphasis on diversity and Jungian couple's therapy as well as neurobiology and gender research. Students are asked to draw from their own knowledge as they prepare to support working couples.

PSYT 772
Hakomi (2)
Using the Hakomi Method as a foundation, the class studies, explores and experiences the integrated use of the transpersonal, the personal and the body in psychotherapy. Emphasis is on grounding transpersonal perspectives and experiences into everyday life. Hakomi is a method of mindful attention to the body and special states of consciousness. It is especially suited to the purpose of bringing the transpersonal realms into present-felt experience. This experiential class explores the principles of Hakomi and provides introductory practice with some of the techniques.

PSYT 774
Multicultural Issues in Therapy II (1)
Students will have already learned some of the basics about privilege, oppression and identity formation. This follow-up course allows for greater depth and understanding into the multicultural issues involved with various cultural groups that might be encountered during the course of therapeutic work. We explore in more detail the breadth and complexities of the issues that are involved, consider more deeply identity formation and work more with culture specific material. We incorporate experiential exercises, panels and/or speakers, as well as case scenarios. Prerequisite: PSYT 714.

PSYT 780
Therapy with Children and Adolescents (2)
This course focuses on essentials of therapy with children, adolescents and the family system in which they live. Diagnostic treatment techniques that pertain directly to working with children are covered. Students look at children from a developmental perspective, tying developmental issues to emotional issues for the involved children and their “parents.” Students explore and practice treatment techniques: where, how and why they can be used. The class examines issues such as learning disabilities, adoption, suicide, guardianship, ADD and ADHD, child abuse, reporting issues and related issues. Prerequisite: PSYT 600 or PSYT 610.

PSYT 782
Approaches to Couples Counseling (1)
Intensive two-day workshop on Imago Relationship Therapy Theory as developed by Harville Hendrix, author of Getting the Love You Want and Keeping the Love You Find. Both didactic information and experiential exercises are presented, including concrete and effective tools for working with couples, such as Behavior Change Request and the Parent Child Dialogue. Students gain confidence in their ability to understand and deal with relationship dynamics, childhood wounds, developmental stages, projections, defenses, symbiosis, power struggles and shadow issues. Prerequisites: PSYT 611, PSYT 661.

PSYT 791
Advanced Child and Adolescent Therapy (1)
This advanced course for working with children, adolescents and their families focuses on turning the theory of previous classes into the practical. Many case studies and demonstrations with class members as family members are used. Students receive the opportunity to practice with other students as well as present their own “cases.” The instructor uses a model that integrates developmental process, Gestalt, psychodrama and family therapy. Prerequisites: PSYT 600 and PSYT 780.

PSYT 800
Field Placement I (2)
The student works a total of 700 hours in community agency settings.

PSYT 802
Counseling Practicum (1)
The Counseling Practicum is designed to provide a supportive and instructional forum for students' initial experience seeing clients in a clinical setting. The practicum provides for the development of counseling skills under supervision, utilizing both small group and one-on-one settings. Students should be prepared to discuss professional and personal issues as they relate to their development as a therapist. Topics might include specific client issues and clinical decision making, client transference and therapist countertransference, as well as dynamics of the student-supervisory relationship, organizational issues at the site and balancing personal and professional responsibilities. Prerequisite: PSYT 810.

PSYT 803
Counseling Practicum: Wilderness Therapy (1)
See course description for PSYT 802. WT only.

PSYT 804
Field Placement I: Art Therapy (2)
Students work as art therapy interns for a minimum of 700 hours in community agencies, hospitals, schools and other institutions according to AATA guidelines. At least 350 hours of direct client contact is supplemented by treatment team meetings, documentation, clinical supervision and
in-service training. Prerequisite: All required Art Therapy and Transpersonal Counseling Psychology courses.

**PSYT 806**  
Field Placement I: Wilderness Therapy (2)  
The student works a total of 700 hours in community agency settings. WT only.

**PSYT 810**  
Professional Seminar and Ethics I (1.5)  
The Professional Seminar is designed to provide a supportive and instructional forum for students currently enrolled in field placement. We are concerned with practical, theoretical and personal issues related to the internship such as ethics, therapeutic technique and style, diversity issues, transference and counter-transference. Students should be prepared to discuss personal and professional issues as they relate to specific cases or to their internship in general. Prerequisite: Must be enrolled in PSYT 800.

**PSYT 814**  
Professional Seminar and Ethics I: Art Therapy (3)  
Students explore the ethical and legal issues of clinical practice and standards of practice. Assessment, confidentiality, treatment planning, documentation and the development of a professional identity are explored. Students prepare a written case study (six to eight sessions in length) and regularly present case material and artwork to the class for discussion. Prerequisite: All Art Therapy and Transpersonal Counseling Psychology courses. AT only.

**PSYT 816**  
Professional Seminar and Ethics: Wilderness Therapy (1.5)  
The professional seminar is designed to provide a supportive and instructional forum for students currently enrolled in field placement. Concern is on practical, theoretical and personal issues related to the internship such as ethics, therapeutic technique and style, diversity issues, transference and countertransference. Students should be prepared to discuss personal and professional issues as they relate to specific cases or to their internship in general. Prerequisite: Must be enrolled in PSYT 806. WT only.

**PSYT 824**  
Internship Studio Methods I (0.5)  
This course complements the work covered in Professional Seminar and Ethics I by using various studio methods and virtual art techniques to explore the fieldwork experience in terms of transference and countertransference, parallel process, projective identification response, art making, self-care, ethics and professional role identity. AT only.

**PSYT 839e**  
Master's Paper Online I (1.5)  
The first of a two-course sequence in which students apply and deepen their learning of transpersonal psychology through completion of a major written paper. The final paper should provide a definition of transpersonal psychology, a literature review of a particular topic, and critical and creative inquiry into a transpersonal approach to the topic. The paper should also include self-reflection of the student's relationship to the topic. Students work closely with the instructor, an expert reader and classmates. The online course environment provides support for the process of writing this paper. In the first-semester course, students produce an outline and proposal for their paper and 10–20 page literature review of their chosen topic. Online fees apply.

**PSYT 844**  
Internship Studio Methods II (0.5)  
This course complements the work covered in Professional Seminar and Ethics II by using various studio methods and techniques to explore the fieldwork experience in terms of transference and counter-transference, parallel process, projective identification, ethics and professional role identity. AT only.

**PSYT 846**  
Research Project I (0.5)  
The first of a two-semester research project that applies concepts of evaluation, assessment and research to an important current issue in counseling psychology and/or psychotherapy. Students choose to participate in one of several ongoing research or evaluation projects offered by the department. They may assist in design, data gathering, analysis, interpretation and documentation of one major research or evaluation project. Students may write a formal project paper by the end of the second semester; describing the research and results, using APA publishable format and participate in a presentation of research.

**PSYT 850**  
Field Placement II (2)  
A continuation of PSYT 800.

**PSYT 854**  
Field Placement II: Art Therapy (2)  
A continuation of PSYT 804.

**PSYT 856**  
Field Placement II: Wilderness Therapy (2)  
A continuation of PSYT 806. WT only.

**PSYT 860**  
Professional Seminar and Ethics II (2.5)  
A continuation of PSYT 810. If this class is not successfully completed, both Professional Seminar I and II must be retaken in sequence. Prerequisite: Must be enrolled in PSYT 850, Field Placement II.

**PSYT 864**  
Professional Seminar and Ethics II: Art Therapy (3)  
This weekly seminar, led by a registered art therapist, covers professional issues related to assessment, treatment planning, documentation, clarification and application of theoretical...
orientation, transference and countertransference and various legal and ethical topics. Throughout the semester, students present case material, eventually formulating a coherent case study to be presented at the departmental orals. If one fails to successfully complete this class, both Professional Seminar I and II must be retaken together. Prerequisite: Successful completion of all required Art Therapy and Transpersonal Counseling Psychology courses. AT only.

**PSYT 866**  
*Professional Seminar and Ethics II: Wilderness Therapy (2.5)*  
A continuation of PSYT 816. If this class is not successfully completed, Professional Seminar I and II must be retaken in sequence. Prerequisite: Must be enrolled in PSYT 856. WT only.

**PSYT 876**  
*Research Project II (0.5)*  
A continuation of PSYT 846.

**PSYT 880e**  
*Master's Paper Online II (1.5)*  
The second of a two-course sequence in which students complete a major written paper on a topic of their choice. In the second-semester course, students complete the paper. Online fees apply.
The Department of Religious Studies offers courses of study that examine the phenomenon of religion as it affects individuals, as it operates in culture and as it addresses questions of life’s ultimate values. The methods utilized in the programs are drawn from the academic discipline of history of religions and from a commitment to presenting traditions from perspectives sympathetic to the living religious communities themselves. This approach honors the distinctive place of contemplative traditions and practices within many of the world’s great religions. Varying some by program, the approach used is also nonsectarian, scholarly and critical, relying on the best of contemporary Western and traditional scholarship, combined with students’ “hands-on” exploration of major meditation traditions and social service, as well as being enriched by contact with living lineages of Asian and Western teachers. Buddhism is the religion that is most strongly represented in departmental offerings; however, most of the other major world religions are also represented. Sanskrit and Tibetan language study is offered as well.

The Department of Religious Studies offers a Bachelor of Arts in Religious Studies, a certificate program in Religious Studies and minors in Religious Studies, Sanskrit and Tibetan. Five graduate degrees are available: MA, Religious Studies; MA, Religious Studies with Language (Sanskrit or Tibetan); MA, Indo-Tibetan Buddhism; MA, Indo-Tibetan Buddhism with Language (Sanskrit or Tibetan); and a Master of Divinity.
RELIGIOUS STUDIES DEPARTMENT

Co-Chairs: Roger Dorris and Phil Stanley  
Administrative Director: John Weber  
Graduate Advisor: Giovannina Jobson  
Ranked Faculty from Other Departments: Jane Carpenter-Cohn (Contemplative Psychology), Gaylon Ferguson (Interdisciplinary Studies), Fr. Alan Hartway (Interdisciplinary Studies), Andrew Schelling (Writing and Poetics), Robert Spellman (Visual Arts), Candace Walworth (Peace Studies), Lee Worley (Performing Arts)  
Guest Faculty: The Sakyong, Mipham Rinpoche; The Dzogchen Ponlop, Rinpoche  
Adjunct Faculty: Sreedevi Bringi, David Frenette, Rabbi Victor Gross, Andrew Holecek, Rabbi Howard Hoffman, Rabbi Zvi Ish-Shalom, Giovannina Jobson, Imam Ibrahim Kazerooni, Tharpa Lowry, Fleet Maull, Fr. Thomas Nelson, Rev. Penny Rather, L. S. Summer, Leota Ann Voll, Gerry Shishin Wick, Roshi, John Weber

UNDERGRADUATE STUDY

Bachelor of Arts in Religious Studies

The Bachelor of Arts in Religious Studies is a 36-credit major in which students explore religion in a variety of ways, with an emphasis upon the statement of historical traditions in contemporary life. Special emphasis is placed upon the role of contemplative practice in the world’s great religions, especially Buddhism. All students must take a series of 8 credits that introduce the study of religion and Buddhist meditation practice. Students choose 15 credits from the Religious Traditions courses, which serve as introductory studies of major world religions. The additional 13 credits may be selected from core areas of study: contemporary issues in religion, contemplative practice and practice intensives.

Declaration of Major

In addition to adhering to university requirements and deadlines (p. 52), Religious Studies requires a meeting with faculty.

Requirements: BA Religious Studies

Required Courses

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>REL 160</td>
<td>BA Meditation Practicum I (3)</td>
<td></td>
</tr>
<tr>
<td>REL 210</td>
<td>Religion in Human Experience (3)</td>
<td></td>
</tr>
<tr>
<td>REL 479</td>
<td>BA Colloquium (2)</td>
<td></td>
</tr>
<tr>
<td>SUBTOTAL</td>
<td></td>
<td>8</td>
</tr>
</tbody>
</table>

Choose 15 credits from the following Religious Traditions courses:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>REL 240</td>
<td>Foundations of Buddhism (3)</td>
<td></td>
</tr>
<tr>
<td>REL 245</td>
<td>Mahayana Buddhism: The Path of Compassion (3)</td>
<td></td>
</tr>
<tr>
<td>REL 310</td>
<td>Foundations of Judaism: Torah, Prayer and Acts of Kindness (3)</td>
<td></td>
</tr>
<tr>
<td>REL 314</td>
<td>Contemplative Islam (3)</td>
<td></td>
</tr>
<tr>
<td>REL 321</td>
<td>Introduction to Jewish Mysticism (3)</td>
<td></td>
</tr>
<tr>
<td>REL 323</td>
<td>Religious Experience in Africa: Sacred Cosmos, Ritual and Community (3)</td>
<td></td>
</tr>
<tr>
<td>REL 325</td>
<td>Contemplative Christianity (3)</td>
<td></td>
</tr>
<tr>
<td>REL 326</td>
<td>Topics in Judaism: Feminine Principle (3)</td>
<td></td>
</tr>
<tr>
<td>REL 330</td>
<td>Contemplative Hinduism (3)</td>
<td></td>
</tr>
<tr>
<td>REL 334</td>
<td>Hindu Yoga-Tantra (3)</td>
<td></td>
</tr>
<tr>
<td>REL 349</td>
<td>Tibetan Buddhism (3)</td>
<td></td>
</tr>
<tr>
<td>SUBTOTAL</td>
<td></td>
<td>15</td>
</tr>
</tbody>
</table>

BA students may petition to take MA Tibetan Tradition courses after REL 160, 240 and 245 are completed.

Choose 12 credits from the following two categories: Contemporary Issues in Religion

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>REL 208</td>
<td>The Life and Teachings of Chogyam Trungpa, Rinpoche (3)</td>
<td></td>
</tr>
<tr>
<td>REL 212</td>
<td>Queer Theory, Feminism and Religion (3)</td>
<td></td>
</tr>
<tr>
<td>REL 312</td>
<td>Spiritual Models of Social Action (3)</td>
<td></td>
</tr>
<tr>
<td>REL 348</td>
<td>Buddhism in America (3)</td>
<td></td>
</tr>
<tr>
<td>REL 360</td>
<td>Engaged Buddhism Training I: Contemplative Approaches to Social Action and Peacemaking (3)</td>
<td></td>
</tr>
<tr>
<td>REL 370</td>
<td>Engaged Buddhism Training II: Marginalized Populations—Ministry and Social Entrepreneurship (3)</td>
<td></td>
</tr>
</tbody>
</table>

SUBTOTAL 15
### Contemplative Practice

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>REL 170</td>
<td>BA Meditation Practicum II (3)</td>
</tr>
<tr>
<td>REL 250</td>
<td>Spirituality and Creative Expression (3)</td>
</tr>
<tr>
<td>REL 258</td>
<td>Monthlong Meditation Intensive: A Program of Buddhist Practice and Study (1.5–3)</td>
</tr>
<tr>
<td>REL 271</td>
<td>Centering Prayer as Christian Contemplation (3)</td>
</tr>
<tr>
<td>REL 345</td>
<td>Zen Buddhism (3)</td>
</tr>
<tr>
<td>REL 376</td>
<td>Contemplative Jewish Practice (3)</td>
</tr>
<tr>
<td>REL 390W</td>
<td>Shambhala Training Levels I–XII (1)</td>
</tr>
<tr>
<td></td>
<td>Traditional Eastern Arts electives (yoga, t’ai-chi ch’uan, aikido or ikebana) (3)</td>
</tr>
</tbody>
</table>

**SUBTOTAL** 12

**Choose 1 credit from one of the following Weekend Practice Intensives:**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>REL 156W</td>
<td>Zen Intensive Weekend (1)</td>
</tr>
<tr>
<td>REL 157W</td>
<td>Theravada Vipassana Weekend (1)</td>
</tr>
<tr>
<td>REL 158W</td>
<td>Breeze of Simplicity: Meditation Intensive Weekend (1)</td>
</tr>
<tr>
<td>REL 255W</td>
<td>Mahayana Meditation (1)</td>
</tr>
<tr>
<td>REL 310</td>
<td>Foundations of Judaism: Torah, Prayer and Acts of Kindness (3)</td>
</tr>
<tr>
<td>REL 312</td>
<td>Spiritual Models of Social Action (3)</td>
</tr>
<tr>
<td>REL 314</td>
<td>Contemplative Islam (3)</td>
</tr>
<tr>
<td>REL 321</td>
<td>Introduction to Jewish Mysticism (3)</td>
</tr>
<tr>
<td>REL 323</td>
<td>Religious Experience in Africa: Sacred Cosmos, Ritual and Community (3)</td>
</tr>
<tr>
<td>REL 325</td>
<td>Contemplative Christianity (3)</td>
</tr>
<tr>
<td>REL 326</td>
<td>Topics in Judaism: Feminine Principle (3)</td>
</tr>
<tr>
<td>REL 330</td>
<td>Contemplative Hinduism (3)</td>
</tr>
<tr>
<td>REL 334</td>
<td>Hindu Yoga-Tantra (3)</td>
</tr>
<tr>
<td>REL 345</td>
<td>Zen Buddhism (3)</td>
</tr>
<tr>
<td>REL 348</td>
<td>Buddhism in America (3)</td>
</tr>
<tr>
<td>REL 349</td>
<td>Tibetan Buddhism (3)</td>
</tr>
<tr>
<td>REL 360</td>
<td>Engaged Buddhism Training I: Contemplative Approaches to Social Action and Peacemaking (3)</td>
</tr>
<tr>
<td>REL 370</td>
<td>Engaged Buddhism Training II: Marginalized Populations—Ministry and Social Entrepreneurship (3)</td>
</tr>
<tr>
<td>REL 390W</td>
<td>Shambhala Training Levels I–XII (1–3)</td>
</tr>
</tbody>
</table>

**TOTAL CREDITS 36**

### Minor in Sanskrit Language or Tibetan Language

Religious Studies majors may take either Sanskrit or Tibetan to fulfill their minor requirement. A sequence of at least four courses (4 credits each) is offered in each language. Six courses are offered in Tibetan. The requirement of the minor is to take the first three of these four courses. However, students are encouraged to consider taking the fourth semester of the language as an elective. Students who have completed all four Tibetan courses are eligible to apply to the Nalanda Translation Committee Apprenticeship Program, which provides funding for a year (or more) for further Tibetan language training with the Translation Committee after they graduate. Since the three (or four) language courses should be taken in three (or four) consecutive semesters, students considering a study abroad program should plan to do that program either before they start their language courses or after they have completed all of them.

**Sanskrit I–III (12) or Tibetan I–III (12)**

**TOTAL CREDITS 12**

### Minor in Religious Studies

#### Required Course

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>REL 210</td>
<td>Religion in Human Experience (3)</td>
</tr>
</tbody>
</table>

**Choose 9 credits from the following:**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>REL 156W</td>
<td>Zen Intensive Weekend (1)</td>
</tr>
<tr>
<td>REL 157W</td>
<td>Theravada Vipassana Weekend (1)</td>
</tr>
<tr>
<td>REL 158W</td>
<td>Breeze of Simplicity: Meditation Intensive Weekend (1)</td>
</tr>
<tr>
<td>REL 160</td>
<td>BA Meditation Practicum I (3)</td>
</tr>
<tr>
<td>REL 170</td>
<td>BA Meditation Practicum II (3)</td>
</tr>
<tr>
<td>REL 208</td>
<td>The Life and Teachings of Chögyam Trungpa, Rinpoche (3)</td>
</tr>
<tr>
<td>REL 212</td>
<td>Queer Theory, Feminism and Religion (3)</td>
</tr>
<tr>
<td>REL 240</td>
<td>Foundations of Buddhism (3)</td>
</tr>
<tr>
<td>REL 245</td>
<td>Mahayana Buddhism: The Path of Compassion (3)</td>
</tr>
<tr>
<td>REL 255W</td>
<td>Mahayana Meditation (1)</td>
</tr>
<tr>
<td>REL 310</td>
<td>Foundations of Judaism: Torah, Prayer and Acts of Kindness (3)</td>
</tr>
<tr>
<td>REL 312</td>
<td>Spiritual Models of Social Action (3)</td>
</tr>
<tr>
<td>REL 314</td>
<td>Contemplative Islam (3)</td>
</tr>
<tr>
<td>REL 321</td>
<td>Introduction to Jewish Mysticism (3)</td>
</tr>
<tr>
<td>REL 323</td>
<td>Religious Experience in Africa: Sacred Cosmos, Ritual and Community (3)</td>
</tr>
<tr>
<td>REL 325</td>
<td>Contemplative Christianity (3)</td>
</tr>
<tr>
<td>REL 326</td>
<td>Topics in Judaism: Feminine Principle (3)</td>
</tr>
<tr>
<td>REL 330</td>
<td>Contemplative Hinduism (3)</td>
</tr>
<tr>
<td>REL 334</td>
<td>Hindu Yoga-Tantra (3)</td>
</tr>
<tr>
<td>REL 345</td>
<td>Zen Buddhism (3)</td>
</tr>
<tr>
<td>REL 348</td>
<td>Buddhism in America (3)</td>
</tr>
<tr>
<td>REL 349</td>
<td>Tibetan Buddhism (3)</td>
</tr>
<tr>
<td>REL 360</td>
<td>Engaged Buddhism Training I: Contemplative Approaches to Social Action and Peacemaking (3)</td>
</tr>
<tr>
<td>REL 370</td>
<td>Engaged Buddhism Training II: Marginalized Populations—Ministry and Social Entrepreneurship (3)</td>
</tr>
<tr>
<td>REL 390W</td>
<td>Shambhala Training Levels I–XII (1–3)</td>
</tr>
</tbody>
</table>

**TOTAL CREDITS 36**

### Certificate Program in Religious Studies

This 30-credit certificate program is designed for those who wish to immerse themselves in a study of contemplative religious traditions and is open to students who have completed at least 60 semester credits prior to entering Naropa University.

#### Required Courses

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>REL 160</td>
<td>Meditation Practicum I (3)</td>
</tr>
<tr>
<td>REL 210</td>
<td>Religion in Human Experience (3)</td>
</tr>
</tbody>
</table>

**Choose the following from the course guide:**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Six Religious Traditions electives (18)</td>
</tr>
<tr>
<td></td>
<td>Two General BA electives (6)</td>
</tr>
</tbody>
</table>

**TOTAL CREDITS 30**
GRADUATE STUDY

Master of Arts in Religious Studies

This 45-credit degree program is designed for students who wish to join the academic study of comparative religions with interreligious dialogue, contemplative practice and personal investigation. Students develop literacy in the living practice traditions of a variety of world religions, with special emphasis on integrating the mystical contemplative dimension with the other aspects of the traditions as well as on learning interreligious dialogue skills for communicating across religious differences in an environment of global pluralism. Students work with faculty members who are both academically and spiritually trained in the teachings and practices of their respective traditions.

2008–09 ADMISSION REQUIREMENTS:

MA RELIGIOUS STUDIES
1. Standard graduate admission requirements (see p. 20).
2. Telephone or in-person interview.
3. Academic writing sample.
4. Applicant must demonstrate personal maturity and strong academic skills.
5. Applicant must have an interest in studying religion in a nonsectarian context.

REQUIREMENTS: MA RELIGIOUS STUDIES

First year, fall
REL 645 Methods and Issues in the Study of Religion (3)
REL 649 Religious Studies Seminar I: Nondualism in Theory and Practice (3)
One Course from Religious Studies Courses List (3)
One Contemplative Practice Elective (3)
SUBTOTAL 12

First year, spring
REL 651 Contemplative Practice Retreat* (noncredit)
Three courses from Religious Studies Courses List (9)
SUBTOTAL 12

Second year, fall
REL 585 Spiritual Models of Social Action (3)
REL 651 Contemplative Practice Retreat* (noncredit)
One Contemplative Practice Elective (3)
Two Courses from Religious Studies Courses List (6)
SUBTOTAL 12

Second year, spring
REL 670 Religious Studies Seminar II: Journeys East, Journeys West (3)
REL 779 Interreligious Dialogue: Theory and Practice (3)
REL 885 Master's Project (noncredit)
One Course from Religious Studies Courses List (3)
One Contemplative Practice Elective (3)
SUBTOTAL 12

TOTAL CREDITS 45

Religious Studies Courses

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>REL 525</td>
<td>Contemplative Christianity (3)</td>
</tr>
<tr>
<td>REL 529</td>
<td>Foundations of Judaism: Torah, Prayer and Acts of Kindness (3)</td>
</tr>
<tr>
<td>REL 530</td>
<td>Contemplative Hinduism (3)</td>
</tr>
<tr>
<td>REL 535</td>
<td>Introduction to Jewish Mysticism (3)</td>
</tr>
<tr>
<td>REL 540</td>
<td>Zen Buddhism (3)</td>
</tr>
<tr>
<td>REL 545</td>
<td>Contemplative Islam (3)</td>
</tr>
<tr>
<td>REL 546</td>
<td>Buddhism in America (3)</td>
</tr>
<tr>
<td>REL 608</td>
<td>The Life and Teachings of Chögyam Trungpa, Rinpoche (3)</td>
</tr>
<tr>
<td>REL 611</td>
<td>The First Turning of the Wheel: Nature of Mind and Emotions** (3)</td>
</tr>
<tr>
<td>REL 623</td>
<td>Religious Experience in Africa: Sacred Cosmos, Ritual and Community (3)</td>
</tr>
<tr>
<td>REL 625</td>
<td>Biblical Literatures: Prayer and Prophecy (3)</td>
</tr>
<tr>
<td>REL 626</td>
<td>Topics in Judaism: Feminine Principle (3)</td>
</tr>
<tr>
<td>REL 634</td>
<td>Hindu Yoga-Tantra (3)</td>
</tr>
<tr>
<td>REL 647</td>
<td>The Three Jewels: Buddha, Dharma and Sangha (3)</td>
</tr>
<tr>
<td>REL 661</td>
<td>The Second Turning of the Wheel: The Bodhisattva Path** (3)</td>
</tr>
<tr>
<td>REL 710</td>
<td>The Third Turning of the Wheel** (3)</td>
</tr>
<tr>
<td>REL 749</td>
<td>Contemporary American Religion (3)</td>
</tr>
<tr>
<td>REL 751</td>
<td>Buddhism in Tibet (3)</td>
</tr>
</tbody>
</table>

Contemplative Practice Electives

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>REL 501W</td>
<td>Theravada Vipassana Weekend (1)</td>
</tr>
<tr>
<td>REL 504W</td>
<td>The Breeze of Simplicity: Meditation Intensive Weekend (1)</td>
</tr>
<tr>
<td>REL 540</td>
<td>Zen Buddhism (3)</td>
</tr>
<tr>
<td>REL 552W</td>
<td>Zen Intensive Weekend (1)</td>
</tr>
<tr>
<td>REL 554W</td>
<td>Mahayana Meditation (1)</td>
</tr>
<tr>
<td>REL 571</td>
<td>Centering Prayer as Christian Contemplation (3)</td>
</tr>
<tr>
<td>REL 600</td>
<td>Meditation Practicum I** (3)</td>
</tr>
<tr>
<td>REL 609W</td>
<td>Mindfulness Instructor Training I** (1)</td>
</tr>
<tr>
<td>REL 620</td>
<td>Meditation Practicum II** (3)</td>
</tr>
<tr>
<td>REL 635</td>
<td>Meditation Practicum III** (3)</td>
</tr>
<tr>
<td>REL 676</td>
<td>Contemplative Jewish Practice (3)</td>
</tr>
<tr>
<td>REL 690W</td>
<td>Mindfulness Instructor Training III** (1)</td>
</tr>
<tr>
<td>REL 690W</td>
<td>Shambhala Training I–XII** (1)</td>
</tr>
<tr>
<td>REL 709W</td>
<td>Mindfulness Instructor Training III** (1)</td>
</tr>
<tr>
<td>REL 780</td>
<td>Mudra Space Awareness** (3)</td>
</tr>
<tr>
<td>REL 809W</td>
<td>Mindfulness Instructor Training III** (1)</td>
</tr>
<tr>
<td>TRA 505</td>
<td>T'ai-chi Ch'uan I (3)</td>
</tr>
<tr>
<td>TRA 510</td>
<td>Aikido I (3)</td>
</tr>
<tr>
<td>TRA 515</td>
<td>Yoga I (3)</td>
</tr>
</tbody>
</table>

Selected Extended Studies Classes

It is recommended that students complete the noncredit Contemplative Practice Retreat requirement (REL 651) during the winter break between fall and spring semesters of their second year or the summer between their first and second year.

**These courses must be taken in sequence.
Culminating Requirements for MA Religious Studies
The degree program concludes with an oral comprehensive exam as well as a master's paper or project.

Master of Arts in Religious Studies with Language
This 61-credit MA degree includes all the course work of the Master of Arts in Religious Studies described above, plus training in either Sanskrit or Tibetan through two years (16 credits) of course work or more. For descriptions of the languages, see below.

2008–09 ADMISSION REQUIREMENTS: MA RELIGIOUS STUDIES WITH LANGUAGE
1. Standard graduate admission requirements (see p. 20).
2. Telephone or in-person interview.
3. Academic writing sample.
4. Applicant must demonstrate personal maturity and strong academic skills.
5. Applicant must have an interest in studying religion in a nonsectarian context.

REQUIREMENTS: MA RELIGIOUS STUDIES WITH LANGUAGE
(Please note that many students complete the program in three rather than two years. For a complete three-year plan, please see your academic advisor.)

First year, fall
REL 503 Tibetan I (4) or
REL 507 Sanskrit I (4) or
REL 539 Biblical Hebrew I (4)
REL 645 Methods and Issues in the Study of Religion (3)
REL 649 Religious Studies Seminar I: Nondualism in Theory and Practice (3)
One Course from Religious Studies Courses List (3)
One Contemplative Practice Elective (3)
SUBTOTAL 16

First year, spring
REL 533 Tibetan II (4) or
REL 537 Sanskrit II (4) or
REL 568 Biblical Hebrew II (4)
REL 651 Contemplative Practice Retreat (noncredit)
Two Courses from Religious Studies Courses List (6)
One Contemplative Practice Elective (3)
SUBTOTAL 13

Second year, fall
REL 553 Tibetan III (4) or
REL 557 Sanskrit III (4)
REL 585 Spiritual Models of Social Action (3)
Three Courses from Religious Studies Courses List (9)
SUBTOTAL 16

Relative Studies Courses
REL 525 Contemplative Christianity (3)
REL 529 Foundations of Judaism: Torah, Prayer and Acts of Kindness (3)
REL 530 Contemplative Hinduism (3)
REL 535 Introduction to Jewish Mysticism (3)
REL 540 Zen Buddhism (3)
REL 545 Contemplative Islam (3)
REL 546 Buddhism in America (3)
REL 608 The Life and Teachings of Chögyam Trungpa, Rinpoche (3)
REL 611 The First Turning of the Wheel: Nature of Mind and Emotions* (3)
REL 614 Mind and Its World I* (3)
REL 623 Religious Experience in Africa: Sacred Cosmos, Ritual and Community (3)
REL 624 Mind and Its World II* (3)
REL 625 Biblical Literatures: Prayer and Prophecy (3)
REL 626 Topics in Judaism: Feminine Principle (3)
REL 628 Studying Buddhism: Methods and Issues (3)
REL 634 Hindu Yoga-Tantra (3)
REL 647 The Three Jewels: Buddha, Dharma and Sangha (3)
REL 653 Self and No-Self: Analytical Meditation and Experience* (3)
REL 661 The Second Turning of the Wheel: The Bodhisattva Path* (3)
REL 710 The Third Turning of the Wheel* (3)
REL 749 Contemporary American Religion (3)
REL 751 Buddhism in Tibet (3)
REL 760 Vajrayana: Symbol, Iconography and Ritual** (3)

Contemplative Practice Electives
REL 540 Zen Buddhism (3)
REL 571 Centering Prayer as Christian Contemplation (3)
REL 600 Meditation Practicum I* (3)
REL 609W Mindfulness Instructor Training I* (1)
REL 620 Meditation Practicum II* (3)
REL 635 Meditation Practicum III* (3)
REL 676 Contemplative Jewish Practice (3)
REL 690W –795W Shambhala Training I–XII* (1)
REL 709W Mindfulness Instructor Training II* (1)
REL 780  Mudra Space Awareness* (3)
REL 809W Mindfulness Instructor Training III* (1)
TRA 505 T’ai-ch’i Ch’uan I (3)
TRA 510 Aikido I (3)
TRA 515 Yoga I (3)

Selected Extended Studies Classes

It is highly recommended that students complete the noncredit contemplative practice retreat or dathun requirement (REL 650, REL 651) by the winter break between the fall and spring semesters of their first year, or at the latest during the summer following their first year.

*These courses must be taken in sequence.
**These courses have prerequisites.

**Master of Arts in Indo-Tibetan Buddhism**
Tibet has played a central role in the development of Buddhism in Asia, including the preservation of the scholastic traditions and texts of India while deepening the meditative practices and insights of the Indian oral traditions. This MA degree surveys Indian and Tibetan Buddhism with emphasis on textual and meditative lineages, integrating study and practice each semester. The faculty includes Western-trained academics and acharyas (master teachers) steeped in Tibetan Buddhist practice as well as English-speaking Tibetan lamas extensively trained in their own traditions.

**2008–09 ADMISSION REQUIREMENTS: MA INDO-TIBETAN BUDDHISM**
1. Standard graduate admission requirements (see p. 20).
2. Telephone or in-person interview.
3. Academic writing sample.
4. Applicant must demonstrate personal maturity and strong academic skills.
5. Applicant must have an interest in studying Buddhist principles and meditation practices in a nonsectarian context.

**The History of Religions or the Tibetan Tradition Concentration**
Students choose the History of Religions or the Tibetan Tradition concentration. For more specific information of the characteristics and how these two concentrations differ, please see the fact sheet for Indo-Tibetan Buddhism, available in the Admissions Office.

**The History of Religions Concentration**
The History of Religions concentration has been developed by Naropa’s core faculty over the last twenty-five years and investigates the Buddhist tradition in light of its many dimensions in culture: textual, historical, artistic and meditative. “History of Religions” refers to academic study that values religion, in this case Buddhism, as an expression of cultures over time, manifesting in literature, the arts, social institutions, traditions of saints, ethics and philosophy, and myth and symbol. While History of Religions introduces critical methods of contemporary scholarship, such as textual analysis and phenomenology, at the forefront is the exploration of the richness of religious imagination and practice.

**Tibetan Tradition Concentration**
In the Tibetan Tradition concentration, students acquire the systematic foundation in Indo-Tibetan Buddhism that students receive in a traditional Tibetan monastic college (shedra), utilizing a blend of traditional and Western styles of pedagogy, based on the materials, teaching methods and forms of analytical meditation developed at Nitartha Institute since its founding in 1995 by The Dzogchen Ponlop, Rinpoche. Presenting all Three Turnings of the Wheel of Dharma, these courses emphasize the union of view, meditation and conduct, and utilize elements of the History of Religions methods described above. (For background information, see www.nitarthainstitute.org.)

**REQUIREMENTS: MA INDO-TIBETAN BUDDHISM: HISTORY OF RELIGIONS**

First year, fall
REL 600  Meditation Practicum I (3)
REL 611  The First Turning of the Wheel: Nature of Mind and Emotions (3)
REL 645  Methods and Issues in the Study of Religion (3)
REL 647  The Three Jewels: Buddha, Dharma and Sangha (3)
SUBTOTAL   12

First year, spring
REL 620  Meditation Practicum II (3)
REL 650  Dathun: Monthlong Meditation Intensive* (noncredit)
REL 661  The Second Turning of the Wheel: The Bodhisattva Path (3)
REL 682  Madhyamaka: The Teaching of Emptiness (3)
One Dharma Elective (3)
SUBTOTAL   12

Second year, fall
REL 635  Meditation Practicum III: Maitri and Mandala (3)
REL 710  The Third Turning of the Wheel (3)
One Contemplative Practice Elective (3)
One Course from Religious Studies Courses List (3)
SUBTOTAL   12

Second year, spring
REL 751  Buddhism in Tibet (3)
REL 760  Vajrayana: Symbol, Iconography and Ritual (3)
REL 885  Master’s Paper/Project (noncredit)
One Contemplative Practice Elective (3)
SUBTOTAL   9

TOTAL CREDITS 45
### Religious Studies Courses

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>REL 525</td>
<td>Contemplative Christianity</td>
<td>3</td>
</tr>
<tr>
<td>REL 529</td>
<td>Foundations of Judaism</td>
<td>3</td>
</tr>
<tr>
<td>REL 530</td>
<td>Contemplative Hinduism</td>
<td>3</td>
</tr>
<tr>
<td>REL 535</td>
<td>Introduction to Jewish Mysticism</td>
<td>3</td>
</tr>
<tr>
<td>REL 540</td>
<td>Zen Buddhism</td>
<td>3</td>
</tr>
<tr>
<td>REL 545</td>
<td>Contemplative Islam</td>
<td>3</td>
</tr>
<tr>
<td>REL 546</td>
<td>Buddhism in America</td>
<td>3</td>
</tr>
<tr>
<td>REL 585</td>
<td>Spiritual Models of Social Action</td>
<td>3</td>
</tr>
<tr>
<td>REL 608</td>
<td>The Life and Teachings of Chögyam Trungpa, Rinpoche</td>
<td>3</td>
</tr>
<tr>
<td>REL 614</td>
<td>Mind and Its World I**</td>
<td>3</td>
</tr>
<tr>
<td>REL 623</td>
<td>Religious Experience in Africa: Sacred Cosmos, Ritual and Community</td>
<td>3</td>
</tr>
<tr>
<td>REL 624</td>
<td>Mind and Its World II**</td>
<td>3</td>
</tr>
<tr>
<td>REL 625</td>
<td>Biblical Literatures: Prayer and Prophecy</td>
<td>3</td>
</tr>
<tr>
<td>REL 626</td>
<td>Topics in Judaism: Feminine Principle</td>
<td>3</td>
</tr>
<tr>
<td>REL 628</td>
<td>Studying Buddhism: Methods and Issues</td>
<td>3</td>
</tr>
<tr>
<td>REL 634</td>
<td>Hindu Yoga-Tantra</td>
<td>3</td>
</tr>
<tr>
<td>REL 653</td>
<td>Self and No-Self: Analytical Meditation and Experience</td>
<td>3</td>
</tr>
<tr>
<td>REL 749</td>
<td>Contemporary American Religion</td>
<td>3</td>
</tr>
</tbody>
</table>

### Dharma Electives

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>REL 540</td>
<td>Zen Buddhism</td>
<td>3</td>
</tr>
<tr>
<td>REL 546</td>
<td>Buddhism in America</td>
<td>3</td>
</tr>
<tr>
<td>REL 614</td>
<td>Mind and Its World I**</td>
<td>3</td>
</tr>
<tr>
<td>REL 608</td>
<td>The Life and Teachings of Chögyam Trungpa, Rinpoche</td>
<td>3</td>
</tr>
<tr>
<td>REL 628</td>
<td>Studying Buddhism: Methods and Issues</td>
<td>3</td>
</tr>
<tr>
<td>REL 653</td>
<td>Self and No-Self: Analytical Meditation and Experience</td>
<td>3</td>
</tr>
</tbody>
</table>

### Contemplative Practice Electives

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>REL 540</td>
<td>Zen Buddhism</td>
<td>3</td>
</tr>
<tr>
<td>REL 571</td>
<td>Centering Prayer as Christian Conemplation</td>
<td>3</td>
</tr>
<tr>
<td>REL 609W</td>
<td>Mindfulness Instructor Training I**</td>
<td>1</td>
</tr>
<tr>
<td>REL 653</td>
<td>Self and No-Self: Analytical Meditation and Experience</td>
<td>3</td>
</tr>
<tr>
<td>REL 676</td>
<td>Contemplative Jewish Practice</td>
<td>3</td>
</tr>
<tr>
<td>REL 690W</td>
<td>Shambhala Training I-XII**</td>
<td>3</td>
</tr>
<tr>
<td>REL 709W</td>
<td>Mindfulness Instructor Training II**</td>
<td>1</td>
</tr>
<tr>
<td>REL 780</td>
<td>Mudra Space Awareness</td>
<td>3</td>
</tr>
<tr>
<td>REL 809W</td>
<td>Mindfulness Instructor Training III**</td>
<td>1</td>
</tr>
<tr>
<td>TRA 505</td>
<td>T’ai-chi Ch’uan I</td>
<td>3</td>
</tr>
<tr>
<td>TRA 510</td>
<td>Aikido I</td>
<td>3</td>
</tr>
<tr>
<td>TRA 515</td>
<td>Yoga I</td>
<td>3</td>
</tr>
</tbody>
</table>

### Selected Extended Studies Classes

- REL 650: Meditation Practicum I (3)
- REL 614: Mind and Its World I (3)
- REL 628: Studying Buddhism: Methods and Issues (3)
- REL 639: Analytical Meditation I (1)

**It is highly recommended that students complete the noncredit dathun requirement (REL 650) by the winter break between the fall and spring semesters of their first year, or at the latest during the summer following their first year.**

**These courses must be taken in sequence.**

### Requirements: MA Indo-Tibetan Buddhism: Tibetan Tradition

#### First year, fall

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>REL 600</td>
<td>Meditation Practicum I (3)</td>
<td>3</td>
</tr>
<tr>
<td>REL 614</td>
<td>Mind and Its World I (3)</td>
<td>3</td>
</tr>
<tr>
<td>REL 628</td>
<td>Studying Buddhism: Methods and Issues</td>
<td>3</td>
</tr>
<tr>
<td>REL 639</td>
<td>Analytical Meditation I (1)</td>
<td>1</td>
</tr>
</tbody>
</table>

**SUBTOTAL 10**

#### First year, spring

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>REL 620</td>
<td>Meditation Practicum II (3)</td>
<td>3</td>
</tr>
<tr>
<td>REL 624</td>
<td>Mind and Its World II (3)</td>
<td>3</td>
</tr>
<tr>
<td>REL 650</td>
<td>Dathun: Monthlong Meditation Intensive* (noncredit)</td>
<td></td>
</tr>
<tr>
<td>REL 653</td>
<td>Self and No-Self: Analytical Meditation and Experience</td>
<td>3</td>
</tr>
</tbody>
</table>

**SUBTOTAL 9**

#### First year, summer

**Tibetan Tradition Students will attend Nitartha Institute** and register for:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>REL 705</td>
<td>The Mind Only School (noncredit)</td>
<td>3</td>
</tr>
<tr>
<td>REL 720</td>
<td>Buddha Nature and Shentong Traditions (noncredit)</td>
<td></td>
</tr>
</tbody>
</table>

**Second year, fall

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>REL 635</td>
<td>Meditation Practicum III: Matri and Mandala (3)</td>
<td>3</td>
</tr>
<tr>
<td>REL 645</td>
<td>Methods and Issues in the Study of Religion (3)</td>
<td>3</td>
</tr>
<tr>
<td>REL 665</td>
<td>Analytical Meditation II (1)</td>
<td>1</td>
</tr>
<tr>
<td>REL 701</td>
<td>The Middle Way School (3)</td>
<td>3</td>
</tr>
<tr>
<td>REL 750</td>
<td>The Path to Enlightenment (3)</td>
<td>3</td>
</tr>
</tbody>
</table>

**SUBTOTAL 13**

#### Second year, spring

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>REL 664</td>
<td>Advanced Shedra Texts (3)</td>
<td>3</td>
</tr>
<tr>
<td>REL 751</td>
<td>Buddhism in Tibet (3)</td>
<td>3</td>
</tr>
<tr>
<td>REL 765</td>
<td>Analytical Meditation III (1)</td>
<td>1</td>
</tr>
<tr>
<td>REL 885</td>
<td>Master’s Paper/Project (noncredit)</td>
<td>1</td>
</tr>
</tbody>
</table>

One course from Religious Studies Courses List (3)

**SUBTOTAL 10**

**TOTAL CREDITS 42**

*It is highly recommended that students complete the noncredit dathun requirement (REL 650) by the winter break between the fall and spring semesters of their first year, or at the latest during the summer following their first year.**

**It is also highly recommended that students complete the noncredit requirement to attend a monthlong Nitartha Institute program by the summer following their first year, but no later than the summer following their second year of classes.**
Religious Studies Courses

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>REL 525</td>
<td>Contemplative Christianity (3)</td>
</tr>
<tr>
<td>REL 529</td>
<td>Foundations of Judaism: Torah, Prayer and Acts of Kindness (3)</td>
</tr>
<tr>
<td>REL 530</td>
<td>Contemplative Hinduism (3)</td>
</tr>
<tr>
<td>REL 535</td>
<td>Introduction to Jewish Mysticism (3)</td>
</tr>
<tr>
<td>REL 540</td>
<td>Zen Buddhism (3)</td>
</tr>
<tr>
<td>REL 545</td>
<td>Contemplative Islam (3)</td>
</tr>
<tr>
<td>REL 546</td>
<td>Buddhism in America (3)</td>
</tr>
<tr>
<td>REL 585</td>
<td>Spiritual Models of Social Action (3)</td>
</tr>
<tr>
<td>REL 608</td>
<td>The Life and Teachings of Chögyam Trungpa, Rinpoche (3)</td>
</tr>
<tr>
<td>REL 611</td>
<td>The First Turning of the Wheel: Nature of Mind and Emotions (3)</td>
</tr>
<tr>
<td>REL 623</td>
<td>Religious Experience in Africa: Sacred Cosmos, Ritual and Community (3)</td>
</tr>
<tr>
<td>REL 625</td>
<td>Biblical Literatures: Prayer and Prophecy (3)</td>
</tr>
<tr>
<td>REL 626</td>
<td>Topics in Judaism: Feminine Principle (3)</td>
</tr>
<tr>
<td>REL 634</td>
<td>Hindu Yoga-Tantra (3)</td>
</tr>
<tr>
<td>REL 647</td>
<td>The Three Jewels: Buddha, Dharma and Sangha (3)</td>
</tr>
<tr>
<td>REL 749</td>
<td>Contemporary American Religion (3)</td>
</tr>
<tr>
<td>REL 760</td>
<td>Vajrayana: Symbol, Iconography and Ritual (3)</td>
</tr>
</tbody>
</table>

Culminating Requirements for MA Indo-Tibetan Buddhism

The degree program concludes with an oral comprehensive exam as well as a master's paper or project.

Master of Arts in Indo-Tibetan Buddhism with Language

This MA degree includes all the course work of Master of Arts in Indo-Tibetan Buddhism described above, plus training in either Sanskrit or Tibetan through two years (16 credits) of course work or more. This degree surveys Indian and Tibetan Buddhism with emphasis on textual and meditative lineages, integrating study and practice each semester, with the added dimension of exploring Buddhist texts beyond the filter of a particular English translation through language study. The faculty includes Western-trained academics and acharyas (master teachers) steeped in Tibetan Buddhist practice as well as English-speaking Tibetan lamas extensively trained in their own traditions.

2008–09 ADMISSION REQUIREMENTS: MA INDO-TIBETAN BUDDHISM WITH LANGUAGE

1. Standard graduate admission requirements (see p. 20).
2. Telephone or in-person interview.
3. Academic writing sample.
4. Applicant must demonstrate personal maturity and strong academic skills.
5. Applicant must have an interest in studying Buddhist principles and meditation practices in a nonsectarian context.

Sanskrit

The lingua franca of Buddhism, Sanskrit stood close to the spoken tongue of the Buddha himself; it was the idiom of Indian Buddhist texts, and it functioned as the common language of Buddhism throughout Asia. The Sanskrit concentration provides students with a knowledge of Sanskrit grammar and vocabulary, as well as initial reading knowledge providing access to the world of Buddhist texts.

Tibetan

Study of the Tibetan language provides access to the rich and diverse world of Tibetan Buddhist literature, to the oral teachings of contemporary Tibetan masters, and to a great body of Indian texts that survive only in Tibetan translation. This concentration provides training in both classical Tibetan and the spoken language. Study of classic Tibetan involves learning grammar and vocabulary of the classical language and reading simple texts. Modern Tibetan is learned through the study of the contemporary idiom with practice in hearing and speaking Tibetan.

Tibetan Apprenticeship Program

Students who have completed at least four Tibetan courses are eligible to apply to the Nalanda Translation Committee Apprenticeship Program, which provides funding for a year (or more) for further Tibetan language training with the translation committee after they graduate.

The History of Religions or the Tibetan Tradition Concentration

Students choose the History of Religions or the Tibetan Tradition concentration. See requirements for Indo-Tibetan Buddhism for more information. For more specific information of the characteristics and how these two concentrations differ, please see the fact sheet for Indo-Tibetan Buddhism, available in the Admissions Office.

REQUIREMENTS: MA INDO-TIBETAN BUDDHISM WITH LANGUAGE: HISTORY OF RELIGIONS

(Please note that many students complete the program in three rather than two years. For a complete three-year plan, please see your academic advisor.)

First year, fall

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>REL 503</td>
<td>Tibetan I (4) or</td>
</tr>
<tr>
<td>REL 507</td>
<td>Sanskrit I (4)</td>
</tr>
<tr>
<td>REL 600</td>
<td>Meditation Practicum I (3)</td>
</tr>
<tr>
<td>REL 611</td>
<td>The First Turning of the Wheel: Nature of Mind and Emotions (3)</td>
</tr>
<tr>
<td>REL 645</td>
<td>Methods and Issues in the Study of Religion (3)</td>
</tr>
<tr>
<td>REL 647</td>
<td>The Three Jewels: Buddha, Dharma and Sangha (3)</td>
</tr>
</tbody>
</table>

SUBTOTAL 16
Religious Studies Courses
REL 525 Contemplative Christianity (3)
REL 529 Foundations of Judaism: Torah, Prayer and Acts of Kindness (3)
REL 530 Contemplative Hinduism (3)
REL 535 Introduction to Jewish Mysticism (3)
REL 540 Zen Buddhism (3)
REL 545 Contemplative Islam (3)
REL 546 Buddhism in America (3)
REL 585 Spiritual Models of Social Action (3)
REL 608 The Life and Teachings of Chögyam Trungpa, Rinpoche (3)
REL 623 Religious Experience in Africa: Sacred Cosmos, Ritual and Community (3)
REL 625 Biblical Literatures: Prayer and Prophecy (3)
REL 626 Topics in Judaism: Feminine Principle (3)
REL 634 Hindu Yoga-Tantra (3)
REL 749 Contemporary American Religion (3)

Dharma Electives
REL 540 Zen Buddhism (3)
REL 546 Buddhism in America (3)
REL 608 The Life and Teachings of Chögyam Trungpa, Rinpoche (3)
REL 614 Mind and Its World I (3)
REL 628 Studying Buddhism: Methods & Issues (3)
REL 653 Self and No-Self: Analytical Meditation and Experience (3)

Contemplative Practice Electives
REL 540 Zen Buddhism (3)
REL 571 Centering Prayer as Christian Contemplation (3)
REL 609W Mindfulness Instructor Training I** (1)
REL 653 Self and No-Self: Analytical Meditation and Experience (3)
REL 676 Contemplative Jewish Practice (3)
REL 690W Mindfulness Instructor Training III** (1)
TRA 505 T’ai-chi Ch’uan I (3)
TRA 510 Aikido I (3)
TRA 515 Yoga I (3)

Selected Extended Studies Classes
*It is highly recommended that students complete the noncredit dathun requirement (REL 650) by the winter break between the fall and spring semesters of their first year, or at the latest during the summer following their first year.

**These courses must be taken in sequence.

REQUIREMENTS: MA INDO-TIBETAN BUDDHISM WITH LANGUAGE: TIBETAN TRADITION
(Please note that many students complete the program in three rather than two years. For a complete three-year plan, please see your academic advisor.)

First year, fall
REL 503 Tibetan I (4) or
REL 507 Sanskrit I (4)
REL 600 Meditation Practicum I (3)
REL 614 Mind and Its World I (3)
REL 628 Studying Buddhism: Methods and Issues (3)
REL 639 Analytical Meditation I (1)

SUBTOTAL 14

First year, spring
REL 533 Tibetan II (4) or
REL 537 Sanskrit II (4)
REL 620 Meditation Practicum II (3)
REL 624 Mind and Its World II (3)
REL 650 Dathun: Monthlong Meditation Intensive* (noncredit)
REL 653 Self and No-Self: Analytical Meditation and Experience (3)

SUBTOTAL 13
First year, summer
Tibetan Tradition students will attend Nitartha Institute**
and register for:
REL 705 The Mind Only School (noncredit)
REL 720 Buddha Nature and Shentong Traditions
(noncredit)

Second year, fall
REL 553 Tibetan III (4) or
REL 557 Sanskrit III (4)
REL 635 Meditation Practicum III:
Matrī and Mandala (3)
REL 645 Methods and Issues in the Study
of Religion (3)
REL 665 Analytical Meditation II (1)
REL 701 The Middle Way School (3)
REL 750 The Path to Enlightenment (3)
SUBTOTAL 17

Second year, spring
REL 583 Tibetan IV (4) or
REL 587 Sanskrit IV (4)
REL 664 Advanced Shedra Texts (3)
REL 751 Buddhism in Tibet (3)
REL 765 Analytical Meditation III (1)
REL 885 Master’s Paper/Project (noncredit)
One Course from Religious Studies Courses List (3)
SUBTOTAL 14
TOTAL CREDITS 58

*It is highly recommended that students complete the noncredit dathun
requirement (REL 650) by the winter break between the fall and spring
semesters of their first year, or at the latest during the summer following
their first year.

**It is also highly recommended that students complete the noncredit
requirement to attend a monthlong Nitartha Institute program by the
summer following their first year, but no later than the summer following
their second year of classes.

Religious Studies Courses
REL 525 Contemplative Christianitv (3)
REL 529 Foundations of Judaism: Torah, Prayer
and Acts of Kindness (3)
REL 530 Contemplative Hinduism (3)
REL 535 Introduction to Jewish Mysticism (3)
REL 540 Zen Buddhism (3)
REL 545 Contemplative Islam (3)
REL 546 Buddhism in America (3)
REL 585 Spiritual Models of Social Action (3)
REL 608 The Life and Teachings of Chögyam Trungpa,
Rinpoche (3)
REL 611 The First Turning of the Wheel:
Nature of Mind and Emotions (3)
REL 623 Religious Experience in Africa: Sacred
Cosmos, Ritual and Community (3)
REL 625 Biblical Literatures: Prayer and Prophecy (3)
REL 626 Topics in Judaism: Feminine Principle (3)
REL 634 Hindu Yoga-Tantra (3)
REL 647 The Three Jewels: Buddha, Dharma
and Sangha (3)
REL 749 Contemporary American Religion (3)
REL 760 Vajrayana: Symbol, Iconography
and Ritual (3)

Culminating Requirements for
MA Indo-Tibetan Buddhism
with Language
The degree program concludes with an oral comprehensive exam as well as a master’s paper or project, which can be a translation from Sanskrit or Tibetan.

Master of Divinity
The Master of Divinity degree prepares students for professional work in the fields of pastoral care, chaplaincy, community development and dharma teaching. This three-year program is firmly grounded in Buddhist philosophy and meditation practice while emphasizing an interreligious approach to individual and community care. This training is then applied in hands-on internship work to develop individuals who can actively manifest wisdom and compassion in the world. The program breaks new ground in preparing Buddhist-inspired students to serve their communities in leadership capacities.

The MDiv degree prepares students through four streams of learning: Theological Study—an in-depth understanding of the basic texts and doctrines, in historical and present-day contexts; Community—devoted to the insights and tools for fostering “engaged” communities; Interfaith Pastoral Care—the ability to serve the spiritual and human needs of a diverse community in ministerial/chaplaincy roles while embodying the principles and practices of one’s primary tradition; Practice and Meditation—the spiritual practice of sitting meditation from the Buddhist tradition.

Fieldwork placements based on individual student interests provide a live context for integrating all four streams of learning, applying them to real world needs, initiating, at the same time, the process of lifetime learning through their work.

2008–09 ADMISSION REQUIREMENTS:
MASTER OF DIVINITY
1. Standard graduate admission requirements (see p. 20).
2. Telephone or in-person interview.
3. Academic writing sample.
4. Applicant must demonstrate personal maturity and
   strong academic skills.
5. Applicant must have an interest in a spiritually informed
   approach to addressing the needs of others, utilizing
   Buddhist principles and meditation practices in a
   nonsectarian fashion.
6. One of the three required letters of recommendation
   must be completed by someone who knows the
   applicant from a community of faith context (meditation
   instructor; spiritual advisor; minister; rabbi, etc.).
7. Supplemental application.
The History of Religions or the Tibetan Tradition Concentration

Students choose the History of Religions or the Tibetan Tradition concentration. History of Religions students take two classes from the Divinity Dharma Electives list (see below). Students from both concentrations take 12 credits from the Divinity Applications Electives list. (Note that MDiv students do not take the eighth course of their chosen concentration.) For more specific information of the characteristics and how these two concentrations differ, see the fact sheet for Indo-Tibetan Buddhism, available in the Admissions Office.

REQUIREMENTS: MASTER OF DIVINITY: HISTORY OF RELIGIONS

(Please note that many students complete the program in four rather than three years. For a complete four-year plan, please see your academic advisor.)

First year, fall
REL 600 Meditation Practicum I (3)
REL 602 Communication: Family Systems (3)
REL 611 The First Turning of the Wheel: Nature of Mind and Emotions (3)
REL 616 Process Lab I (1)
REL 647 The Three Jewels: Buddha, Dharma and Sangha (3)
SUBTOTAL 13

First year, spring
REL 615 Group Process I: Conflict & Diversity (3)
REL 620 Meditation Practicum II (3)
REL 650 Dathun: Monthlong Meditation Intensive* (noncredit)
REL 654 Process Lab II (1)
REL 661 The Second Turning of the Wheel: The Bodhisattva Path (3)
REL 682 Madhyamaka: The Teaching of Emptiness (3)
SUBTOTAL 13

Second year, fall
REL 635 Meditation Practicum III: Maitri & Mandala (3)
REL 652 Group Process II: Cultivating the Sacred (3)
REL 710 The Third Turning of the Wheel (3)
REL 728 Process Lab III (1)
One Dharma Elective (3)
SUBTOTAL 13

Second year, spring
REL 643 Ethics & Issues in the Practice of Pastoral Care (3)
REL 712 Applied Theology I: Loss and Grief (2)
REL 768 Process Lab IV (1)
One Contemplative Practice Elective (3)
One Dharma Elective (3)
One Applied Elective (3)
SUBTOTAL 15

Second year, summer
REL 747 MDiv Fieldwork (noncredit)
SUBTOTAL 0

Third year, fall
REL 585 Spiritual Models of Social Action (3)
REL 609W Mindfulness Instructor Training I (1)
REL 709W Mindfulness Instructor Training II (1)
REL 762 Applied Theology II: A Systems Approach to Counseling and Caregiving (3)
REL 803 MDiv Research and Methodology (1.5)
One Applied Elective (3)
SUBTOTAL 12.5

Third year, spring
REL 779 Interreligious Dialogue: Theory and Practice (3)
REL 802 Applied Theology III: A Systems Approach to Counseling and Caregiving (3)
REL 809W Mindfulness Instructor Training III (1)
REL 853 Theological Thesis Seminar (1.5)
One Applied Elective (3)
SUBTOTAL 11.5

TOTAL CREDITS 78

*It is highly recommended that students complete the noncredit dathun requirement (REL 650) by the winter break between the fall and spring semesters of their first year, or at the latest during the summer following their first year.

Dharma Electives
REL 540 Zen Buddhism (3)
REL 546 Buddhism in America (3)
REL 608 The Life and Teachings of Chögyam Trungpa, Rinpoche (3)
REL 614 Mind and Its World I (3)
REL 628 Studying Buddhism: Methods and Issues (3)
REL 710 The Third Turning of the Wheel (3)
REL 751 Buddhism in Tibet (3)
REL 760 Vajrayana: Symbol, Iconography and Ritual (3)

Applied Electives
REL 503 Tibetan I (4)
REL 507 Sanskrit I (4)
REL 512 Engaged Buddhism Training I: Contemplative Approaches to Social Action and Peacemaking (3)
REL 525 Contemplative Christianity (3)
REL 529 Foundations of Judaism: Torah, Prayer and Acts of Kindness (3)
REL 530 Contemplative Hinduism (3)
REL 533 Tibetan II (4)
REL 537 Sanskrit II (4)
REL 539 Biblical Hebrew I (3)
REL 545 Contemplative Islam (3)
REL 562 Engaged Buddhism Training II: Marginalized Populations—Ministry and Social Entrepreneurship (3)
REL 568 Biblical Hebrew II (3)
REL 623 Religious Experience in Africa: Sacred Cosmos, Ritual and Community (3)
REL 625 Biblical Literatures: Prayer & Prophecy (3)
REL 634 Hindu Yoga-Tantra (3)
REL 645 Methods and Issues in the Study of Religion (3)
REL 749 Contemporary American Religion (3)

Contemplative Practice Electives
REL 540 Zen Buddhism (3)
REL 571 Centering Prayer as Christian Contemplation (3)
REL 653 Self and No-Self: Analytical Meditation and Experience (3)
REL 676 Contemplative Jewish Practice (3)
REL 535 Introduction to Jewish Mysticism (3)
REL 690W Hindu Yoga-Tantra (3)
REL 795W Shambhala Training I-XII** (3)
REL 780 Mudra Space Awareness (3)
TRA 505 Tai Chi Chuan I (3)
TRA 510 Aikido I (3)
TRA 515 Yoga I (3)

Other electives (graduate psychology courses, arts courses and independent study) may be approved by petition.

REQUIREMENTS: MASTER OF DIVINITY: TIBETAN TRADITION
(Please note that many students complete the program in four rather than three years. For a complete four-year plan, please see your academic advisor.)

First year, fall
REL 600 Meditation Practicum I (3)
REL 602 Communication: Family Systems (3)
REL 614 Mind and Its World I (3)
REL 616 Process Lab I (1)
REL 628 Studying Buddhism: Methods and Issues (3)
REL 639 Analytical Meditation I (1)
SUBTOTAL 14

First year, spring
REL 615 Group Process I: Conflict & Diversity (3)
REL 620 Meditation Practicum II (3)
REL 624 Mind and Its World II (3)
REL 650 Dathun: Monthlong Meditation Intensive* (noncredit)
REL 653 Self and No-Self: Analytical Meditation and Experience (3)
REL 654 Process Lab II (1)
SUBTOTAL 13

First year, summer (Tibetan Tradition Only)
Tibetan Tradition students will attend Nitartha Institute** and register for:
REL 705 The Mind Only School (noncredit)
REL 720 Buddha Nature and Shentong Traditions (noncredit)

Second year, fall
REL 635 Meditation Practicum III: Maitri and Mandala (3)
REL 652 Group Process II: Cultivating the Sacred (3)
REL 665 Analytical Meditation II (1)
REL 701 The Middle Way School (3)
REL 728 Process Lab III (1)
REL 750 The Path to Enlightenment (3)
SUBTOTAL 14

Second year, spring
REL 643 Ethics and Issues in the Practice of Pastoral Care (3)
REL 664 Advanced Shedra Texts (3)
REL 712 Applied Theology I: Loss and Grief (2)
REL 765 Analytical Meditation III (1)
REL 768 Process Lab IV (1)
One Applied Elective (3) or One Dharma Elective (3)
SUBTOTAL 13

Second year, summer
REL 747 MDIV Fieldwork (noncredit)
SUBTOTAL 0

Third year, fall
REL 585 Spiritual Models of Social Action (3)
REL 609W Mindfulness Instructor Training I (1)
REL 709W Mindfulness Instructor Training II (1)
REL 762 Applied Theology II: A Systems Approach to Counseling and Care Giving (3)
REL 803 MDIV Research & Methodology (1.5)
One Applied Elective (3)
SUBTOTAL 12.5

Third year, spring
REL 779 Interreligious Dialogue: Theory and Practice (3)
REL 802 Applied Theology III: A Systems Approach to Counseling and Caregiving (3)
REL 809W Mindfulness Instructor-Training III (1)
REL 853 Theological Thesis Seminar (1.5)
SUBTOTAL 8.5

TOTAL CREDITS 75

*It is highly recommended that students complete the noncredit dathun requirement (REL 650) by the winter break between the fall and spring semesters of their first year, or at the latest during the summer following their first year.

**It is also highly recommended that students complete the noncredit requirement to attend a monthlong Nitartha Institute program by the summer following their first year, but no later than the summer following their second year of classes.
Dharma Electives
REL 540 Zen Buddhism (3)
REL 546 Buddhism in America (3)
REL 611 The First Turning of the Wheel: Nature of Mind and Emotions (3)
REL 661 The Second Turning of the Wheel: The Bodhisattva Path (3)
REL 710 The Third Turning of the Wheel (3)
REL 751 Buddhism in Tibet (3)
REL 760 Vajrayana: Symbol, Iconography and Ritual (3)

Applied Electives
REL 503 Tibetan I (4)
REL 507 Sanskrit I (4)
REL 512 Engaged Buddhism Training I: Contemplative Approaches to Social Action and Peacemaking (3)
REL 525 Contemplative Christianity (3)
REL 529 Foundations of Judaism: Torah, Prayer and Acts of Kindness (3)
REL 530 Contemplative Hinduism (3)
REL 533 Tibetan II (4)
REL 537 Sanskrit II (4)
REL 539 Biblical Hebrew I (3)
REL 545 Contemplative Islam (3)
REL 562 Engaged Buddhism Training II: Marginalized Populations—Ministry and Social Entrepreneurship (3)
REL 568 Biblical Hebrew II (3)
REL 571 Centering Prayer as Christian Contemplation (3)
REL 623 Religious Experience in Africa: Sacred Cosmos, Ritual and Community (3)
REL 625 Biblical Literatures: Prayer & Prophecy (3)
REL 634 Hindu Yoga-Tantra (3)
REL 645 Methods and Issues in the Study of Religion (3)
REL 749 Contemporary American Religion (3)

Other electives (graduate psychology courses, arts courses and independent study) may be approved by petition.

Culminating Requirements for the Master of Divinity
The degree program concludes with an oral comprehensive exam as well as an MDiv thesis.

Note on Fees: There are several expenses associated with noncredit requirements in the Religious Studies Department programs. These do not involve any Naropa tuition cost but do involve costs paid to the organizations offering these programs. The purpose of noncredit requirements is to include these important components in the degree programs without increasing their costs by adding Naropa tuition to them. In particular, both dathun (approx. $1,000) and the Nitartha Institute program (approx. $2,000) have significant expense associated with them. In addition, Divinity students have to pay a significant fee (approx. $1,700) for participation in a CPE-approved internship. All the prices listed here are estimates based on current costs. These costs are set by outside organizations and are subject to change. In addition, there are also occasional smaller course fees, which are subject to change, associated with individual classes. The department offers scholarships through the Fredrick P. Lenz Foundation and other donors to help pay for a portion of these noncredit program costs.

RELIGIOUS STUDIES DEPARTMENT COURSES
Undergraduate
100–199 introductory courses open to all students
200–299 intended for first-year and second-year students
300–399 intended for juniors and seniors
400–499 intended primarily for seniors

Graduate
500–599 graduate-level electives and introductory courses
600–699 intended primarily for first-year graduate students
700–799 intended primarily for advanced graduate students
800–899 primarily for master’s thesis, projects, internship, field placement, etc.
e Online course
W Weekend courses

RELIGIOUS STUDIES (REL)
REL 156W/552W Zen Intensive Weekend (1)
The teaching and practice of Zen Buddhism assumes that there is a Big Mind present in all mental and physical activities, that this Big Mind can be realized and that its realization can be matured. The class looks at how this Zen paradigm—its teachings, practices and realization—can be a personal vision and part of professional contemporary psychology.

REL 157W/501W Theravada Vipassana Weekend (1)
When mindfulness meditation is practiced, the exquisite ordinariness of the movement of breath, of the sensation of the body sitting on the earth and of the busyness of the mind and emotions is discovered. This intensive weekend introduces insight meditation, “vipassana,” from the Theravada Buddhist tradition of Southeast Asia. This course includes mindfulness practice in sitting, walking and daily life through short talks, guided meditations and the practice of “noble silence.”

REL 158W/504W The Breeze of Simplicity: Meditation Intensive Weekend (1)
Buddhist meditation is based on the path of seeing who we really are, very simply and naturally. The basics of sitting meditation practice from the Buddhist tradition are introduced. Beginning or experienced meditation students are guided through this direct experience of mind. This weekend includes lectures, discussion and meditation.
REL 160/500; 160e/500e
Meditation Practicum I (3)
Students are introduced to sitting meditation practice drawn from the Tibetan Buddhist tradition of shamatha-vipashyana. Weekly lectures emphasize experiential aspects of the practice, involving such topics as the discovery of impermanence, working with emotions and the cultivation of maitri (loving-kindness). The course includes weekly discussion groups, individual meetings with a meditation instructor and daily meditation practice, midterm and final oral exams.

REL 170/510; 170e/510e
Meditation Practicum II (3)
This course continues the instruction in meditation practice begun in the fall semester; emphasizing Mahayana practice, including the generation of an enlightened attitude (bodhicitta), the practice of the perfections (paramitas), the training of the mind (lojong) and an exchange of self and other (tonglen). Midterm and final oral exams. Prerequisite: REL 160, TRA 100, TRA 209 or PSYB 215.

REL 208/608
The Life and Teachings of Chögyam Trungpa, Rinpoche (3)
An exploration of the lineage, background and context, including both India and Tibet, of Trungpa Rinpoche’s life and teaching. The course explores core themes including the centrality of meditation practice; the framework of the “three yanás” as definitive of the stages of spiritual and psychological growth that mark the maturation of the human person; the tension between the ‘lonely journey’ and community and organizational life; and the role of ‘crazy wisdom’ in the life of a realized teacher.

REL 210
Religion in Human Experience (3)
An introduction to religion as it appears in the experience of people in various cultures and traditions, both premodern and modern. This course includes discussion of both literate and nonliterate traditions, indigenous and global traditions. Attention is paid to understanding religion as both a cause and a manifestation of identity and understanding the multiple and ambiguous power relationships it partakes in. Religions are examined not just in their “solid-state” form, but also as crucial, complex and dynamic elements on the intercultural frontier.

REL 212
Queer Theory, Feminism and Religion I (3)
Religion has greatly influenced our experiences as gendered beings in the areas of sexuality, power, gender roles, personal identity, privilege and wisdom. Feminism has identified the biases and abuses of patriarchy and sought to rectify them. It has also birthed the GLBT movement and queer theory. How have these efforts spoken to the spiritual subjectivities of women, sexual minorities or men in these traditions? On what terms can gender be appreciated and valued? This course traces the historical evolution and cultural influences of patriarchy, feminism and gay liberation on religious experience as well as religions impact on the formation of gender roles.

REL 240
Foundations of Buddhism (3)
An introduction to Buddhism including a survey of Buddhist history, philosophy and practice. Special emphasis on the basic Buddhist view and perspective as expressed in the life of the Buddha, the four noble truths and the Buddhist understanding of the mind. The course examines the close relationship between Buddhist thought and the central spiritual discipline of meditation. Grading criteria includes a final paper.

REL 245
Mahayana Buddhism: The Path of Compassion (3)
Mahayana Buddhism presents an ideal of the spiritual path that is grounded in love for all beings. This course examines the basic teachings and practices of the Mahayana path including the notion of emptiness, its inseparability with compassion, the bodhisattva vow, the cultivation of the awakened heart and the six paramitas or transcendent actions in the benefit of others. Readings are taken from the literature of both sutra (Buddha’s word) and shastra (commentaries) and includes writings of contemporary teachers. Grading criteria include midterm exam, final exam and weekly writing assignments.

REL 250
Spirituality and Creative Expression (3)
This course focuses on exploring spirituality and its manifestation in our lives through creative expression. The foundation for this exploration is Maitri practice, which cultivates awareness of our own energetic makeup and how these energies manifest as the core patterns of our daily lives. Developed by Trungpa Rinpoche, the founder of Naropa, this practice is done in five different colored rooms, representing the Five Buddha Families. In addition to the Maitri room practice, we work with several contemplative art forms, such as object arrangement, painting, brush stroke and space awareness exercises. The challenge for each of us is to discover, integrate and appreciate our energetic expressions and to bring our creativity to form, individually and as a group.

REL 255W/554W
Mahayana Meditation (1)
When the vast network of pain and confusion in the world is experienced, one can become overwhelmed and full of despair. But the Buddhist tradition provides training that allows one to look deeply into this pain and confusion in order to discover the courageous heart available to everyone. This weekend introduces the lojong (mind training) teachings of the twelfth-century Buddhist master Atisha that demonstrate in a practical way how to engage the world and to transform pain and confusion into compassion.
The course introduces the classical Sanskrit language, particularly selections from the Sanskrit grammar. In addition, we begin reading texts from the Sanskrit alphabet (devanagari), mastering the conventions of euphonic combination (sandhi) and learning the basics of Sanskrit grammar. In addition, we begin reading texts from the classical Indian tradition, particularly selections from the Mahabharata and Ramayana and from some simple Buddhist texts (e.g., the Heart Sutra).

This intensive, called a “teaching dathun,” is a four-week, 3-credit program at Shambhala Mountain Center in the mountains of northern Colorado. Participants sit for about eight hours each day, eat meals Japanese Zen or “oryoki” style and have daily talks on meditation and the spiritual path. Other elements include meditation interviews, group discussions and community activities. Other teaching dathuns may receive 1.5 to 3 credits also with prior approval of the department. Other non-teaching dathuns may receive up to 3 credits.

This class develops a foundation in literary Tibetan and begins the study of modern spoken Tibetan. The first semester focuses on the grammatical foundation of the language, the acquisition of basic vocabulary and training in the skills of correct pronunciation, handwriting and spelling. Students should expect to study at least eight hours a week outside of class.

An introduction to the classical Sanskrit language. The first-year course includes developing familiarization with the Sanskrit alphabet (devanagari), mastering the conventions of euphonic combination (sandhi) and learning the basics of Sanskrit grammar. In addition, we begin reading texts from the classical Indian tradition, particularly selections from the Mahabharata and Ramayana and from some simple Buddhist texts (e.g., the Heart Sutra).

A continuation of Tibetan I. The second semester continues the work begun in Tibetan I with the addition of working on an actual Tibetan text. Students use a mandala approach of developing varied oral, aural and written skills to produce an overall knowledge of the language. Prerequisite: REL 274/503.

A continuation of Sanskrit I. Prerequisite: REL 277/507.

This class examines family patterns as they impact our ability to communicate with and to be present to others. By means of genograms, Virginia Satir’s experiential exercises, family sculpting and the contemplative practices of basic attendance and exchange, students explore their ability to open and their “rules for commenting” in relationship. It is recommended that students taking this class also enroll in the related 1-credit class, REL 616, Process Lab I.

This course traces the evolution of rabbinic Judaism in its history, beliefs, literature and practices. Beginning with its formation in the first century of the Common Era, we follow major developments through the Middle Ages and into the modern period. Along the way, we learn about the Jewish conception of Torah in both its metaphysical and practical elements. We study material from the foundational texts of the Oral Torah: Mishnah, Gemara and Midrash, as well as later texts, Jewish law, philosophy, Kabbalah, sacred time and contemplative prayer are studied and discussed.

A study of historical figures who have exemplified the spiritual ideals of nonviolent social action, tracing their unique ways of turning their personal challenges into nonviolent leadership. Utilizing film, biography, reflection papers and dialogue, students develop a personal dialogue with each of these activists, showing how the inner and outer journeys must join in spiritually based social activism. Activists studied include Mohandas Karamchand Gandhi, Thich Nhat Hahn, Chan Khong, Martin Luther King, Jr., Ayatollah Khomeini and Sulak Sivaraksa.

An introduction to the belief system and cultures of the Islamic world via an interactive approach. Emphasis is placed on the traditional values, beliefs and prescribed practices of the Islamic world as expounded in the key authoritative Islamic sources: the Qur’an and the Sunna of the Prophet Muhammad. A central theme that is examined is the doctrine of tawhid, or the unity of God, which underlies all Islamic thought and belief. Students participate in a variety of Islamic rituals and practices in order to gain a firsthand experience of Islam.

The first of two courses examining the nature of the human group-field. Of particular concern is how human groups create both helpful and harmful conditions in the world. This class provides the theoretical underpinnings of the group-field, including living systems theory, group dynamics,
liberation theory, conflict theory and healthy communication models such as mediation and nonviolent communication. Woven throughout is a focus on the dynamics of privilege, power and diversity, and group-field process work as a way to engage group life.

REL 321/535
Introduction to Jewish Mysticism (3)
The course focuses on three major trends in the history of Jewish mysticism: Spanish Kabbalah, the School of Isaac Luria and East European Hasidism. Topics include theosophy and theurgy, ecstatic and contemplative prayer, mystical psychology, soul transmigration and esoteric interpretation of scripture. The course provides a basic kabbalistic vocabulary and introduction to primary mystical sources that prepare a student for further study of contemplative Judaism.

REL 323/623
Religious Experience in Africa: Sacred Cosmos, Ritual and Community (3)
The course is an introduction to the cultural study of traditional African religions. We begin with close attention to cosmology, the traditional view of the world as filled with living, sacred powers. These powers are experienced in various ways—as ancestral presences, nature deities and personal guardian spirits. Therefore, we focus on ritual practices—ways of communicating with unseen forces to bring communal and personal healing, restoring balance in the human relationship to nature.

REL 325/525
Contemplative Christianity (3)
This course examines the contemplative/mystical tradition in Christianity and its recent recovery by mainstream Christians through the work of Thomas Merton and others. Students also consider three current trends in the progressive wing of Christianity: 1) creation-centered spirituality, as found in the Biblical tradition and medireview mystics, now being emphasized by ecological theologians; 2) the thought and practice of liberation theologians and its impact on the struggles of the Third World poor, feminists and gays/lesbians; 3) the work of Jesus Seminar scholars to uncover radical messages of Jesus in his historical context.

REL 326/626
Topics in Judaism: Feminine Principle (3)
The appearance of God’s feminine face is elusive in Jewish scriptures, flickering on and off like a remote light, signaling to us through the dense forest of masculine voices. We stalk this alluring Divine Presence as She reveals Herself in the Wisdom Literature (Job, Proverbs and Intertestimental Texts), Rabbinic Literature, Jewish Medieval Philosophers and the early Kabbalistic texts (Bahir and Zohar). Students are asked to keep an ongoing dialogical journal with Chochmah (Wisdom) as well as to experience the feminine presence firsthand by participating in a Jewish prayer community during the fall celebrations of Rosh Hashanah and Yom Kippur.

REL 330/530
Contemplative Hinduism (3)
An experiential and philosophical introduction to the scriptures and spiritual practices of Hindu traditions with emphasis on the Vedas, early tantra and the yoga sutras of Patanjali. A portion of each class is devoted to practice: meditation, pranayama, mantra and ritual.

REL 334/634
Hindu Yoga-Tantra (3)
Hindu Tantra envisions Ultimate Reality as intertwined aspects of Shiva and Shakti. We study contemplative theory and practices from Tantric texts and commentaries, including sacred ritual, deity forms, mantra, yantra (sacred geometry), nyasa (sacred energetic placements), chakras and visualizations. We also explore Kashmir Shaivism, a nondualistic monism, and the Srividya Goddess tradition. Tantric influences in Indian poetry, art and dance-music forms are shared whenever possible. The last class features a culminating class worship ritual (puja) incorporating many Tantric contemplative tools studied all semester.

REL 341e/536e
Buddhist Teachings on Mind and Emotions: The Abhidharma Tradition (3)
Tracing the Buddha’s early discoveries about mind and emotion, this course follows the pedagogy of meditative investigation. The curriculum, called the Abhidharma, the school of refined investigation, follows the Abhidharma sources of several Buddhist traditions, especially those foundational to Vipassana meditation of the Theravada school and Shamatha-vipashyana meditation of Tibetan Buddhism. The course integrates elements from traditional monastic training adapted to a contemporary setting: weekly memorization of a passage of scripture, guided contemplations and the reading of Buddhist scripture in translation. Relevant parallels with contemporary psychology and cognitive science are also indicated.

REL 342e/532e
Buddhism: The Way of Wisdom and Compassion (3)
Providing a basic introduction to the ideas, perspectives and practices of Buddhism, this course looks at the life and cultural context of Buddha Shakyamuni, founder of Buddhism. Students then examine the core teachings of Buddhism as found in the four noble truths. Discussions include a reflection on the importance of recognizing suffering as the first step on the spiritual path; the role of karma in human bondage and liberation; the reality of a state beyond the chaos and confusion of the human condition; and the effectiveness of the Buddhist path based on ethical behavior and meditation.
REL 343e/558e
Introduction to Zen Buddhism (3)
The course explores various aspects of Zen Buddhism, starting with instruction on Zen meditation and meditation techniques including koan study (Zen “logical paradoxes”) and shikantaza (“just sitting”). Then we study the lives and teachings of important Zen masters as gateways into some of the approaches to Zen and as signposts for living our own lives. Prerequisite: Instructor approval required. Students are asked to email the instructor a short spiritual biography of themselves.

REL 344e/515e
Buddhism and Social Action (3)
An examination of Buddhism’s historical and contemporary views and responses to social issues and on the emerging movement of engaged Buddhism within the larger context of engaged spirituality. While using traditional and contemporary texts, this class also explores the nature of the individual journey one makes in order to engage social action from a contemplative ground. Community-based volunteer work anchors this ground, allowing us to experience our individual understanding of “sacred view” through a personal path of action.

REL 345/540
Zen Buddhism (3)
We study classic Zen writings as signposts for living our own lives. Students are required to keep a journal with weekly entries of at least one page showing how the texts being studied that week affected their life. Texts include The Three Pillars of Zen, the Zen teaching of bodhidharma, the diamond sutra and Dogen’s Genjokoan.

REL 347e/527e
Buddha Nature: The Nature of Enlightenment in the Uttaratantra and Mahamudra (3)
One of Buddhism’s most important teachings is the doctrine of tathagatagarbha, or buddha nature, which proclaims the natural enlightenment of all beings, and the importance of uncovering this already present enlightenment through penetrating insight and meditation practice. The philosophy propounded in the Uttaratantra underlies the teachings of the Mahamudra tradition, one of the most profound Buddhist lineages of practice and accomplishment. This course examines the relationship of these two traditions through a close study of a landmark treatise by Gô Lotsawa (1392–1481 A.D.) and provides a rare opportunity to study the basis of the Mahamudra teachings in the Buddhist sutra tradition. Prerequisite: Several courses in Buddhist studies.

REL 348/546
Buddhism in America (3)
This course surveys the variety of ways in which Buddhism continues to influence contemporary American culture, and in turn be influenced by it. In particular, we explore the ways in which Buddhism has changed and adapted in the different American Buddhist communities. Our scope includes spirituality and religion, literature, social activism, pluralism and dialogue. Student projects focus on specific Buddhist communities that have joined facets of Buddhist and American culture. Grading criteria includes short writing assignments, final exam and term paper. Prerequisite: REL 160, REL 240 or REL 245.

REL 349
Tibetan Buddhism (3)
This course introduces Buddhism as it flowered in the Tibetan cultural region, with emphasis on the traditional cosmology of Tibet; its religious history; its exoteric teachings and practices (Hinayana and Mahayana); and its esoteric teachings and practices (Vajrayana). Special attention is paid to the meditative traditions of Tibet and the Tibetan Book of the Dead. Prerequisite: REL 160, REL 240 or REL 245.

REL 352/652
Group Process II: Cultivating the Sacred (3)
The second of two classes on understanding and working with the human group-field. With a theoretical basis established in the previous course, this class continues to examine group-field process work in a variety of “applied” expressions. Examples of these include dialogue practice, community-based ritual practice, wisdom circles, archetypal motifs and principles of restorative justice. While this is a more experiential class, it continues to explore earlier themes around conflict, diversity and sacred view.

REL 360/512
Engaged Buddhism Training I: Contemplative Approaches to Social Action and Peacemaking (3)
This course focuses on setting up students’ service-learning program for year one and on giving them the context and skills to maximize the benefit of their service-learning experience. It involves a combination of regular on-campus classroom work and fieldwork including on-site visits to various social agencies, nonprofits, NGOs and other social action projects. It also includes several models for contemplative social action. One of the primary goals of this first-semester training is to create a learning community among the students that becomes the vehicle and context for their journey.

REL 370/562
Engaged Buddhism Training II: Marginalized Populations—Ministry and Social Entrepreneurship (3)
The focal point of EB Training II is a street retreat in Denver during practice week and a social action project carried out by the students as a group. The street retreat is led by a peacemaker priest or another street retreat leader approved by the Peacemaker Community. The retreat is preceded by sufficient classroom work to prepare the students and followed up with further classroom work to
help students integrate their experience into their overall learning path. Students also conceive, plan and carry out a social action project together as a group.

REL 375/553
Tibetan III (4)
This course continues to expand student knowledge of the grammar and vocabulary of literary Tibetan primarily through translating texts in different genres such as sutras, lives of Buddhist saints, history, philosophy and so forth. It also continues to develop student knowledge of spoken Tibetan. Prerequisite: REL 284/533.

REL 376/676
Contemplative Jewish Practice (3)
This course presents an opportunity to experience forms of contemplative practice with Judaism, as well as study the history of Jewish contemplative practice. The focus is on teachings, texts and methods of practice that Jews have utilized in order to accomplish particular spiritual goals. Such practices include types of meditation, contemplation, visualization, self-reflection, prayer, retreats, chanting and conscious action.

REL 377/557
Sanskrit III (4)
A continuation of the study of Sanskrit grammar. Concurrent with this, students read selections from texts representing a variety of genres of Buddhist literature in classical Sanskrit including the *Aṣṭasāhasrīka Prajñaparamita* (Perfection of Wisdom in 8,000 Lines), treating the Mahayana doctrine of emptiness, the *Saddharmapundarīka* (The Lotus Sutra), one of the greatest of all Mahayana texts and the great life of the Buddha, the *Buddhacarita*. The homework lab and language lab form important parts of the second-year program as well. Prerequisite: REL 287/537.

REL 385/583
Tibetan IV (4)
This course continues to expand student knowledge of the grammar and vocabulary of literary Tibetan primarily through translating texts in different genres such as sutras, lives of Buddhist saints, history, philosophy and so forth. Also continues to develop student knowledge of spoken Tibetan. Prerequisite: REL 375/553.

REL 387/587
Sanskrit IV (4)
A continuation of Sanskrit III. Prerequisite: REL 377/557.

REL 479
BA Colloquium (2)
Religious studies as an academic discipline, with an emphasis on contemplative practice and ritual, is reviewed. Students examine religious traditions and phenomena encountered in their major study and reflect on the context from which they come. Special emphasis is placed on written and oral expression, integrative understanding and the relationship between religious traditions and personal spiritual journey. The semester concludes with the completion of the student portfolios for the major.

REL 499
Independent Study (1–3)

REL 539
Biblical Hebrew I (4)
A thorough introduction to Biblical Hebrew, the language of TaNaKh (Old Testament), the course begins with mastering the Hebrew alphabet and covers major aspects of Biblical Hebrew grammar. Special emphasis is placed on conjugation of verbs, inflection of nouns and pronouns, and acquisition of basic vocabulary. The goal is to provide the student with sufficient knowledge of Biblical Hebrew for reading a variety of elementary Biblical texts.

REL 568
Biblical Hebrew II (4)
This course provides an understanding of PaRDeS-exegesis tool for comprehensive understanding of Biblical text on four dimensions; a system of hermeneutics that gives learners keys that help them to penetrate the different layers of the text and enable them to move from the explicit to the implicit levels.

REL 600
Meditation Practicum I (3)
Students are introduced to sitting meditation practice drawn from the Tibetan Buddhist tradition of shamatha-vipashyana. Weekly lectures emphasize experiential aspects of the practice, involving such topics as the discovery of impermanence, working with emotions and the cultivation of maitri (loving-kindness). This course includes weekly discussion groups, individual meetings with a meditation instructor and daily meditation practice. MA and MDiv.

REL 603
Tibetan V (4)
This course continues to expand student knowledge of the grammar and vocabulary of literary Tibetan primarily through translating texts in different genres such as sutras, lives of Buddhist saints, history, philosophy and so forth. Also continues to develop student knowledge of spoken Tibetan. Prerequisite: REL 385/583.

REL 609W
Mindfulness Instructor Training I (1)
First of a three-course series on the confluence of meditation instruction, meditation practice and pastoral care in an interfaith setting. Participants develop skills in the basics of first-time meditation instruction and ongoing meditation mentorship. Working with meditation instruction for people in extreme or challenging environments or states of mind is addressed. Special attention is given to shamatha instruction, the initial instruction, advising on posture and later interviews. Practical demonstration, mock interviews and meetings with feedback sessions are interspersed with
lectures on the view underlying meditation practice and mentorship. MDiv only. Others by permission of the department. Prerequisite: must have completed a dathun and submitted an application for this course.

**REL 611**
**The First Turning of the Wheel: Nature of Mind and Emotions (3)**
The First Turning introduces the early sutra discourses of the Buddha and the Abhidharma ("higher dharma") distillation of the Buddhist teachings on the nature, structure and operation of the mind and emotions. This course provides a selected survey of the essential texts from both the Northern (Vaibhashika) and Southern (Theravada) schools, along with historical context and applications to meditation practice. Required for History of Religions course sequence.

**REL 614**
**Mind and Its World I (3)**
An in-depth systematic exploration of 1) the many types of minds and mental factors that arise and 2) the objects that comprise the world that mind experiences. Since delusion and suffering arise with respect to these, this study is the basis for understanding our experience, undoing delusion and generating insight. Required for Tibetan Tradition course sequence.

**REL 616**
**Process Lab I (1)**
The first in a series of small groups in which students participate throughout their tenure in the Master of Divinity program. Emphasis is on providing support for the students’ journey. Taken concurrently with REL 602. Instructor approval required for non-MDIV students.

**REL 620**
**Meditation Practicum II (3)**
This course continues the instruction in meditation practice begun in the fall semester, emphasizing Mahayana practice, including the generation of an enlightened attitude (bodhicitta), the practice of the perfections (paramitas), the training of the mind (lojong) and the exchange of the self and other (tonglen). Prerequisite: REL 600.

**REL 624**
**Mind and Its World II (3)**
An exploration of the dynamics of samsara and the path to liberation as presented primarily in Foundational Buddhism. Karma, the twelve links of dependent origination, rebirth, Buddhist cosmology, stages of the path, the nature of nirvana and so forth are examined. The historical spread of these teachings is also examined. Prerequisite: REL 614. Required for Tibetan Tradition sequence.

**REL 625**
**Biblical Literatures: Prayer and Prophecy (3)**
Combining a survey of Judaeo-Christian canonical, biblical texts with their contemporaneous ancient near Eastern literatures including Gnosticism, this course introduces the student to traditions of prayer, ritual and liturgy and enables the student to develop *lectio divina* as a contemplative practice. This course meets the needs of MDiv students preparing practices for pastoral care. The role and root of prophets in the Western engaged social justice and peacemaking lineages are explored. Finally contemporary problems of textual interpretation influencing fundamentalism, gender, concepts of God and spirituality today are addressed. Open to all above 30 credit hours.

**REL 627**
**Sanskrit V (4)**
A continuation of Sanskrit IV. Prerequisite: REL 587.

**REL 628**
**Studying Buddhism: Methods and Issues (3)**
Given its diversity, what constitutes Buddhism? This course investigates traditional guidelines for understanding, interpreting and arranging the diverse teachings and practices of Buddhism. Contemporary transformations and interpretations of Buddhism also are considered. Topics covered include the role of lineages, teachers, meditation; the use of intellect, community, personal experience and so forth. Required for Tibetan Tradition sequence.

**REL 633**
**Tibetan VI (4)**
This course continues to expand student knowledge of the grammar and vocabulary of literary Tibetan primarily through translating texts in different genres such as sutras, lives of Buddhist saints, history, philosophy and so forth. Also continues to develop student knowledge of spoken Tibetan. Prerequisite: REL 603.

**REL 635**
**Meditation Practicum III: Maitri and Mandala (3)**
This course continues the practicum sequence, emphasizing Vajrayana topics such as mandala principle and the Buddha families, including discussion of the neurosis and sanity associated with each family. Space awareness practice (*maitri*) provides a personal experience of these families, and this practice is a central part of this class. Prerequisites: REL 600 and REL 620 or permission of the instructor: MA only.

**REL 639**
**Analytical Meditation I (1)**
This course trains students in how to integrate study and personal experience through the practice of analytical meditation, i.e., through vipasyana or insight meditation. The material to be investigated is drawn from the two companion courses of REL 614 and REL 628.
REL 643
Ethics and Issues in the Practice of Pastoral Care (3)
This class addresses the skillful means necessary to engage the suffering of others and to support them through major life transitions. With guest lecturers who specialize in hospital counseling, elder care, hospice work and bereavement counseling, we explore approaches to working in these contexts. Students participate in extensive role-play and study and discussion of the key texts in these counseling specialties.

REL 645
Methods and Issues in the Study of Religion (3)
This course examines a variety of methodologies that have been and continue to be used to study religion. Scanning a range of religious phenomena, from the mystical experience, to myth and ritual, sacred image, word, space and more, we explore the writings of scholars who have drawn on philosophical, sociological, comparative, feminist and postmodern methodologies. The aim of the course is as much to build a theoretical foundation for the further study of religion as to provide a forum to examine and develop our own understanding and definitions of the religious life. Readings include work by James, Otto, Buber, Levi-Strauss, Some, Turner; Eliade.

REL 647
The Three Jewels: Buddha, Dharma and Sangha (3)
The Three Jewels—“Buddha, Dharma and Sangha”—provide a useful summary of the foundations of Buddhist tradition as it existed in its Indian homeland, in greater Asia, and now in the West. This course explores the history and meaning of the Buddha, the founder of Buddhism, in both historical and transhistorical perspective; a survey of the most important principles of Dharma, the Buddhist teachings, in terms of “what has been taught” and “what has been experienced”; and an emanation of the basic principles of Buddhist community, or the sangha. Required for History of Religions sequence.

REL 649
Religious Studies Seminar I: Nondualism in Theory and Practice (3)
This class focuses on three traditional conceptions of reality as nondual. We compare the teachings and approaches to nonduality in neoplatonism, Advaita Vedanta and HaBaD Hasidism. Special attention is paid to the ways in which each tradition explains the tension between oneness and multiplicity, the question of free will and the ultimate purpose of existence. We also compare contemplative methods and goals of practice that are utilized by each tradition. Readings include selections from Plotinus’ Enneads, the Ashtavakra Gita and Rabbi Shmuel Schneersohn of Lubavitch’s True Existence.

REL 650
Dathun: Monthlong Meditation Intensive (noncredit)
A monthlong meditation practicum (dathun) of intensive daily group meditation in which students practice shamatha-vipashyana (following the Tibetan tradition) with the guidance of trained meditation instructors. This training provides direct insight into the nature of the Buddhist teachings on a personal level. The dathun is a noncredit requirement for the MA degrees in Indo-Tibetan Buddhism, Indo-Tibetan Buddhism with Language and the Master of Divinity degree. It is highly recommended that students complete their dathun by the winter break between the fall and spring semesters of their first year, but no later than the summer following their first year.

REL 651
Contemplative Practice Retreat (noncredit)
This thirty-day retreat can be done at an established contemplative center in a faith tradition of the student’s choice: a Christian hermitage, monastery, ashram, etc. The retreat gives the participant an opportunity to practice a prescribed discipline while living in community with others in a contemplative environment. Choice of retreat to be approved by dept. beforehand. MA only. Required for MA Religious Studies students.

REL 653
Self and No-Self: Analytical Meditation and Experience (3)
Selflessness is considered a profound and difficult teaching. The subject is first approached indirectly by exploring the deeply conceptualized nature of human experience. This leads to identifying our experience of having a “self” and analyzing this “self” using analytical meditation. Does it exist or is it just an emotionalized fabrication? Prerequisite: REL 614. MA and MDiv or with permission of instructor. Required for Tibetan Tradition sequence.

REL 654
Process Lab II (1)
A continuation of REL 616. MDiv, taken concurrently with REL 615.

REL 661
The Second Turning of the Wheel: The Bodhisattva Path (3)
This course examines the philosophical view, meditation practice and compassionate action of the bodhisattva path, as expressed in selected Mahayana texts. The Prajnaparamita and the Vimalakirti sutras provide the ground from which the bodhisattva path is explored in Shantideva’s Bodhicaryavatara. Finally, the ultimate view of emptiness is explored in the work of Nagarjuna’s Root Verses of the Middle Way and its commentaries. Required for History of Religions concentration.
REL 664
Advanced Shedra Texts (3)
Each year an advanced text of the Tibetan Buddhist monastic educational system (shedra) is selected for study in this course, along with any pertinent Indian and Tibetan commentaries available in translation. Study of such advanced texts presupposes a grounding in the foundation courses of the shedra tradition, which the students will have received through their preceding eight courses. This course then serves as a capstone course for the Tibetan Tradition sequence of courses in that it typically requires the students to draw on knowledge they have learned in a wide range of subjects in order to understand the new text.

REL 665
Analytical Meditation II (1)
This course trains students to integrate study with personal experience through the practice of analytical meditation in vipasyana or insight meditation, based on topics from REL 624, Mind and Its World II: 1) mind and mental factors; 2) cause, effect and karma; and 3) the use of reasoning.

REL 667
Sanskrit VI (4)
A continuation of Sanskrit V. Prerequisite: REL 627.

REL 670
Religious Studies Seminar II: Journeys East, Journeys West (3)
Much of the current interest in spirituality and methods of self-transformation can be traced back to seekers and emissaries of the previous century who in some important way integrated the wisdom traditions of East and West. In this seminar, we examine the writings, motivation and experiences of some of the key figures in this process. Among those that we study are Madame Blavatsky, Alexandra David-Neel, Rene Guenon, G. I. Gurdjieff, Swami Vivekananda, Sri Aurobindo, Hazrat Inayat Khan and Paul Brunton. We are particularly interested in exploring ways that Eastern and Western views are integrated in the teaching and practice of these figures and uncovering the meta questions that arise in a close reading of their work.

REL 682
Madhyamaka: The Teaching of Emptiness (3)
The Mahayana Buddhist teachings on emptiness, shunyata, point out that the nature of reality is beyond conceptual mind or any other reference point. The great madhyamaka masters of India and Tibet demonstrated this through compassionate instruction that leads the student through the labyrinth of concept to its boundaries, pointing to vast space. The instructor prepares the ground for the course of study, and a Rinpoche's talks follow the selected text in line-by-line contemporary comment and fresh perspective. BA with permission of the instructor. Required for History of Religions concentration.

REL 699
Independent Study (1–3)
MA only.

REL 701
The Middle Way School (3)
This uncompromising rejection of stable findable existence in any phenomena is a radical challenge to our sense of having an existent self that experiences solid objects. Its famous teaching of emptiness has generated a range of interpretations, which are explored, particularly in the Tibetan Kagyupa, Nyingma and Geluk schools. Prerequisites: REL 614, REL 624, REL 653. Required for Tibetan Tradition concentration.

REL 702
Advanced Translation Project: Tibetan (1.5–3)
One-on-one mentoring of a Tibetan language student by a senior translator. The student selects a Tibetan text or portion of a text in consultation with the senior translator. The goal is to deepen the student’s knowledge of the grammar, vocabulary, cultural context and content of the specific text and genre. Students may only take this class with the permission of the department.

REL 703
Advanced Translation Project: Sanskrit (1.5–3)
One-on-one mentoring of a Sanskrit language student by a senior translator. The student selects a Sanskrit text or portion of a text in consultation with the senior translator. The goal is to deepen the student’s knowledge of the grammar, vocabulary, cultural context and content of the specific text and genre. Students may only take this class with the permission of the department.

REL 705
The Mind Only School (noncredit)
The Mind Only School provides an insightful exploration into how we create and maintain the illusion of our projections, along with all the suffering that such illusion engenders. Analytical meditation is used to explore this process of conceptual and emotional projection and how we might transform it. Students register for this course through Naropa but take it in their Nitartha Institute summer program. Prerequisites: REL 614, REL 624, REL 653. Required for Tibetan Tradition concentration.

REL 709W
Mindfulness Instructor Training II (1)
Second of a three-course series focusing on the confluence of meditation instruction, meditation practice and pastoral care in an interfaith environment. Participants develop skills in the basics of first-time meditation instruction and ongoing meditation mentorship. Special attention is given to working with people with difficulties and pain and working in pastoral care settings. Tonglen instructions and making tonglen part of our personal practice of pastoral care are covered. Practical demonstration, mock interviews and meetings with feedback.
such as the of emptiness. Our study includes reading from core sutras Yogacara ideas and practices of the Third Turning orientation of the Avatamsaka, as well as from commentaries of Asanga, Vasubandhu and others. Our understanding is illuminated by modern interpretations of both Asian and Western scholars. Required for History of Religions concentration.

REL 712  
Applied Theology I: Loss and Grief (2)  
This course is in support of the MDiv student fieldwork during the summer semester. Students continue the work begun in REL 643, reflecting together on the application of their contemplative counseling skills in their internship setting.

REL 720  
Buddha Nature and Shentong Traditions (noncredit)  
An exploration of the Buddha Nature tradition that proclaims all beings to have the capacity to uncover enlightened qualities already present within themselves but that are presently blocked from view by their obscurations. Includes a discussion of how this sutra tradition leads to, and finds its fulfillment in, the Vajrayana. Students register for this course through Naropa but take it in their Nitartha Institute summer program. Prerequisites: REL 614, REL 624, REL 653, REL 701, REL 705. Required for Tibetan Tradition concentration.

REL 728  
Process Lab III (1)  
A continuation of REL 654. MDiv only. To be taken concurrently with REL 652.

REL 749  
Contemporary American Religion (3)  
This course explores the diversity of American religious life from numerous perspectives, thereby providing students with the practical vocabulary to both understand and interact with the diversity of contemporary religious life. Students survey American religious communities (Christian, Muslim, Jewish, etc.) and examine specific beliefs, rituals and liturgical practices and their application in crisis and transition situations that span the human life cycle—such as birth, marriage, illness and death. The class also provides hands-on opportunities for students to both visit local religious communities and learn from practitioners in these communities.

REL 750  
The Path to Enlightenment (3)  
Includes the five paths, ten grounds and obstacles on the bodhisattva path, the relationship between wisdom and compassion, the time scale of the path, the differences between arhats, Bodhisattvas and Buddhas, the three bodies of a buddha, how the Vajrayana path differs from the sutra Mahayana path and so forth. Prerequisites: REL 614, REL 624, REL 653, REL 701, REL 705. Required for Tibetan Tradition concentration (not for MDiv).

REL 751  
Buddhism in Tibet (3)  
This course traces the development of Buddhism in Tibet, principally during the first and second spreading of Buddhism when most of the classical forms of Tibetan Buddhism evolved. Attention is given to the various roles of Nikaya, Mahayana and Vajrayana Buddhism and to the interplay of religious, social and political factors in this process. Special attention is paid to Tibet’s unique contributions to Buddhism. Required for History of Religions concentration (not for MDiv).

REL 760  
Vajrayana: Symbol, Iconography and Ritual (3)  
This course explores selected literature of the Vajrayana Buddhism in Tibet, from its inception in the seventh century until the Tibetan diaspora in 1959, with emphasis upon the tantric saint and the tantric goddess, or dakini. Readings from several genres include biographical and sacred histories, realization literature and meditation manuals. The challenges of interpreting symbols and iconography in religion, especially when they are gendered, are examined. Required for History of Religions course concentration.

REL 762  
Applied Theology II: A Systems Approach to Counseling and Caregiving (3)  
For third-year MDiv students, this class provides ongoing instruction, direction and guidance for student fieldwork occurring primarily within the Naropa community. Students and instructors meet weekly, focusing on the nature and meaning of doing community-based and spiritually engaged fieldwork in the arenas of pastoral care and change agency.
REL 765  
Analytical Meditation III (1)  
This course trains students in how to integrate study with personal experience through the practice of analytical meditation in vipasana or insight meditation, based on topics drawn from two companion courses: REL 701, Middle Way School, and REL 750, Path to Enlightenment.

REL 768  
Process Lab IV (1)  
A continuation of REL 728. MDiv only.

REL 779  
Interreligious Dialogue: Theory and Practice (3)  
This course introduces the student to the creative potential of interreligious dialogue for expanding one’s theology and communicating effectively and compassionately across the American religious spectrum. After developing savvy with views of dialogue, students learn essential skills and protocols applicable to a variety of dialogue settings. Classes also include dialogue practica workshops.

REL 780  
Meditation Practicum IV: Mudra Space Awareness (3)  
Space can seem hostile or benevolent, seductive or enriching. One can either fight with the situation or work with it in a creative manner by recognizing it as it is. Our perceptions are colored by neurosis or heightened by openness. This course further builds on space awareness teachings of Trungpa Rinpoche, combining mudra theater exercises with maitri practice. The specific exercises offer a means for developing an appreciation of one’s self and others in the context of an active, changing space. Prerequisites: Meditation Practicum I, II, III or by permission of instructor. MA only.

REL 802  
Applied Theology III: A Systems Approach to Counseling and Caregiving (3)  
For third-year MDiv students, this class provides ongoing instruction, direction and guidance for student fieldwork occurring primarily within the Naropa community. Students and instructors meet weekly, focusing on the nature and meaning of doing community-based and spiritually engaged fieldwork in the arenas of pastoral care and change agency. Prerequisite: REL 762.

REL 803  
MDiv Research Methodology (1.5)  
This course provides students with an overview of research methodology and applied theology in preparation for the MDiv culminating project. MDiv only.

REL 809W  
Mindfulness Instructor Training III (1)  
Last in a three-course series focused on meditation instruction, meditation practice and pastoral care in an interfaith environment. Participants develop skills in the basics of first-time meditation instruction and ongoing meditation mentorship. Special attention is on interfaith contexts, working with people and practices from other faith traditions and articulating the Buddhist and Shambhala view of meditation practice in professional and interreligious dialogue settings. Practical demonstration, mock interviews and meetings with feedback sessions make up the bulk of the course time, interspersed with lectures on the view underlying meditation practice and mentorship. MDiv only. Others by permission of the department. Prerequisite: REL 709W.

REL 853  
MDiv Thesis Seminar (1.5)  
This course includes peer and individual supervision and feedback in the preparation and presentation of the MDiv culminating project. MDiv only.

REL 885  
Master’s Project/Translation (noncredit)  
MA only.

REL 886  
Extended Master’s Project (0.5)  
Students who have not completed the master’s project may qualify for an extension of the master’s project semester. May be repeated. MA and MDiv only.
Joining heaven and earth—
Stilling the whirlpools of the mind.

The Traditional Eastern Arts Department emphasizes the transmission of traditional practices handed down from generation to generation—in some cases since ancient times—and in a variety of cultural contexts. Traditional Eastern Arts courses teach the development and use of internal energy through discipline and practice while providing the space and training for the integration of body, mind and spirit. In addition to courses in the core body/mind awareness disciplines, course offerings include Shambhala and/or Zen meditation, ikebana (Japanese flower arranging), mudra space awareness and Indian devotional singing and ragas. Through a foundation of sitting meditation practice, the student develops shamatha (peace) and vipashana (insight), begins to develop maitri (gentleness) toward self and others and learns to honor life and its traditions in the context of sacred world. The department offers a Bachelor of Arts in Traditional Eastern Arts as well as a minor and certificate program in Traditional Eastern Arts.
UNDERGRADUATE STUDY
Bachelor of Arts in Traditional Eastern Arts

The 36-credit Traditional Eastern Arts major is grounded in sitting meditation practice. In the first and second semesters, students learn the basic principles of sitting meditation from the Shambhala and Zen traditions. From this ground students pursue an in-depth study of one of three core body/mind awareness disciplines: t’ai-chi ch’uan, aikido or yoga. Study includes the philosophy, history and culture of the chosen discipline. The major trains and encourages students to develop practice and discipline as a way of life and to bring the essence of that discipline into alignment with other areas of life such as livelihood, health, creative statement and community.

Declaration of Major
In addition to adhering to university requirements and deadlines (p. 52), Traditional Eastern Arts requires a meeting with the department chair.

REQUIREMENTS:
BA TRADITIONAL EASTERN ARTS
T’ai-chi Ch’uan and Aikido Concentrations
Core courses

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>TRA 100</td>
<td>Shambhala Meditation Practicum I (3)</td>
</tr>
<tr>
<td>TRA 130</td>
<td>Exploring the Traditional Eastern Arts (2)</td>
</tr>
<tr>
<td>TRA 200</td>
<td>Shambhala Meditation Practicum II (3)</td>
</tr>
<tr>
<td>TRA 489</td>
<td>Senior Colloquium (1)</td>
</tr>
<tr>
<td>PSYB 100</td>
<td>Anatomy (3)</td>
</tr>
</tbody>
</table>

SUBTOTAL 12

Areas of Concentration
There are two tracks for the t’ai-chi ch’uan and aikido concentrations. Track one is for students entering the university in their junior year. Track two is for students entering the Traditional Eastern Arts major from the lower division and who have had prior Traditional Eastern Arts credits at Naropa.

T’ai-chi Ch’uan
Whoever practices t’ai-chi ch’uan, correctly and regularly, twice a day over a period of time will gain the pliability of a child, the health of a lumberjack and the peace of mind of a sage.
—Grand Master Cheng Man-ch’ing

T’ai-chi ch’uan is translated as “the supreme ultimate system of self-defense.” An ancient Chinese exercise, it consists of thirty-seven slow, continuous movements and is a profound preventative and curative system of Chinese medicine. The cultivation of chi, the intrinsic energy that animates all living phenomena, plays a central role in the training. T’ai-chi ch’uan restores the normal flow of chi by dissolving tension. The short form, Yang style of Grand Master Cheng Man-ch’ing, is taught.

T’ai-chi Ch’uan Concentration
Core Requirements (12)

Track 1: T’ai-chi Ch’uan I–IV (TRA 105, 205, 305, 405) (12)
or
Track 2: T’ai-chi Ch’uan V–VIII (TRA 455, 490, 493, 496) (12)
SUBTOTAL 24
Choose 12 credits from the following courses:

- TRA 120 Ikebana/Kado I (3)
- TRA 392W Daoist Healing Qi Gong (1) or TRA 499 Independent Study (1)
- ART 181 Traditional Chinese Brushstroke (3)
- PSYB 223 Psychology of the Five Elements I (3)
- PSYT 312 Qi Training (2)
- REL 156W Zen Intensive (1)
- REL 345 Zen Buddhism (3)

SUBTOTAL 12

TOTAL CREDITS 36

Aikido

If your heart is large enough to envelop your adversaries, you can see right through them and avoid their attacks. And once you envelop them, you will be able to guide them along a path indicated to you by heaven and earth.

—O Sensei, Moriehei Ueshiba, aikido founder

The roots of aikido stand in the soil of the great warrior tradition of Budo, where the fighting arts were practiced for defense of society and as a personal path for awakening. Aikido wisdom and skills are developed through lively partner practice of empty hand and weapons techniques. On the mat, students engage with varied attacks and defenses in order to learn to become calm, centered, receptive and responsive during intense encounters. Whole-body training takes place while watching, listening, doing and feeling the movements of the practice. Reading and writing assignments deepen the classroom practice. Students may be invited to test for rank by the instructor.

Aikido Concentration

Core Requirements (12)
- Track 1: Aikido I–IV (TRA 110, 210, 310, 410) (12) or
- Track 2: Aikido V–VIII (TRA 450, 487, 491, 494) (12)

SUBTOTAL 24

Choose 12 credits from the following courses:

- TRA 120 Ikebana/Kado I (3)
- TRA 437 Seminar – Ikeda Sensei (0.5)
- (can be taken twice)
- TRA 447 Seminar – Saotome Sensei (0.5)
- (can be taken twice)
- TRA 499 Independent Study (1)
- ART 181 Traditional Chinese Brushstroke (3)
- REL 345 Zen Buddhism (3)

SUBTOTAL 12

TOTAL CREDITS 36

Yoga Teacher Training

Yoga chitta vritti naradha.Tada Drashthuh svarepe vasthananam. Yoga is the stilling of the whirlpools of the mind. By this, one’s essential nature can be realized.

—Patanjali

In Sanskrit, yoga means “union,” referring to the joining of the individual psyche with the transcendental Self.

Yoga Teacher Training Concentration

Required Courses

- TRA 100 Shambhala Meditation Practicum (3)
- TRA 133 Yoga I (3)
- TRA 233 Yoga II (3)
- TRA 333 Yoga III (3)
- TRA 433 Yoga IV (3)
- TRA 449 Yoga Teacher Training (3)
- TRA 453 Yoga History, Theory and Philosophy (3)
- TRA 463 Yoga Meditation Practicum (3)
- TRA 489 Senior Colloquium (1)
- PSYB 100 Anatomy (3)
- REL 277 Sanskrit I (4)

SUBTOTAL 33

Choose one of the following courses:

- TRA 114 Indian Devotional and Raga Singing (3)
- REL 330 Contemplative Hinduism (3)

SUBTOTAL 3

TOTAL CREDITS 36

Minor in Traditional Eastern Arts

To minor in Traditional Eastern Arts, students must complete 9 credits in one awareness discipline (t'ai-chi ch'uan, yoga or aikido) plus 3 credits in another TRA course.

Certificate Program in Traditional Eastern Arts

The Traditional Eastern Arts certificate program is a two-year, 30-credit program designed to give the student proficiency in a chosen contemplative awareness discipline (11 credits), a foundation of Shambhala sitting meditation (6 credits), familiarity with an adjunctive contemplative awareness discipline (3 credits) and general electives (10 credits). Students focus on one of three areas: tai-chi ch’uan, aikido or yoga.
T'ai-chi Ch'uan and Aikido Concentrations

Required Courses

- TRA 100 Shambhala Meditation Practicum I (3)
- TRA 200 Shambhala Meditation Practicum II (3)
- TRA 105 or 110 T'ai-chi Ch'uan or Aikido I (3)
- TRA 205 or 210 T'ai-chi Ch'uan or Aikido II (3)
- TRA 305 or 310 T'ai-chi Ch'uan or Aikido III (3)
- TRA 405 or 410 T'ai-chi Ch'uan or Aikido IV (2)

Adjunctive Contemplative Awareness Discipline
(t'ai-chi ch'uan, aikido, yoga, ikebana) (3)

General Electives (10)

Total Credits 30

Yoga Teacher Training Concentration

Required Courses

- TRA 100 Shambhala Meditation Practicum I (3)
- TRA 133 Yoga I (3)
- TRA 233 Yoga II (3)
- TRA 333 Yoga III (3)
- TRA 433 Yoga IV (3)
- TRA 449 Yoga Teacher Training (3)
- TRA 453 Yoga History, Theory and Philosophy (3)
- TRA 463 Yoga Meditation Practicum (3)
- PSYB 100 Anatomy (3)

Choose one of the following courses:
- TRA 114 Indian Devotional and Raga Singing (3)
- REL 330 Contemplative Hinduism (3)

Total Credits 30

Traditional Eastern Arts Department Courses

Undergraduate

100–199 introductory courses open to all students
200–299 intended for first-year and second-year students
300–399 intended for juniors and seniors
400–499 intended primarily for seniors

Graduate

500–599 graduate-level electives and introductory courses

Traditional Eastern Arts (TRA)

TRA 100/500
Shambhala Meditation Practicum I (3)

The Shambhala tradition, taught by Chögyam Trungpa, Rinpoche, is a secular path of spiritual training. Students learn sitting meditation and study the principles of Shambhala Warriorship, which involves developing personal courage and social responsibility. The class combines meditation, writing, and a variety of exercises to give direct experience of mindfulness and our own senses. The connection between the arts and meditation is also explored and would be of interest to anyone exploring their own creative process. A slogan of the class is notice what you notice (a phrase Allen Ginsberg coined).

TRA 105/505
T'ai-chi Ch'uan: Level I (3)

The first third of the form is introduced. The philosophy and theory of t'ai-chi ch'uan is discussed. The basic principles of relaxation, body-upright, movement initiated from the center or "tan tien," separation of yin and yang and developing a soft and sensitive hand are emphasized.

TRA 110/510
Aikido I (3)

We begin with centering ourselves and bringing that awareness to the situation of “conflict.” We simultaneously practice the kata of clean powerful attacks and harmonious defense responses, and ukemi, the art of falling. We emphasize extending energy and transforming the encounter to one of excitement and harmony. Bokken—akido sword—is introduced. We establish links to the aikido lineage and training communities. We support our embodied experience by reading and reporting on texts of aikido history, philosophy and technique. We study other contemporary senss through video and visits to seminars. We journal our practice and write reflection papers.

TRA 114/514
Indian Devotional and Raga Singing (3)

Singing, first of sixty-four traditional Indian arts, is an ancient system of yoga. Students learn to sing OM; chants that consist of naming and manifesting god; svaras—seven goddess tones, the notes from which all traditional scales are derived; ragas—crystals of pure sound. We study sonic transformation, or the means of transforming consciousness and awareness using sound, such as Shabda Brahma [word is god], Nada Brahma [sound is god], etc. All students play the tambura, a stringed drone instrument.

TRA 120/520
Ikebana/Kado I (3)

Ikebana is the Japanese art of flower arranging, stemming from a love of nature and a delight in developing the elegance and creativity of being human. Ikebana is also called “Kado, the way of flowers” because it is a contemplative practice (a “dharma art”) as well as an art form. We study the classical and improvisational forms of the Sogetsu school. Ikebana teaches you that everyone has the gentleness and courage of artistic talent. Materials fee.

TRA 130/532
Exploring the Traditional Eastern Arts (2)

Starting with sitting meditation, the experience of sitting and breathing in a stationary position is explored. The class progresses to yoga and an experience of intimate body awareness while moving and while still. T’ai-chi ch’uan follows, giving the student basic principles of how the body/mind moves in the world. Aikido explores principles of how one person moves and interacts with another. Ikebana (Japanese flower arranging) examines principles of how one relates to an object in space. This course is designed so students can experience the essence of these contemplative practices.
TRA 133/515
Yoga: Level I (3)
An introduction to the vast tradition of yoga. Students gain both an understanding of yoga in its historical and social context and an experience of its methods, which constitute an in-depth exploration of breath, movement and consciousness. Students engage with the practices of asana (postures designed to generate sensate awareness, alignment, strength and ease), pranayama (breath awareness and control) and dharana (meditation practices).

TRA 200/580
Shambhala Meditation Practicum II (3)
This course provides a firm foundation in the practice of sitting meditation as a means to reconnect with basic goodness. Shambhala refers to an awakened society that existed in Asia as well as many other cultures that cultivate wisdom and human dignity. These traditions are referred to as warrior cultures, not because they wage war, but because of the bravery necessary to realize the potential dignity and wakefulness inherent in all human beings. As we explore Shambhala, Native American, African/Shaman and Japanese cultures, students examine what unites them as warrior wisdom traditions.

TRA 205/525
T’ai-chi Ch’uan: Level II (3)
The first third of the form is corrected. The second third of the form is taught. While continuing to work on the basic principles, the concepts of becoming more relaxed, soft and open in the body and mind are emphasized.

TRA 210/530
Aikido II (3)
This class continues to build directly on the basic aikido teachings and philosophy to create greater centered and calm response to conflict in a martial encounter or in our everyday personal lives. Relaxed, nonaggressive learning is emphasized. Stamina and attention are developed. We support our embodied experience by reading and reporting on texts of aikido history, philosophy and technique. We study the practice and ideas of other contemporary sensei on video and visits to seminars. We write papers and journals to enhance our mental reflection and insight on the complexity of our training experience.

TRA 220
Ikebana/Kado II (3)
This course offers further exploration and in-depth study of ikebana, the Japanese art of flower arranging. Prerequisite: TRA 120. Materials fee.

TRA 233/535
Yoga II (3)
The psychology of the chakras. Students begin working with the chakras (inner energy vortices), which are explored from both a personal and transpersonal perspective, through the practices of asana, pranayama, meditation and a variety of psychological approaches. This class continues the study of yoga’s rich literature and philosophy. A regular home practice is required.

TRA 260/560
Mudra Space Awareness (3)
Space can seem hostile, benevolent, seductive or enriching. Our perceptions are colored by neurosis and are heightened by openness, depending on whether we struggle against or work creatively with obstacles. Students learn acting exercises designed by Chögyam Trungpa, Rinpoche, the matri practice of the buddha families and experiments with space and form by selected Western directors. Class exercises help students develop an appreciation of themselves and others in the context of alive, ever-changing space. A studio class, some outside rehearsal, attendance and willingness are the primary course requirements.

TRA 305/545
T’ai-chi Ch’uan: Level III (1–3)
The first two-thirds of the form are corrected. The last third is taught. Emphasis is on balance, rootedness, breath, centeredness and the other basic principles.

TRA 310/550
Aikido III (3)
Calm confidence and grace emerge naturally with the continued and consistent study of aikido movement. Bodies and concentration strengthen. One becomes more comfortable with the “confusion,” the unknowing that precedes knowing. When one becomes more relaxed under pressure, speed, complexity, simplicity and open heartedness begin to enter the martial engagements. One begins to understand how practice might become a lifetime commitment. Bokken and tanto kata are added to intensify the empty hand practice. Readings, reflective writing, attending seminars all are required to further the students’ development.

TRA 320
Ikebana/Kado III (3)
This course offers further exploration and in-depth study of ikebana, the Japanese art of flower arranging. Prerequisite: TRA 220. Materials fee.

TRA 333/555
Yoga III (3)
This class extends the student’s awareness and skills further. In addition to deepening the practice of asana, students learn advanced breathing practices (pranayama), bandhas and mudras (gestures that direct the current of life-force), concentration practices (dharana), yogic methods of physical purification, meditation (dhyana), internal and vocal sound (mantra) and more of yoga’s rich literature and philosophy. A daily home practice is required.
conjoin Yoga V. We study the relationship between Yoga Teacher Training, intended to complement and extend yoga and meditation. In addition, this class serves as an introduction to teaching yoga and meditation as well as the fundamentals of designing a yoga practice according to an individual’s physiological, psychological and spiritual constitution.

TRA 392W/592W

*Daoist Healing Qi Gong (1)*

Qi Gong (or Chi Kung) is an ancient Chinese system of self-cultivation developed specifically as a means by which each individual may take full personal responsibility for protecting health, promoting vitality and prolonging life, while cultivating spiritual awareness and insight. Offered through Naropa University Extended Studies.

TRA 405/565

*T'ai-chi Ch'uan Level IV: Push-Hands (1–3)*

Push-hands, the two-person t'ai-chi ch'uan exercise, is the most immediate practical application of the t'ai-chi ch'uan form. Students learn to relax while in relationship with someone else's energy; they experientially learn the principles of center and balance as well as the power of yielding. Students begin to utilize these principles not only in the push-hands situation but in everyday situations as well. You may be asked to do a combination of solo form and push-hands, depending on your level. Minimum prerequisites: completion of the form, form correction and permission of the instructor.

TRA 410/570; 450/573; 487/587; 491; 494

*Aikido IV, V, VI, VII, VIII (2–3 each)*

Further progress in aikido study is pursued at the nationally reputed Boulder Aikikai under the tutelage of Naropa’s aikido faculty. Students deepen their understanding, skill and strength in ukemi, execution of basic and advanced techniques, participate in bokken, jo, tanto training and randori practice. Readings, discussions and reflective writing are required during weekly off-mat meetings. Students are also required to keep a daily practice journal.

TRA 433/575

*Yoga IV: Integral Practice and Teacher Training (3)*

This course introduces students to an integral yoga practice, which combines asana, pranayama, concentration and meditation. In addition, this class serves as an introduction to Yoga Teacher Training, intended to complement and conjoin Yoga V. We study the relationship between asana and meditation as well as the fundamentals of designing a yoga practice according to an individual’s physiological, psychological and spiritual constitution.

TRA 437/537; 447/547

*Aikido Seminars – Mitsugi Saotome, Sensei and Hiroshi Ikeda, Sensei (0.5 each)*

Each weekend seminar provides students with teachings and trainings with world class teachers and opportunities to train with advanced students from around the country. Topics and faculty vary from year to year.

TRA 449/549

*Yoga V: Yoga Teacher Training (3)*

Yoga V is designed to provide the foundation and training needed for students who aspire to teach yoga. This class examines the various topics essential to being a skilled yoga teacher; including how to safely and effectively teach asana and pranayama; the principles of effective speech; ethics; alignment; how to make adjustments; the sequencing of postures; knowledge of the yoga tradition; and the cultivation of one’s authentic self-expression. Students also gain regular practice and experience in teaching. This class culminates in the student teaching a full yoga class for the other students and chosen guests. Prerequisites: Yoga I–III (Yoga IV can be taken simultaneously).

TRA 453

*Yoga History, Theory and Philosophy (3)*

Yoga is one of the six classical “outlooks on the nature of being” (Shat Darshana) of Hinduism. Yoga has a 5,000-year history; its teachings passed from one generation to the next through a written and oral tradition. All of yoga aims at one thing: realization of the one’s true self. This class surveys the fascinating history of yoga and explores the theories and philosophies underlying yoga’s practices, from asana (poses) to dhyana (meditation), from tapas (discipline) to santosh (contentment). This class examines the main schools of yogic thought and reviews some of its most important texts, including the Vedas, Upanishads, Yoga Sutras of Patanjali, the Bhagavad Gita and the Hatha Yoga Pradipika.

TRA 455/585

*T’ai-chi Ch’uan Level V: Sword Form (1–3)*

The t’ai-chi ch’uan sword is a practice that further extends the principles of integrated movement, relaxation, balance and chi while relating to an external object. This could be a brush, as in the realm of calligraphy and painting, or in this case, a sword. The sword is not wielded by using muscle and physical strength, but by using the body’s natural structural and dynamic characteristics and the forces that operate in the environment. By permission of the instructor, for students who have previous experience studying t’ai-chi ch’uan form and push-hands. Students may be asked to do a combination of solo form, push-hands and sword form, depending on their level.

TRA 463/512

*Yoga Meditation Practicum (3)*

Meditation, though often neglected in modern-day yoga, has always been a central practice in the yogic traditions. Asana, pranayama and concentration are stepping stones, which provide a foundation from which meditation can effortlessly arise. We embark on a journey into the meditative traditions and practices of yoga. This includes the study and practice of concentration techniques (dharana), formless meditation (dhyana), dream and sleep yoga (yoga nidra) and the philosophical premises behind these practices.
TRA 489
Senior Colloquium (1)
This required course is a process class and includes writing a journal that addresses how the student connects practice of discipline to experience in life and how the student is learning to embody the contemplative way of life. The main focus is the preparation and the presentation of the senior project. Traditional Eastern Arts students only.

TRA 490, 493, 496
T’ai-chi Ch’uan Levels VI, VII, VIII (1–3)
Students further their understanding of t’ai-chi ch’uan principles and integrate them deeper into their practice of forms and applications (push-hands or tui shou and sword). There are readings of the t’ai-chi ch’uan classics and other related literature, discussions and reflective writing during informal community gatherings. Students are asked to keep a journal to track their progress.

TRA 499
Independent Study (1–3)
Taught by the instructor of the core awareness discipline, this class focuses on the history, culture and philosophy of the major awareness discipline. The student and teacher meet in the beginning, middle and end of the semester. Traditional Eastern Arts students only.
“Awareness practice is not just sitting meditation or meditation in action alone. It is a unique training practice in how to behave as an inspired human being. That is what is meant by being an artist.”
—Chögyam Trungpa, Rinpoche, Dharma Art

Naropa University’s founder, Chögyam Trungpa, Rinpoche, himself an accomplished artist, taught that art joined to meditative practice educates one’s whole being; and that when the artist’s mind and body synchronize, then art expresses a direct and unselfconscious vitality. This is the power and benefit of art to society, and why contemplation and visual art training are interwoven as the foundation of the Visual Arts program at Naropa.

Applied to both traditional and contemporary art forms, these two disciplines are reciprocal: contemplation, or awareness practice, becomes the lens that focuses and brightens visual expression; and artistic practice develops the practical means to promote awareness.

Beyond endorsing a technique or style, the Visual Arts program trains students to join inner imagination and outer observation. Students develop confidence in creative vision and the technical proficiency and critical thinking to express that vision.

The Visual Arts Department offers a Bachelor of Arts in Visual Arts, as well as a minor and certificate program in Visual Arts.
VISUAL ARTS DEPARTMENT

Chair: Sue Hammond West
Administrative Coordinator: Jeff Bolter
Ranked Faculty: Caroline Hinkley (sabbatical fall 2007), Robert Spellman, Sue Hammond West
Adjunct Faculty: Joan Anderson, Amy Chavez, Charles Doersch, Cynthia Moku, Jill Powers, Harrison Xinshi Tu, Marcia Usow
Gallery Manager: Sky Brooks

UNDERGRADUATE STUDY
Bachelor of Arts in Visual Arts
The 36-credit major in Visual Arts includes studio electives in several painting mediums and calligraphic forms, sculpture, pottery and photography. Required courses in drawing, the history of visual art, meditation and studio practice, studio foundations and portfolio preparation form the foundation of the degree. Seniors are mentored in Advanced Studio Practice and Portfolio and Gallery Presentation. The final project includes a portfolio with digital documentation and artist’s statement for an exhibition in the Naropa Gallery.

In artTALK, an artist lecture series, and artTANK, a weekly open studio led by the department chair, participants introduce innovative art processes that further enrich the program.

Declaration of Major
In addition to adhering to university requirements and deadlines (p. 52), Visual Arts requires
• a meeting with the department chair;
• a submission of an art portfolio containing ten to fifteen images on CD or slides, photographs or original pieces.

REQUIREMENTS: BA VISUAL ARTS
Required Courses
ART 101 2-D Design: Introduction to Art Making (3)
ART 125 Introduction to Drawing (3)
ART 200 The Contemplative Artist (3)
ART 245 Painting I (3)
ART 301 Visual Arts Prehistory through the 18th Century (3)
ART 351 Visual Arts 19th, 20th and 21st Centuries (3)
ART 431 Advanced Studio Practice (3)
ART 480 Portfolio and Gallery Presentation (3)
SUBTOTAL 24

Choose 12 credits from the following:
ART 102 Pottery from the Earth (3)
ART 105 Art and Consciousness: Mixed Materials and Self-Exploration (3)
ART 116 Photography I (3)
ART 132 3-D Ephemeral Media (3)
ART 155 Figure Drawing I (3)
ART 180 Sculpture (3)
ART 181 Traditional Chinese Brush Stroke I (3)
ART 215 Watercolor (3)
ART 216 Photography II (3)
ART 233 Thangka Painting I (3)
ART 260 Calligraphy and Book Arts (3)
ART 281 Traditional Chinese Brush Stroke II (3)
ART 306 Photography III (3)
ART 311 Mixed Media (3)
ART 325 Advanced Drawing (3)
ART 333 Thangka Painting II (3)
ART 345 Painting II (3)
ART 380 The Cinema of Exile and Diaspora (3)
ART 381 Traditional Chinese Brush Stroke III (3)
ART 433 Thangka Painting III (3)
ART 443 Thangka Painting IV (3)
ART 490 Special Topics in Visual Arts (3)
ART 499 Independent Study (1–3)
SUBTOTAL 12
TOTAL CREDITS 36
Minor in Visual Arts

To minor in Visual Arts, students must complete 12 credits from Visual Arts course offerings. At least one art history course is recommended.

Certificate Program in Visual Arts

For a certificate in Visual Arts, students must complete 24 credits from Visual Arts course offerings. The remaining 6 credits may be taken either from the Visual Arts Department or other approved departments. A mix of studio and art history courses is highly recommended.

VISUAL ARTS DEPARTMENT COURSES

Undergraduate
100–199 introductory courses open to all students
200–299 intended for first-year and second-year students
300–399 intended for juniors and seniors
400–499 intended primarily for seniors

Graduate
500–599 graduate-level electives and introductory courses

VISUAL ARTS (ART)

ART 101/501
2-D Design: Introduction to Art Making (3)
An introduction to a variety of technical, conceptual and philosophical approaches used to make art. Students explore composition, color theory and design principles using basic drawing, painting and mixed materials. Topics such as, what art is, aesthetics and interpretations are investigated. Intellectual and contemplative ways of creating are regarded as guides to expand awareness. Materials fee.

ART 102/502
Pottery from the Earth (3)
In the ancient clay traditions, all pottery comes from our mother, the earth. This class focuses on finding wild clay, using it to make vessels and other objects and firing them with wood and dung in a hearth on the ground. Forming, burnishing and decorating vessels using gourd scrapers and handmade brushes as tools are important parts of class work. Students also study the importance of the vessels used by their own and other traditions, and how these vessels influence their lives.

ART 105
Art and Consciousness: Mixed Materials and Self-Exploration (3)
Students are challenged to listen and trust their own inner experience as the basis for the creation of authentic artwork. Through material experimentation and investigation into realms of consciousness we create art. Acrylic painting and mixed media are explored. Students discover that art relies upon its sources in the most profound levels of human consciousness for its ability to inspire and transform. Materials fee.

ART 116
Photography I (3)
A foundation in basic photographic techniques, this course introduces students to equipment, materials, processes and philosophy. Special emphasis is given to development of craft (technical aspects of the camera) and content (seeing) in relation to communication arts. Darkroom work provides an experiential approach to exploring black-and-white materials, roll film processing and enlarging. Students provide their own manual 35 mm camera. Lab and materials fee.

ART 125/505
Introduction to Drawing (3)
This studio class focuses on developing skillful use of drawing techniques, paired with an investigation of mind and perception. Drawing is presented here as a method for discovering the beauty and profundity of ordinary things. A graduated series of individual and collaborative exercises is presented for both beginning and experienced drawers.

ART 132/532
3-D Ephemeral Media (3)
This studio course explores the fundamental principles of three-dimensional design such as form, space, shape, value, balance, proportion and movement. Students examine contemplative ways of creating art and experience the symbiotic relationship that occurs when using ephemeral media (natural materials that erode or decay over time) as a primary medium. Materials fee.

ART 155/555
Figure Drawing I (3)
The structure of this course is established by centering concentration on the live human figure. Class routine begins with gesture and warm-up drawing, followed by instruction and specific exercises, ending with extended poses or poses relative to a particular figurative study. Figure exercises are derived from an academic tradition to train the eye, as well as the hand.

ART 180/540
Sculpture (3)
This studio course explores the organizing principles of three-dimensional design as well as the nature of one’s creative thoughts. Students learn to use a variety of materials and techniques including clay, plaster, metals, mold making and conceptual approaches. Investigations into the history of sculptural form raise questions pertinent to contemporary art. Materials fee.

ART 181/581
Traditional Chinese Brush Stroke I (3)
Brush stroke class focuses on learning how to cultivate the inner-Qi, or energy, through the practice of brush calligraphy. The history of Oriental calligraphy and culture is studied. We focus on the process of meditation with a brush. Emphasis is placed on regular, running style and grass style, Caoshu, with some exposure to seal script and brush painting as well.
Students learn how Asian paper and brushes are used, how to place a chop or red seal on Chinese calligraphy and painting. We study how the Asian brush is designed and how it differs from Western brushes. Every student has artwork at the end of this course. Workshops begin with a light qigong standing meditation every week. Materials fee.

**ART 200/500**  
The Contemplative Artist (3)  
At the very heart of the word contemplative is the activity of observing, seeing. Contemplative, originally a term of divination, meant an open space marked out for observation. Contemplation implies attentive and meditative observation. Through mindfulness meditation, studio assignments and selected readings, students explore a cosmology of art; how art arises; how seeing occurs, literally and poetically; how people navigate and appreciate the world through sense perceptions; how perceptions are affected by culture; and how these two streams of the personal and the public join in an individual's aesthetic sense and artistic statement.

**ART 215/515**  
Watercolor (3)  
This course, open to beginners and experienced artists, is a series of exercises designed to lay the foundation for understanding this famously difficult medium. The methods presented distill the techniques practiced in the Western tradition of the past three centuries and provide the basis for a lifetime of anxious pleasure. This is a studio class with demonstrations by the instructor and a lot of painting and drawing by the students.

**ART 216/516**  
Photography II (3)  
The primary goal of this course is to deepen and expand one's knowledge of photography as a medium of artistic expression. The student needs to have completed at least one introductory course in photography and be ready to undertake more independent explorations of particular conceptual and artistic interests. Both theoretical and practical, this course is as much about thinking as about making images. At this level the student should have strong individual aspirations with regard to printing his or her images. Technical skills are expanded so that one's printing ability is in sync with aesthetic aspirations. Materials fee.

**ART 233/533**  
Thangka Painting I:  
 Appreciation of Himalayan Buddhist Art (3)  
Thangka painting, a traditional visual art form unique to the Himalayan Buddhist region, is approached in two ways: studio training in basic drawing and painting is paired with academic study within a broad context. Topics include history, styles, methods, content and relevance to historical and contemporary societies. The class format includes slide lectures, films, readings and field excursions. Students also work in a practice environment modeled after the Vajrayana nyinthang practice in two daylong sessions.

**ART 245/545**  
Painting I (3)  
This beginning-level painting class stresses artistic practice both in technique and statement. What gives a painting the power to change our experience, to enraputure us, to scandalize us, to transcend time, place, culture? By painting, students practice and learn to examine what it is that takes a painting beyond what Picasso referred to as “mere painting.” Students also practice keeping a sketchbook. Open to upper-division students only. Materials fee.

**ART 260/520**  
Calligraphy and Book Arts (3)  
An alphabet in its historical and contemporary form is studied. The study of the letter forms with the broad-edged pen, brush and other tools is complemented by design exercises to explore color, texture and rhythm. Class exercises include traditional practice of forms as well as more expressive techniques conducive to the creative process. A hand-bound book form is also introduced in this class. May be repeated twice for credit. Materials fee.

**ART 281/582; 381/583**  
Traditional Chinese Brush Stroke II, III (3)  
Based on skills learned in Traditional Chinese Brush Stroke I, students continue their exploration of the history, origin and construction of the Chinese characters. Students delve further into the five calligraphy-writing styles as a method to enhance their Chinese writing skills. To gain a better understanding of the aesthetic standard, oriental philosophy and oriental painting, students examine ways Chinese poetic artistry, i.e. poetry, calligraphy and painting, are interrelated in the Asian traditions. We look at modern Chinese and Japanese brush art work and the interaction between the West and the East. Workshops begin with a light qigong standing meditation every week. Materials fee.

**ART 301/551**  
Visual Arts Prehistory through the 18th Century (3)  
Themes permeating art from around the world from prehistory through the eighteenth century are explored. Emphasizing Western art, this course considers major cultural and theoretical trends in a global context. The curriculum is structured to develop writing skills in order to build a verbal, visual and critical vocabulary.

**ART 306**  
Photography III (3)  
This advanced photography course undertakes an independent exploration of the student’s particular conceptual and artistic interests. Students concentrate on more independent projects while being exposed to further theoretical and practical aspects of studio work. Students are likewise encouraged to think beyond the single photo to more expanded notions of photography such as series-related work, alternative processes and installation work. Prerequisites: ART 116 and 216 or equivalent. Materials fee.
ART 311/511
Mixed Media (3)
Students engage in the creation of art made out of mixing materials and media. Investigations include formal, technical, philosophical and experiential aspects of art making. Sources of artistic imagery, from contemporary to traditional art, and the dynamics of aesthetic experience are examined. Students develop insights through witnessing many forms of art, critical intent and personal creative experience. Emphasis is placed on making art, artistic evaluation and the dynamics of group critique. Materials fee.

ART 325/525
Advanced Drawing (3)
Open to anyone with previous drawing experience. Beginning with an emphasis on precise observational drawing, the class proceeds through an array of exercises designed to deepen each student's native way of drawing. The working basis for this is the One Hundred Drawings project, a semester-long exploration of an individually chosen theme.

ART 333/543
Thangka Painting II (3)
A continuation of ART 233/533. Students learn to stretch and prime cloth for painting. Each student begins by painting the eight auspicious symbols then advances to composing a complete thangka painting. Skills focused on include dry-technique shading, color mixing and application and making gold paint. Detailed study of classic thangkas, both past and contemporary, complement the skills practiced. Prerequisite: ART 233/533.

ART 345/565
Painting II (3)
Painting II begins as a guided exploration of the medium of acrylic paint, of color and of the dynamic of pictorial space. Study includes studio assignments in painting, looking at and studying historical and contemporary paintings, and reading historical, critical and biographical writings on painting and painters. Materials fee.

ART 351/533
Visual Arts 19th, 20th and 21st Centuries (3)
Theoretical, critical and social issues in modernism beginning in the nineteenth century and ending with contemporary art are explored. Other themes based on gender, race and politics are also a focus. This course is structured to develop writing skills in order to build a verbal, visual and critical vocabulary.

ART 380
The Cinema of Exile and Dispora (3)
An examination of the filmmaking of postcolonial, Third World and other displaced subjects living in the West. We explore many of the shared themes, metaphors and symbols of these films, among those: alienation, displacement, journeying, nomadism, borders, migrancy, homelessness, nostalgia and home-seeking. We also examine and discuss certain styles that characterize these films, many of them demonstrating fragmented, multilingual, epistolary, interstitial and self-reflexive characteristics. In most of these films, identity is not fixed but is represented as a process of becoming and transformation.

ART 431/531
Advanced Studio Practice (3)
Students define and manifest their own artistic voice, incorporating the media and technique of their choice. Motivated students build a body of cohesive art work, with emphasis on technical, formal and conceptual development. Art and thought processes are supported by research, engaged inquiry and a highly focused studio practice. Viewing art from contemporary and traditional cultures encourages students to realize a global understanding of what art is. Prerequisites: two Visual Arts studio courses. Visual Arts majors only. Others by permission of the Visual Arts department chair.

ART 433/553
Thangka Painting III (3)
For advanced students of thangka painting. Students continue to work on their compositions begun in Thangka Painting II. Further development of painting technique coincides with study and refinement of design both linear and tonal. The sewing of brocades for mounting finished paintings is also demonstrated. Prerequisite: ART 333/543.

ART 443/563
Thangka Painting IV (3)
For advanced students of thangka painting. Prerequisite: ART 433/553.

ART 480
Portfolio and Gallery Presentation (Senior Project) (3)
This spring course prepares students for the presentation of their senior projects in the Naropa Gallery. The course covers practical elements of designing and assembling a portfolio, marketing, copyrights, presentation of artwork and installation of exhibitions. BA Visual Arts seniors only. Others by permission of Visual Arts Department chair.

ART 490/690
Special Topics in Visual Arts (3)
Special Topics Seminar investigates the applications of theories and methods of Visual Arts specific to historical, critical and theoretical contexts. Specific topics are announced the semester this course is offered. The seminar is open to advanced undergraduate and graduate students.

ART 499
Independent Study (1–3)
An opportunity for students to engage in in-depth, concentrated study with a particular faculty member for a semester. The design of study and course work is decided upon by the student and faculty member.
“Ordinary mind includes eternal perceptions.”
—Allen Ginsberg, co-founder of the Jack Kerouac School of Disembodied Poetics

The Jack Kerouac School of Disembodied Poetics
The Kerouac School was founded at Naropa University in 1974 by Allen Ginsberg and Anne Waldman. The school comprises the Summer Writing Program and the Department of Writing and Poetics, which administers the BA Writing and Literature, the MFA Writing and Poetics and the low-residency MFA Creative Writing programs. The Kerouac School has as its mission the education of students as knowledgeable practitioners of the literary arts. Its objectives include encouraging a disciplined practice of writing as well as cultivating a historical and cultural awareness of literary studies. Creative writing as a contemplative practice is informed by the view that one can open to “Big Mind” for freshness and inspiration.
UNDERGRADUATE STUDY

Bachelor of Arts in Writing and Literature

The Bachelor of Arts in Writing and Literature is a 36-credit major with a curriculum that balances writing workshops and literary studies. This balance reflects the department’s conviction that creative writing, reading and critical analysis must be involved in a writer’s growth. In addition to the practice and study of writing, Writing and Literature students can acquire skills in letterpress printing through The Harry Smith Print Shop, and publishing via Bombay Gin, the department’s literary journal, edited each year by a board of undergraduate and graduate students. Through Project Outreach, students develop workshop-teaching skills in local schools and institutions.

Writing workshops and literature classes at Naropa University are taught by active poets and writers with the purpose of deepening the students’ practice of writing. Those considering the major in Writing and Literature should be committed to the discipline of creative writing and prepared to produce creative work on a weekly basis throughout the academic year and to engage in critical sessions with fellow students.

Declaration of Major

In addition to adhering to university requirements and deadlines (p. 52), Naropa University students who are interested in declaring a major in Writing and Literature must also meet the following requirements:

- A minimum of 6 credits in courses designated as foundation courses. Foundation courses include 6 credits of work in WRI courses that are designated as major prerequisites. These must include one writing course (WRI 234, Creative Writing and Literature, or WRI 207, Introduction to Creative Writing) and one literature course (WRI 210, Literary Studies: Ancient World Literature, or WRI 230, Literary Studies: 19th Century U.S. Literature).
- Students must receive a “B-” or better in each foundation course in order to declare a major in Writing and Literature.

The Writing and Poetics Department does not require writing samples or any other secondary admissions material from lower division Naropa University students transitioning into the major. However, as a basis for beginning the relationship of the students and faculty, and to demonstrate a sincere intention to pursue the degree, the faculty asks that students submit the following elements to the department along with the declaration of major form:

- A sample of creative writing, poetry or prose (five to ten pages)
- A statement of interest in declaring the major (one to two pages)
• A sample of an existing essay or academic paper written at Naropa University (two to five pages)

Students applying to transfer from an outside institution directly into the Writing and Literature major are required to submit the following materials in addition to those required by the Admissions Office:

• A sample of creative writing, poetry or prose (five to ten pages)
• A statement of interest in declaring the major (one to two pages)

**REQUIREMENTS:**

**BA WRITING AND LITERATURE**

**Writing Workshops: 15 credits**

(All courses are 3 credits.)

Writing workshops train in various modes of verse and prose composition and include writing poetry, writing fiction, translation and expository essay. Workshops require the regular submission of original work for critique, oral presentation and editing.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>WRI 265</td>
<td>Prose Workshop: Introduction to Fiction Writing</td>
</tr>
<tr>
<td>WRI 300</td>
<td>Poetry Workshop: Finding Your Fire</td>
</tr>
<tr>
<td>WRI 310</td>
<td>Reading and Writing: The Magic of Realism</td>
</tr>
<tr>
<td>WRI 311</td>
<td>Reading and Writing: Poetic Operation</td>
</tr>
<tr>
<td>WRI 320</td>
<td>Writing Poetry: The Sky Is Not a Mirror</td>
</tr>
<tr>
<td>WRI 321</td>
<td>Writing Fiction: Navigations in Narrative</td>
</tr>
<tr>
<td>WRI 360</td>
<td>Writing Poetry: Only the Narrow Present Is Alive</td>
</tr>
<tr>
<td>WRI 364</td>
<td>Reading and Writing: Passage in Prose</td>
</tr>
<tr>
<td>WRI 365</td>
<td>Reading and Writing: Experimental Women Writers</td>
</tr>
<tr>
<td>WRI 370</td>
<td>Writing Poetry: When the Mode of the Music Changes</td>
</tr>
<tr>
<td>WRI 386</td>
<td>Writing Fiction: Narrative and Architecture</td>
</tr>
<tr>
<td>WRI 400</td>
<td>Poetry Workshop: Extending Your Voice</td>
</tr>
<tr>
<td>WRI 407</td>
<td>Reading and Writing: Currency of the New Millennium</td>
</tr>
<tr>
<td>WRI 410</td>
<td>Writing Poetry: Writing the Poems</td>
</tr>
<tr>
<td>WRI 419</td>
<td>Reading and Writing: Exploring Your Source</td>
</tr>
<tr>
<td>WRI 428</td>
<td>Writing Fiction</td>
</tr>
<tr>
<td>WRI 429</td>
<td>Contemplative Poetics</td>
</tr>
<tr>
<td>WRI 431</td>
<td>The Art of the Essay</td>
</tr>
<tr>
<td>WRI 443</td>
<td>Practice of Translation</td>
</tr>
<tr>
<td>WRI 446</td>
<td>Reading and Writing: American Beauty</td>
</tr>
</tbody>
</table>

**SUBTOTAL 15**

**Literature Courses: 18 credits (All courses are 3 credits.)**

Literature courses examine selected writers' works, topics or periods in literary history and require critical papers in standard academic format.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>WRI 310</td>
<td>Reading and Writing: The Magic of Realism</td>
</tr>
<tr>
<td>WRI 311</td>
<td>Reading and Writing: Poetic Operation</td>
</tr>
<tr>
<td>WRI 340</td>
<td>Literature Seminar: Three Extraordinary Women</td>
</tr>
<tr>
<td>WRI 347</td>
<td>Literature Seminar: Kerouac’s Road</td>
</tr>
<tr>
<td>WRI 349</td>
<td>Literature Seminar: Classic Modernism</td>
</tr>
<tr>
<td>WRI 350</td>
<td>Literature Seminar: Midnight Angels</td>
</tr>
<tr>
<td>WRI 356</td>
<td>Literature Seminar: Points of Departure</td>
</tr>
<tr>
<td>WRI 364</td>
<td>Reading and Writing: Passage in Prose</td>
</tr>
<tr>
<td>WRI 365</td>
<td>Reading and Writing: Experimental Women Writers</td>
</tr>
<tr>
<td>WRI 377</td>
<td>Trends in Contemporary Literature: Introduction to Feminist Theory</td>
</tr>
<tr>
<td>WRI 380</td>
<td>Reading and Writing: Currency of the New Millennium</td>
</tr>
<tr>
<td>WRI 407</td>
<td>Reading and Writing: American Beauty</td>
</tr>
<tr>
<td>WRI 408</td>
<td>Literature Seminar: Beatnik 101</td>
</tr>
<tr>
<td>WRI 419</td>
<td>Reading and Writing: Exploring Your Source</td>
</tr>
<tr>
<td>WRI 429</td>
<td>Contemplative Poetics</td>
</tr>
<tr>
<td>WRI 431</td>
<td>The Art of the Essay</td>
</tr>
<tr>
<td>WRI 433</td>
<td>Literature Seminar: Tracks Along the Left Coast</td>
</tr>
<tr>
<td>WRI 436</td>
<td>Trends in Contemporary Literature:</td>
</tr>
<tr>
<td>WRI 443</td>
<td>Practice of Translation</td>
</tr>
<tr>
<td>WRI 446</td>
<td>Reading and Writing: Eco-Lit</td>
</tr>
<tr>
<td>WRI 450</td>
<td>Literature Seminar: Radical Prosody</td>
</tr>
</tbody>
</table>

**SUBTOTAL 18**

**Final Manuscript and Critical Thesis: 3 credits**

The final requirement in Writing and Literature is a manuscript representing the best selections of creative work the student has accomplished in the program as well as a critical essay on a literary topic. For further description, see the manuscript guidelines available at the Writing and Poetics office.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>WRI 475</td>
<td>Final Manuscript and Critical Thesis</td>
</tr>
</tbody>
</table>

*Note: no extensions are granted in the BA Final Manuscript course.

**SUBTOTAL 3**

**TOTAL CREDITS 36**

**Elective Courses offered by the Department of Writing and Poetics**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>WRI 336W</td>
<td>Prose Practicum (1)</td>
</tr>
<tr>
<td>WRI 337W</td>
<td>Writer's Practicum (1)</td>
</tr>
<tr>
<td>WRI 343W</td>
<td>Poetry Practicum: Coming Out: From Behind the Podium (1)</td>
</tr>
<tr>
<td>WRI 367W</td>
<td>Writer's Practicum: Designing a Writing Workshop (2)</td>
</tr>
<tr>
<td>WRI 382</td>
<td>Letterpress Printing: The Well Dressed Word (3)</td>
</tr>
<tr>
<td>WRI 383</td>
<td>Letterpress Printing: First Impressions (3)</td>
</tr>
<tr>
<td>WRI 412W</td>
<td>Poetry Practicum (1)</td>
</tr>
<tr>
<td>WRI 481</td>
<td>Project Outreach (2–3)</td>
</tr>
</tbody>
</table>

192 Writing and Poetics Department
The Writing and Poetics Department offers the following Contemplative Practice course:
WRI 429 Contemplative Poetics

Independent Study (WRI 499) can fulfill degree requirements in elective or literature courses. If fulfilling degree requirements in literature, it must be supervised by the Writing and Poetics ranked or adjunct faculty. Independent study proposals must be submitted for approval the semester before. No more than 3 credit hours of independent study per semester within the department is allowed.

**Summer Writing Program**
One four-week Summer Writing Program for a total of 6 credits may be applied toward the BA degree. Of these, 3 credits will be applied to writing workshop requirements and 3 credits will apply to literature course requirements. See the Summer Writing Program section for more information.

**Minor in Writing and Literature**
Students wanting to minor in Writing and Literature must complete the following:

- A minimum of 6 credits in courses designated as foundation courses. Foundation courses include 6 credits of work in WRI courses designated as minor prerequisites. These must include one writing course (WRI 234, Creative Writing and Literature, or WRI 207, Introduction to Creative Writing) and one literature course (WRI 210, Literary Studies: Ancient World Literature, or WRI 230, Literary Studies: 19th Century U.S. Literature).
- Students must receive a “B-” or better in each foundation course in order to declare a minor in Writing and Literature.

After completing these 200-level courses, students fulfill the remaining 6 credits of the minor through one writing workshop and one literature seminar in the yearlong Writing and Poetics Department, the Summer Writing Program, Study Abroad in Prague or some combination thereof.

The department does not require additional materials from a student to minor in Writing and Literature.

**Interdisciplinary Studies: Concentration in Writing and Literature**
Interdisciplinary Studies students fulfilling a concentration in Writing and Literature must complete the following:

- A minimum of 6 credits in courses designated as foundation courses. These include 6 credits of work in WRI courses designated as concentration prerequisites. These must include one writing course (WRI 234, Creative Writing and Literature, or WRI 207, Introduction to Creative Writing) and one literature course (WRI 210, Literary Studies: Ancient World Literature, or WRI 230, Literary Studies: 19th Century U.S. Literature).

Students must receive a “B-” or better in each foundation course in order to declare a concentration in Writing and Literature.

The Writing and Poetics Department does not require writing samples or any other secondary admissions material from lower division Naropa students transitioning into a concentration in Writing and Literature. However, as a basis for beginning the relationship of the students and faculty, and to demonstrate a sincere intention to pursue a concentration in Writing and Literature, the faculty asks that students submit the following elements to the department:

- A sample of creative writing, poetry or prose (five to ten pages)
- A statement of interest in declaring a concentration in Writing and Literature (one to two pages)
- A sample of an existing essay or academic paper written at Naropa (two to five pages)

**Prague Study Abroad Program**
Located in Prague, Czech Republic, this program takes place during the spring semester and offers a unique opportunity to explore Czech culture through writing and poetics. Students are academically immersed in the history, culture, politics and language of the Czech Republic. Students engage in a 6-credit writing workshop designed to heighten awareness of themselves and their surroundings through an exploration of poetics. Students also study the literature, culture and history of the region, as well as the Czech language.

- ANT 283* Czech Language I (2)
- WRI 315* Writing Workshop: The Writer as Witness (6)
- WRI 316* Investigative Travel Journal (1 or 2)
- WRI 374* Literature in History—History in Literature (3)
- WRI 375* Czech Literature (3)

Writing and Literature students may use 3 credits of writing and 6 credits of literature from the Prague program toward their degree requirements.

* See course descriptions in the International and Intercultural Education section.

**GRADUATE STUDY**

**Master of Fine Arts in Writing and Poetics**
The MFA in Writing and Poetics is a two-year, 49-credit graduate degree, which can also be taken part-time over three or four years. The program has a curriculum that balances writing workshops with literary studies. This reflects the department’s conviction that creative writing, reading and critical analysis must be involved in a writer’s growth. Two Summer Writing Programs are required of all students for completion of the MFA degree. See the Summer Writing Program section for more information.
2008–09 ADMISSION REQUIREMENTS: MFA WRITING AND POETICS

1. Standard graduate admission requirements (see p. 20)
2. Fifteen typed pages of original poetry or thirty pages of original prose fiction
3. Supplemental application, including the letter of intent

Concentrations

On applying to the Master of Fine Arts program, students select a prose, poetry or translation concentration, but may take workshops in any concentration. This selection is required because it helps students focus on one of three categories of composition in the time that they are in the program. First semester writing courses must reflect the concentration, i.e. poetry concentration, poetry workshop.

Poetry

MFA poetry workshops involve an intensive engagement with verse composition. Workshop writing may include Western and non-Western models, e.g. the ballad, sonnet, ode, haiku, haibun, prose poem, as well as the many possibilities of free verse and work with mixed genres. Courses include readings and discussion of modes of composition.

Prose

MFA prose workshops examine techniques of traditional and postmodern fiction. Basic strategies for monologue, dialogue, point of view, characterization, scene construction, description and narrative structure are explored and assigned for practice. In prose workshops, long and short fiction, memoirs, autobiographical prose, dramatic writing and film are used to illustrate narrative technique. Workshops encourage student peer critique, develop editing skills and provide an informed vocabulary for group discussion.

Translation

Students electing this concentration must take two Practice of Translation workshops and one other workshop in either the poetry or prose concentrations. The MFA translation workshops examine both the practical and theoretical aspects of translation. Course work may include various exercises in translation, explication, imitations and mistranslation. Generally in each course a student focuses on a sustained translation from a particular author, language or historical period. Readings include significant historical essays as well as work by recent and contemporary writers who study and practice translation. In every instance the concern is the production of literary translations of poetry, fiction or essays.

REQUIREMENTS: MFA WRITING AND POETICS

Summer Writing Program

The Master of Fine Arts in Writing and Poetics requires a total of 49 credit hours distributed among the following courses:

- WRI 651–654 Summer Writing Program I (8)
- WRI 751–754 Summer Writing Program II (8)

SUBTOTAL 16

Writing Workshops: 9 credits (All classes are 3 credits.)

Semester-long courses in creative writing workshops require regular submission of original work for critique, oral presentation and editing. Creative reading and writing courses have distinct literature and creative writing components.

- WRI 618 Practice of Poetry: Migrant Metaphors
- WRI 619 Practice of Fiction: Narration/Transition
- WRI 620 Practice of Fiction: Composition and Critique
- WRI 621 Practice of Fiction: Monologue/Characterization
- WRI 623 Creative Reading and Writing: Writing with Shakespeare
- WRI 625 Creative Reading and Writing: Dramatic Measures
- WRI 629 Practice of Translation
- WRI 664 Practice of Poetry: The Poetic Journal
- WRI 670 Practice of Poetry: Word for Word, Line by Line
- WRI 671 Practice of Fiction: Building Blocks
- WRI 673 Creative Reading and Writing: Food as Metaphor
- WRI 675 Creative Reading and Writing: Memory and Matter
- WRI 710 Practice of Poetry: Your Works
- WRI 718 Literature Seminar: The Cantos of Ezra Pound
- WRI 725 The Art of the Essay
- WRI 731 Creative Reading and Writing: Sequences
- WRI 739 Contemplative Poetics
- WRI 756 Mind Moving
- WRI 763 Creative Reading and Writing: Notes on Architecture
- WRI 770 Practice of Poetry: Hybrid Forms
- WRI 771 Practice of Fiction: Postmodern Prose
- WRI 773 Creative Reading and Writing: Cross-cultural Writing Practices

SUBTOTAL 9

Literature Courses: 9 credits (All classes are 3 credits.)

These examine a single writer’s work, specific topics in literary history, or encompass a survey of historical or theoretical orientations and require critical papers in standard academic format.

- WRI 623 Creative Reading and Writing: Writing with Shakespeare
- WRI 625 Creative Reading and Writing:
Dramatic Measures
WRI 629 Practice of Translation
WRI 632 Literature Seminar: The Feeling Tone
WRI 633 Literature Seminar: Tracks Along the Left Coast
WRI 640 Literature Seminar: Three Extraordinary Women
WRI 647 Literature Seminar: Kerouac's Road
WRI 649 Literature Seminar: Classic Modernism
WRI 650 Literature Seminar: Midnight Angels
WRI 656 Literature Seminar: Points of Departure
WRI 673 Creative Reading and Writing
Food as Metaphor
WRI 675 Creative Reading and Writing
Memory and Matter
WRI 677 Trends in Contemporary Literature:
Introduction to Critical Theory
WRI 722 Eco-Lit
WRI 725 The Art of the Essay
WRI 731 Creative Reading and Writing Sequences
WRI 736 Trends in Contemporary Literature:
Introduction to Feminist Theory
WRI 739 Contemplative Poetics
WRI 750 Literature Seminar: Radical Prosody
WRI 756 Mind Moving
WRI 763 Creative Reading and Writing
Notes on Architecture
WRI 773 Creative Reading and Writing
Cross-cultural Writing Practices
SUBTOTAL 9

Electives: 6 credits
Students have ample choice to fulfill the 6-credit elective requirement and may choose courses from a wide range of offerings. The Writing and Poetics Department offers the following electives:

WRI 602 Letterpress Printing:
The Well Dressed Word (3)
WRI 608W Writer's Practicum:
Designing a Writing Workshop (2)
WRI 612W Poetry Practicum (1)
WRI 643W Poetry Practicum: Coming Out:
From Behind the Podium (1)
WRI 700 Writing Pedagogy Seminar:
Composition and Writing Center Theory (3)
WRI 746W Prose Practicum (1)
WRI 747W Writer's Practicum (1)
WRI 781 Project Outreach (2–3)
SUBTOTAL 6

Contemplative Requirement: 3 credits
There are a variety of courses available that satisfy this requirement, including, but not limited to, t'ai-chi ch'uan, sitting meditation, aikido, ikebana, sumi brushstroke, thangka painting and yoga. Each of these disciplines provides training in an art form that cultivates mindful awareness.

The Writing and Poetics Department offers the following Contemplative courses:

WRI 739 Contemplative Poetics
WRI 756 Mind Moving
SUBTOTAL 3

Independent study (WRI 699) can fulfill degree requirements in literature or elective courses. If literature, it must be taught by Writing and Poetics ranked or adjunct faculty. Independent Study proposals must be submitted for approval the semester before. No more than 3 credit hours of independent study per semester within the department is allowed.

Final Manuscript: 6 credits
In their last semester, MFA students submit a final manuscript, consisting of a creative manuscript fulfilling the minimum page requirements for the concentration in which the student is registered, and a critical thesis. Additional information about the final manuscript and extended manuscript is available in the Writing and Poetics office.

WRI 880 Final Manuscript (6)
WRI 881 Extended Manuscript (0.5)
SUBTOTAL 6

TOTAL CREDITS 49

Unique features of the Writing and Poetics Department include small writing workshops of twelve students or less and faculty members who are active, published writers. Project Outreach places students in local schools and other institutions as writing instructors. The Harry Smith Print Shop allows students to put design to language using letterpress-printing techniques. Bombay Gin is the department's literary journal, edited and produced by a student board with the support of a graduate research assistant.

Master of Fine Arts in Creative Writing
Director: Junior Burke
Low-Residency Faculty: Keith Abbott (sabbatical 2007–08), Lisa Birman, Tara Blaine, Junior Burke, Danielle Dutton, Barbara Henning, Akilah Oliver, Maureen Owen, Kristin Prevallet, Andrew Wille

The MFA in Creative Writing is a low-residency, 49-credit degree program. Courses are taken online during the regular academic year, and 16 credit hours of the Summer Writing Program (spread out over two or three summers) are completed at Naropa University's Boulder campus. The curriculum balances online writing workshops and literature seminars. Technical support is provided throughout. Students are part of a community from all over the country and overseas as well. Low-residency students generally enroll for 6 credit hours per semester to realize their degree in three years or less and to qualify for financial aid.
2008–09 ADMISSION REQUIREMENTS:
MFA CREATIVE WRITING
1. Standard graduate admission requirements (see p. 20)
2. Writing sample consisting of either thirty pages of prose fiction, fifteen pages of poetry or a thirty-page combination of prose and poetry
3. Supplemental application
4. Technology form

Concentrations
While the low-residency MFA program in Creative Writing offers courses and workshops in poetry and prose, students do not commit to a concentration. Those who wish to devote more focus to a particular form are urged to apply to the residential MFA Writing and Poetics program.

REQUIREMENTS: MFA CREATIVE WRITING
Summer Writing Program
Two four-week summer semesters (or some combination totaling 16 credits), are completed at Naropa’s Boulder campus.
WRI 651–654 Summer Writing Program I (8)
WRI 751–754 Summer Writing Program II (8)
SUBTOTAL 16

Writing Workshops: 9 credits (All classes are 3 credits.)
Writing workshops require regular submissions of original work for critique and editing. Courses include reading and online discussion of modes of composition. Workshop participation encourages student peer critique and develops editing skills and an informed vocabulary.
WRI 600e Literature Seminar: Midnight Angels
WRI 637e Practice of Fiction: Characterization/Monologue
WRI 639e Practice of Poetry: Great Companions
WRI 641e Practice of Fiction: Sculpting Prose
WRI 667e Creative Reading and Writing: Inspired by Inspiration
WRI 668e Practice of Fiction: Toward Accumulating a Larger Text
WRI 669e Creative Reading and Writing: Collaborations, Crossings and Collisions
WRI 688e Literature Seminar: Kerouac’s Road
WRI 765e Practice of Fiction: Flash Fiction, Make It New
WRI 785e Practice of Fiction: Building Blocks
WRI 790e Creative Reading and Writing: Investigative Poetics
WRI 792e Book Matters: An Introduction to Publishing
SUBTOTAL 9

Literature Courses: 9 credits (All classes are 3 credits.)
Literature seminars focus on the works of particular authors, literary history and culture, as well as contemporary trends in literary theory. They are titled Literature Seminar, Creative Reading and Writing, and Trends in Contemporary Literature. All literature courses require critical papers in standard academic format.
WRI 632e Literature Seminar: The Feeling Tone
WRI 634e Literature Seminar: One’s Own Language
WRI 667e Creative Reading and Writing: Inspired by Inspiration
WRI 688e Literature Seminar: Kerouac’s Road
WRI 788e Creative Reading and Writing: The Art of Nonfiction
WRI 790e Creative Reading and Writing: Investigative Poetics
SUBTOTAL 9

Final Manuscript: 6 credits
In their last semester, MFA students submit a final manuscript consisting of a creative manuscript and a critical thesis. Additional information about the final manuscript is available in the Writing and Poetics office.
WRI 880e Final Manuscript
SUBTOTAL 6

Elective Requirement: 6 credits
Students can choose from the array of more than forty online courses offered by other departments at Naropa University. For those students who can attend class at Naropa, we also offer the following weekend electives, each for 1 credit. These classes can include in-resident undergraduate and graduate students and low-residency graduate students.
WRI 612W Poetry Practicum
WRI 643W Poetry Practicum: Coming Out: From Behind the Podium
WRI 746W Prose Practicum
WRI 747W Writer’s Practicum
SUBTOTAL 6

Contemplative Requirement: 3 credits
WRI 680e Mind Moving (3)
SUBTOTAL 3
TOTAL CREDITS 49
WRITING AND POETICS DEPARTMENT COURSES

Undergraduate
200–299 intended for first-year and second-year students
300–399 intended for juniors and seniors
400–499 intended primarily for seniors

Graduate
500–599 graduate-level electives and introductory courses
600–699 intended primarily for first-year graduate students
700–799 intended primarily for advanced graduate students
800–899 primarily for master’s thesis, projects, internship, field placement, etc.

e: Online course
W: Weekend course

WRITING AND POETICS (WRI)

WRI 207
Introduction to Creative Writing (3)
To expand the practice of imaginative writing, we play with different poetic and narrative forms and invent our own while engaging texts that challenge and catapult our investigations. In an atmosphere of curiosity and support, students create a body of work that is developed and refined throughout the semester. Only open to students outside the W&L major.

WRI 210
Literary Studies: Ancient World Literature (3)
We read ancient literary works from around the world from oral and literary lineages. We look for threads of similarity and aspects of difference, gaining some cultural and cross-cultural understanding of particular human themes and motifs. Readings from various cultures include among others the Epic of Gilgamesh; the Iliad; Greek, Latin, Indian, Chinese and Japanese lyric poetry; selections from the Bible and Gnostic literatures; tragedies of Sophocles and Aeschylus; the Aeneid; the Upanishads and the Mahabharata and the Tao Te Ching. Response papers and a final research paper are required.

WRI 230
Literary Studies: 19th Century U.S. Literature (3)
We look at important works of fiction, essay, poetry and memoir that, written one hundred to two hundred years following the Declaration of Independence, are exciting and vital to this day. We investigate the ways they reveal and define a particular American experience and character in history, literature and poetics. They are treated, not as static texts, but as enduring social and cultural signposts. Readings include works by Edgar Allan Poe, Ralph Waldo Emerson, Henry David Thoreau, Phyllis Wheatley, Herman Melville, Nathaniel Hawthorne, Emily Dickinson, Walt Whitman, Mark Twain, Stephen Crane, as well as enduring Native American texts. Response papers and a final research paper required.

WRI 234
Creative Writing and Literature (3)
We draw inspiration for our own creative work by reading classical and contemporary authors featured in an international anthology of short fiction. The readings explore themes that have provoked and delighted humans across cultures—desire, transgression, the abuse of power and the quest for freedom. Along the way we discover scapegoats, utopias, alienation, madness, imprisonment, revenge, romantic love and ordinary magic. Half of the class time is devoted to discussion of student writing; the other half is a literature seminar. Each student completes a manuscript of original writing for this course.

WRI 265
Prose Workshop: Introduction to Fiction Writing (3)
This introductory fiction workshop explores techniques and aspects of craft such as structure, story and plot, character, voice, point of view, setting, description and the possibilities offered by different narrative forms. Reading selections of classic and contemporary writing for inspiration and points of departure, we generate new writing of our own through weekly writing investigations and in-class assignments. With feedback from our colleagues we take this work through drafts and revisions with the aim of producing a final portfolio. We also think about practical aspects of how fiction is edited, published and read, and consider how or why we might want our own work to be published. Open to lower-division sophomores, others by permission of the department.

WRI 300
Poetry Workshop: Finding Your Fire (3)
An eclectic collection of the poems and texts of twelve very distinct poets is introduced, read, discussed and drawn on for inspiration. The study of each poet includes biographical information, class members reading aloud from the texts and an in-depth discussion of the individual poems with emphasis on the inspiration factor, i.e., where inspiration comes from, etc. While class members take turns reading from the text, the rest of the class participates in an automatic writing exercise. This “wall of words” becomes the material for a rough draft that through class discussion contributes to the making of each student’s poems. Students are required to keep a notebook of their “wall of words,” their in-class rough draft, class suggestions towards their completed poem, revisions of the poem and notations on how they worked with the “wall of words” for inspiration. A final portfolio of completed poems is required. Open to W&L students only, others by permission of the department.

WRI 310
Reading and Writing: The Magic of Realism (3)
How does narrative fiction push the boundaries of realism to engage the writer’s imagination? How does a realistic voice turn inventive and nearly magical? In this class we explore the magic of realism, as seen in writers like Cortazar, Calvino and Marquez (who claimed he only wrote “true socialist
realism”), as well as in myth and fairy tales, and learn, in describing the ordinary, how to craft the fantastic in our own work. In short, we learn the importance of numbering precisely the amount of butterflies in any story. Open to W&L students only, others by permission of the department.

**WRI 311**
**Reading and Writing Seminar: Poetic Operation (3)**
This course challenges traditional assumptions about how poems are created by isolating the operations in play to produce texts. We begin with Gertrude Stein’s *Tender Buttons*, then read contemporary writers who question the authority of poetic practice through new uses of language, form, syntax and meaning. We immerse ourselves in the laboratory of literary structures and examine how writers confront convention and experiment with process. In addition, we examine the writer’s historical context and how it informs the “poetic operation.”

**WRI 320**
**Writing Poetry: The Sky Is Not a Mirror (3)**
Reading assignments sample the ancestral and expanding constellation of postmodern poetics. Students research practitioners of their choosing for in-class discussion, and are encouraged to access the Naropa Audio Archive in doing so. Weekly writing assignments take up the bulk of the discussion. The poem, like the sky, is not a mirror; it’s bigger than that. Open to W&L students only, others by permission of the department.

**WRI 321**
**Writing Fiction: Navigations in Narrative (3)**
This class is an investigation and production of alternative narrative strategies. Readings from contemporary world fiction are a source of dialogue, though our emphasis is on inventing worlds for our characters/dissolving characters to navigate. What happens to our fiction if these navigations fail? What does “narrative” itself mean to us as writers engaged with prose? This class is an opportunity for you to develop your sense of where you stand in relation to the page. Open to W&L students only, others by permission of the department.

**WRI 336W/746W**
**Prose Practicum (1)**

**WRI 337W/747W**
**Writer’s Practicum (1)**

**WRI 340/640**
**Literature Seminar: Three Extraordinary Women (3)**
This class is involved with reading women writers and creating essays on their work. We read Marguerite Duras, Colette and Lillian Hellman or other writers to be announced. These are women who coped with difficulty in their lives and achieved a (sometimes unwilling) respect from the influential writers of their time. The writing done in this class explores the work and the lives of these women. Three essays are written using MLA formatting. Open to BA and MFA writing program students only. Others by permission of the department.

**WRI 343W/643W**
**Poetry Practicum: Coming Out: From Behind the Podium (1)**
Poets learn Lanzillotto’s “Action Writing” technique, which is performed to music on oversize paper with fast writing instruments. Action Writing brings the act of writing out of the private and into the public space as we witness one another. It is a technique of writing from the whole body, not just the hand, to mine layers of the poet’s consciousness for images through summoning our primal sense of marking the walls of one’s cave. Poets are given an intensive workshop on recitation and performance skills as relates to their own poetry. Oratorical skills in breathing, projection, enunciation, vocal expression and also gesture are emphasized. Poets who want to memorize their text and bring their poetry into the realm of performance art have that opportunity. Poets may experiment further through exploring the relationship of a prop to the body, and/or adding movement, tracks of music or visual imagery to accompany their recitation. Open to W&L and W&P students only, others by permission of the department.

**WRI 347/647**
**Literature Seminar: Kerouac’s Road (3)**
In this class, we examine selected, primary texts of Kerouac’s narrative canon (what he called the Vanity of Duluth), as well as his first novel; plus primary critical and personal biographies and oral history. His letters and journals are also included. Through these varied filters we come to a better understanding of his compositional techniques, spiritual and emotional make-up, and ultimately Kerouac’s place in the context of his time and in the gallery of American letters. We probe beyond the myth of the namesake of the Kerouac School, until he reveals himself through his multidimensional life and work.

**WRI 349/649**
**Literature Seminar: Classic Modernism (3)**
In this survey course, we read and discuss many of the great innovations in literary style and composition in prose and verse in the period between 1910 and 1930. Writers include Gertrude Stein, Ezra Pound, Jean Toomer, T. S. Eliot, William Carlos Williams, James Joyce, Langston Hughes and Marianne Moore. The final third of the term is spent on a close reading of Joyce’s *Ulysses*. Accompanying the primary texts are essays by the above authors and others on specific features of modernist poetry and narrative. Requirements include response papers and a substantial final paper on some aspect(s) of *Ulysses*. Open to W&L and W&P students only, others by permission of the department.
WRI 350/650
Literature Seminar: Midnight Angels (3)
Students study the history of the Beat Generation with special attention to the writings of Allen Ginsberg, Jack Kerouac, Gregory Corso, William Burroughs, Diane di Prima, Amin' Baraka, Joanne Kyger, Lawrence Ferlinghetti, Bob Dylan, Anne Waldman, Philip Whalen, Alan Watts, Michael McClure, Gary Snyder and others. The class thoroughly investigates the provocative essence and force of Beat literature. Students write their own visions in the multiple forms of these singular and enduring writers. Open to W&L and W&P students only, others by permission of the department.

WRI 356/656
Literature Seminar: Points of Departure (3)
The course covers modern literary works either groundbreaking themselves, or intensely reflective of their moment. We read an expansive selection of texts. The majority of class time is spent discussing the current text, and there are four critical papers covering race and gender, as well as social and cultural breakthroughs. In addition, there are video presentations of selected works. Open to W&L and W&P students only, others by permission of the department.

WRI 360
Writing Poetry: Only the Narrow Present Is Alive (3)
We do weekly readings in poetry and poetics and consult the poets' voices in the Kerouac School audio archive. Our choice of source materials depends on our collective background, needs and inclinations. These materials inform our weekly writings. Is the poem given by the world, or is the world given by the poem? Find out. Open to W&L students only, others by permission of the department.

WRI 364
Reading and Writing: Passage in Prose (3)
Marking passage from childhood to adulthood provides great fodder for fiction. Often, the initiation involves a journey from home, a sexual awakening or very simply, a recognition that a larger world exists beyond that of the child's. Using childhood memory as a springboard for fiction, we write and explore coming of age stories, using as guides works by writers like Joyce, Morrison, Hurston and Kingston. Open to W&L students only, others by permission of the department.

WRI 365
Reading and Writing: Experimental Women Writers (3)
Experimental women writers such as Rosmarie Waldrop question the role of gender in poetic practice, while challenging the idea of "feminine" forms. This course examines Waldrop, Hejinian and Berssenbrugge among other women writers and how they investigate the margins of their condition while participating in the center of the poetic. We explore language and meaning; the nature of subjectivity, persona and self; the feminine, the body and community. The culmination is an analytic paper as well as a final manuscript of poetry. Open to W&L students only, others by permission of the department.

WRI 367W/608W
Writer's Practicum: Designing a Writing Workshop (2)
This professional training practicum instructs writing students in the skills necessary for conceiving, organizing and teaching writing workshops on two levels: public schools and colleges. The course covers the goals and methods of creating a syllabus and course description, evaluation and evaluation of student writing abilities. Open to W&L and W&P students only, others by permission of the department.

WRI 370
Writing Poetry: When the Mode of the Music Changes (3)
Some trends in twentieth-century poetics reflected the crisis in subjectivity addressed contemporaneously in philosophy and the social sciences. If subjectivity consists only in its iterations, who or what is the poetic subject? Is a new poetics a new politics? This workshop aims to broaden our writerly and critical skills through discussions of our poems informed by readings in modern and contemporary poetry, poetics, literary theory and linguistics.

WRI 377/677
Trends in Contemporary Literature: Introduction to Critical Theory (3)
The class aims at developing our understanding of basic issues in contemporary literary theory. Readings are taken from continental philosophy, anthropology, linguistics, literary criticism, psychoanalytic theory, and gender and ethnic studies. The class is recommended for students who intend to take Feminist Theory in the spring semester. Open to W&L and W&P students only, others by permission of the department.

WRI 380/722
Eco-Lit (3)
Eco means house: our larger house has come to be the whole global ecology, in detail. Students study and write poetry and prose, as well as unclassifiable experiments and collaborations that tend to direct attention to surroundings, especially "nature." Great range of authors, from Thoreau to Annie Dillard, Orpingalik the Inuit songster to Rachel Carson and Stephen Jay Gould, Mba Shole to Gary Snyder. We try to discover/invent new ways of representing nature's rich variety in language. Open to W&L and W&P students only, others by permission of the department.
WRI 382/602
Letterpress Printing: The Well Dressed Word (3)
This course introduces students to letterpress printing using the facilities in the Harry Smith Print Shop. Students are instructed in basic techniques as well as in the proper use of materials. Students also learn about basic design principles and the history and aesthetics of fine printing. Course requirements include working on a letterpress-printed project, weekly readings and some written assignments, and participation in group critiques and tasks. Open to W&L and W&P students only; others by permission of the department.

WRI 383
Letterpress Printing: First Impressions (3)
As writers, the practice of setting movable type and printing texts by hand is an invaluable esthetic and practical resource. This class explores letterpress printing from the writer’s point of view, bringing literary considerations to those of typography, bookmaking, visual design and layout. As writers/printers, students investigate the letterpress possibilities for poetry and fiction through the production of broadsides, postcards and a limited-edition chapbook. Open to W&L and W&P students only; others by permission of the department. Materials fee.

WRI 386
Writing Fiction: Narrative and Architecture (3)
Architectural form and aesthetics is our resource as we develop different kinds of spaces in our writing and imagine the movements/passages/thresholds that bring those spaces to life. How can we envision narrative space and structure as a site of unfolding and transformation? What is an architecture of loss or desire but also, how can we make an architecture to have encounters we have never had before? This class focuses on workshop prose works, but also develops a language, through diverse, short readings, with which to speak about the construction of original spaces and the extension of existing ones. Open to W&L students only, others by permission of the department.

WRI 400
Poetry Workshop: Extending Your Voice (3)
This workshop focuses on creating a poem of extended length. Drawing inspiration from poets working in the long or series poem form, students work with various texts including historical, cultural and contemporary. Sections of the selected works are read aloud in class to facilitate experimental writing exercises. These provide material to draw from for the weekly assignments that become the student’s longer work. Informed by the works studied, students research a topic and incorporate in-class writing assignments and discussion to create their own version of an extended poem. A final portfolio of the completed manuscript is required. Open to W&L students only, others by permission of the department.

WRI 407
Reading and Writing: Currency of the New Millennium (3)
Currency: a medium of exchange; the quality or state of belonging to the present time. This course examines the currency of young experimental poets in the new millennium. We develop lines of inquiry while focusing on books published after the year 2000: What do these writers value? How do they negotiate form, meaning and the role of the author? What are their influences? How do they push beyond them? And how does this affect you as a writer in the 21st century? Because these are recent books, you will be among the first to write about these texts, forging a space for yourself in the critical world. The culmination is an analytic paper as well as a final manuscript of poetry.

WRI 408
Literature Seminar: Beatnik 101 (3)
An interdisciplinary introduction to Naropa lineages and American culture. Novelists/memoirists W.S. Burroughs, Joyce Johnson, Jack Kerouac; poets Diane DiPrima, Ginsberg, Corso; artists Joan Brown and Bruce Conner art & films are the artistic focus. Steven Taylor’s punk music memoir Folsk Prophets updates artistic strategies for survival by both men and women in America’s sociopolitical climate re 1950s through the 1990s. Social class and gender are covered. Students keep a folder of poetry/prose assignments and write a research essay. Techniques for character & narrative development in fiction, poetry and nonfiction are stressed. Open to W&L students only, others by permission of the department.

WRI 410
Writing Poetry: Writing the Poems (3)
This is a workshop, i.e. a place of production, where constructive advice on, and criticism of, the works produced by the participants is given both by the instructor and the participants themselves. While producing new and original work, the participants acquire a sense of how to talk about their own, and others’, poetic writings. Materials include poetry and considerations of poetry, and we look at and discuss the work of both modern and postmodern authors along with participants’ writing. Open to W&L students only, others by permission of the department.

WRI 412W/612W
Poetry Practicum (1)

WRI 419
Reading and Writing: Exploring Your Source (3)
Concentrating on the radically divergent poetics of several poets/writers culled from a wide swath of history, class work includes reading and discussion of both selected and critical texts, research on the lives of the writers and writing our own works inspired and informed by these discoveries. Participation involves investigation into and discourse on the importance of each writer’s life situation, cultural milieu, literary genre, historical context, geography and place among his or her contemporaries. By exploring the works of these
writers in conjunction with and in relation to their biographical particulars, students develop their own independent writing methods and the skills to respond fully as poets creating in their own historical consequence.

**WRI 428**
Writing Fiction (3)

**WRI 429/739**
Contemplative Poetics (3)
This course explores writing as a contemplative practice joining mindful attention with imaginative letting-go. We explore the meeting of Buddhist and Asian meditative and aesthetic traditions with examples of the poetics of the U.S. and European literary tradition, and the particular way in which their meeting took place at Naropa University. Reading emphasizes modern and contemporary U.S. poetics and the teachings of Chogyam Trungpa, Rinpoche, and others on dharma art and contemplative poetics. Course work includes substantial sitting meditation, reading and discussion, and weekly creative writing exercises. Open to W&L and W&P students only, others by permission of the department.

**WRI 431/725**
The Art of the Essay (3)
"Myself," said Montaigne, "am the groundwork of my book." An essay is a foray into such groundwork to explore personal or formal inquiries and assessments of any given topic, whether about hunting elephants, the death of a moth or about girls in Des Moines. In this course we both read and write short prose works encompassing autobiography, memoir, travel sketches and book reviews, demystifying and engaging a process that produces provocative and entertaining literature. Writers we look at may include Didion, Orwell, Baldwin and Woolf. Open to W&L and W&P students only, others by permission of the department.

**WRI 433/633**
Literature Seminar: Tracks along the Left Coast (3)
West Coast writings, particularly those of California, of the twentieth century. A look at Pacific Rim culture, its unique geographic situation, Native American background and the mix of Hispanic, Asian, Anglo and African American settlers. Then to focus on three distinct but overlapping literary scenes: San Francisco Renaissance, West Coast Beat and Language poetry. Bay Area arts hold a distinct flavor—jazz, rock, Zen, Gnosticism, letterpress printing, camp and collage. Readings include Indian song, haiku by Japanese American internees of WW II detention camps and writers de Angulo, Snyder; Scalapino, Helen Adam, Duncan, Hejinian, Mackey. Each student writes three papers and makes one classroom presentation. Open to W&L and W&P students only, others by permission of the department.

**WRI 436/736**
Trends in Contemporary Literature: Introduction to Feminist Theory (3)
Is it possible for a woman to be? Is femininity definable? What have been the consequences of variously addressing these questions? What has been the impact of psychoanalytic theory, linguistics, critical theory and cultural studies on feminist thought? And what impact has feminist theory had in the academy, the literary arts and popular culture? The course examines these and related questions through reading and discussing a few dead white males and the works of, among others, Goldman, Beauvoir, Irigaray, Kristeva and Butler. Open to W&L and W&P students only, others by permission of the department.

**WRI 443/629**
Practice of Translation (3)
This is a workshop based on the idea that "translation" equals "transformation." How do the choices we make in vocabulary, style, conceptual approach, when we write anything at all, "translate our thoughts into words," affect the result? How do we know that the literature in translation is an accurate reflection of the original? Can translated literature ever reach the aesthetic and emotional immediacy of texts we are able to read in their original (or "our") language? These are some of the questions we'll be examining while also attempting to create our own translations, either from languages we know, or from one kind of English to another. Open to W&L and W&P students only, others by permission of the department.

**WRI 446**
Reading and Writing: American Beauty (3)
This workshop is for those who want to write better. The student's prose is the focus for half of each workshop. To improve awareness and provide subject matter, we examine social class in American fiction. Lorrie Moore, Charles Bukowski, Grace Paley, Richard Brautigan, Jhumpa Lahiri, A.M. Homes demonstrate how race, gender and age impact the writer, their works and their class. The American social lie of a classless society undergoes loving scrutiny and high hilarity. This workshop is fun. If you find an American who feels entirely class-secure, stuff and exhibit him/her. Shellee is a rare specimen.—Paul Fussell. Open to W&L students, others by permission of the department.

**WRI 450/750**
Literature Seminar: Radical Prosody (3)
Prosody is the study of verse structure through its phonic, rhythmic and semantic elements. Syllable and sound, syntax and grammar, form and meaning all interact within the weave of poetic "making." In this course we begin to see and feel the ways in which poetry written in English has gone about patterning linguistic elements and artfully drawing attention to imaginative rhythmic expression. We track the most important prosodic innovations that have revolutionized poetic form and content over the past five hundred years in British and American poetry. Requirements include response
papers and a substantial final paper. Open to W&L majors and MFA W&P students only, others by permission of the department.

**WRI 475**
**BA Final Manuscript and Thesis Course (3)**
As the culminating graduation requirement of the W&P department, each candidate must complete a manuscript of creative work (25–30 pages) representing the best of their workshop writing at Naropa and a critical thesis, a work of original scholarly research (15–20 pages). This course serves as a workshop for these final projects, with special attention to the critical thesis, offering structure and critique for its planning, drafting and revisions. Open to W&L students in their final semester.

**WRI 481/781**
**Project Outreach (2–3)**
Project Outreach places students in local schools and other institutions to encourage creative compositions through writing exercises that inspire and instruct participants in making works out of words. Students go out into the world as literary activists, sharpening and extending their own teaching skills. Open to W&L and W&P students only, others by permission of the department.

**WRI 600e**
**Literature Seminar: Midnight Angels (3)**
This course covers the history of the Beat Generation with special emphasis on the writings the writers this phenomenal era produced. Students use as models Allen Ginsberg, Jack Kerouac, Gregory Corso, William Burroughs, Neal Cassady, Peter Orlovsky, Diane Di Prima, John Wieners, Amiri Baraka, Joanne Kyger, Lawrence Ferlinghetti, Lew Welch, Lenore Kandel, Philip Whalen, Bob Kaufman, Michael McClure, Gary Snyder and others. Students come to understand the provocative nature and durability of Beat literature. They write poems and short fiction; complete reading assignments; participate in discussions; write in-class assignments; and critique other students’ work.

**WRI 618**
**Practice of Poetry: Migrant Metaphors (3)**
The page as territory and the problem of entry/re-entry. In this class, we invent a language to speak about passage: how will we cross into the world we’ve yet to write? How does a line embody the kind of travel that’s not certain? What really happens at a border site, and how can we translate that “event” to the activity of writing? What will you carry with you, writing? This is an effort both transparent (decaying photographs) and solid (objects confiscated in airports); the work of transit. Central to this work the poetry workshop, augmented by poetics discussions and the occasional experiment. Open to W&P students only.

**WRI 619**
**Practice of Fiction: Narration/Transition (3)**
TRANSITION is the carrying agent within Prose. It gets the story and the protagonist elsewhere in time and geography. Sometimes it is foreshadowed, as if one hears music before entering the room, sometimes it hovers like an aftertaste. But it is ALWAYS significantly linked with the tempo and moving of the story line. In this class, we do exercises in and out of class based on understanding assorted transitional modes. We also write stories in which the transitions are given in-depth attention. Open to MFA Prose students only, others by permission of department. Required reading is announced in the first class.

**WRI 620**
**Practice of Poetry: Composition and Critique (3)**
This class focuses on the participants’ own poems, their intentions and realizations, triumphs, disappointments and creative mistakes. It also attempts to examine and clarify the traditions of which these poems partake, and we read texts pertinent to such an investigation. All This Everyday by Ted Berrigan and Caws & Causeries: Around Poetry and Poets by Anselm Hollo are required reading. Highly recommended is the anthology Postmodern American Poetry, edited by Paul Hoover. Open to W&P students only.

**WRI 621**
**Practice of Fiction: Monologue/Characterization (3)**
Arriving at character is one of the skills a writer must gain. The commonplace speaking voice that delineates character and determines character development is the basis for the writing in class. Monologues are a classic learning mode for characterization. Students read writing by writers/performers including Alan Bennett, Eric Bogosian, Whoopi Goldberg and others. The focus is not the dramatic/playwriting aspect but the character/voice speaking itself onto paper. Open to MFA W&P students only.

**WRI 623**
**Creative Reading and Writing: Writing with Shakespeare (3)**
In this reading and writing course, students read a selection of the poems and plays of William Shakespeare while keeping an ongoing dialogic writing project going throughout the semester. This project can take any number of possible forms and styles, and can pick up on infinite clues, character facets and dramatic-linguistic stimuli as it grows. Plays include Antony and Cleopatra, MacBeth, Pericles, Twelfth Night, King Lear and Cymbeline. Poems include “Venus and Adonis,” “The Phoenix and the Turtle” and a selection of sonnets. Open to W&P students only.

**WRI 625**
**Creative Reading and Writing: Dramatic Measures (3)**
For prose writers who want to achieve familiarity with dramatic structure, and for dramatists looking to infuse more lyricism into their work. The course explores the singular demands of dramatic writing: determining the form in which a story can be most effectively presented. Revealing
The focus of this workshop is poetic lineage, imitation and influence. We look at specific examples (Allen Ginsberg and William Blake, Frank O’Hara, Bernadette Mayer, etc.), as a starting point for discussions. Our goal for the semester is to focus on student poetry as much as possible. We also introduce the ideas of lineage and influence in poetry, and trace lineages in one’s own work, and give students an opportunity to present their own work to the class for discussion. Another objective is to make use of electronic sources as a way of keeping up with current trends in poetry. Open to MFA Creative Writing students only.

**WRI 641e**

**Practice of Poetry: Sculpting Prose (3)**

This course explores the demands of narrative writing. We examine the overall structure of the work we create, focusing on beginnings, endings and effective development. Sculpting Prose functions as an online workshop. Work is generated, assessed and revised with the goal of realizing material that has been honed to its most effective degree. The paramount focus is on the writing itself. Open to MFA Creative Writing students only.

**WRI 664**

**Practice of Poetry: The Poetic Journal (3)**

A writing workshop. Participants keep daily entries of thoughts, experimental writing, observation, conversation, readings, dreams and study. Readings in an array of chronicles: Japanese writers including Basho, Sei Shonagon and Masaoka Shiki; contemporary Americans who have published poetic journals: Joanne Kyger; Hannah Weiner; Lorine Niedecker; Gary Snyder and others. Questions: What makes a journal shapely? How have others composed cross-genre work on the edge of poetry, essay, fiction and autobiography? What does it mean to write with Time as the key element? Is revision of journal entries a crime or a necessity? Students submit an edited final project of twenty pages, with an introduction. Open to MFA W&P students only.

**WRI 667e**

**Creative Reading and Writing: Inspired by Inspiration (3)**

The focus of this class is to write using the study of the work of five international and five American women poets. The poets included come from extremely divergent situations and geographies and work in styles substantially different from one another. We look at each poet’s bio and discuss how it is reflected in their poetics as a starting point to understanding the poet’s work. The students study the poems and consider how they can expand their own work by using the genre and direction of the poet upon whom we are focused. Open to MFA Creative Writing students only.

**WRI 668e**

**Practice of Fiction: Toward Accumulating a Larger Text (3)**

The focus of this class is on accruing, through episodes and exercises, the first draft of a larger text, a novel or novella. The work begins in this class and moves through outlines and specifics toward the first draft of a book length manuscript. Note: we will not be working with novels you may already have in progress. It is essential that everyone in the class be working simultaneously with the same specific underlying principles. Required books will be on the syllabus and announced at the first class.
WRI 669e
Creative Reading and Writing: Collaborations, Crossings and Collisions (3)
What happens when you open up your work to another mind, or two or three? We explore possibilities for collaborations between writer and writer; visual artist, musician, dancer; filmmaker; set-designer; the possibilities are endless. Through examining collaborations by contemporary writers, we explore collaboration theory and practice in order to apply it to our own work. In addition to exploring various forms of collaboration with classmates, each student embarks on a project in their home community. With a member of the community, the student engages in a collaboration of his or her choice, culminating in a public and class presentation during the final two weeks of the semester. Open to MFA Creative Writing students only.

WRI 670
Practice of Poetry: Word for Word, Line by Line (3)
While this workshop focuses on the participants’ own poems, it also attempts to examine and clarify the traditions of which these poems partake, and to that end we read texts by practicing poets who have written about their work and the work of others in useful ways. These include All This Everyday by Ted Berrigan, Other Traditions by John Ashbery and selections from the critical writings of William Carlos Williams, Robert Creeley, Charles Bernstein and others. Open to MFA W&P students only.

WRI 671
Practice of Fiction: Building Blocks (3)
This course concentrates on short works/passages from various authors and/or short video segments for assignments on specific skills: dialogue, characterization, scene work, narration and point of view during the first half of every class. For the second half, students bring their writing for comments and/or critiques. Work: by Alice Munro, Quentin Tarrantino, Lorrie Moore, David Mamet, Jhumpa Lahiri and others used. Critique skills are taught and honed. Written critical feedback is required from students and instructor on student writing. Goals: Get past second drafts; 35 pp. or 1/3 of your final ms. Recommended for first semester students. Open to MFA W&P students only.

WRI 673
Creative Reading and Writing: Food as Metaphor (3)
So much depends upon dinner; either the lack of it or its inclusion. Food brings characters around a table. In fiction, Virginia Woolf has rhapsodized about pyramids of fruit, as has Joyce about hot potatoes. We write stories incorporating food in some manner, as a metaphor and as a catalyst for action. Writers we look at may include Hemingway, Stein, Colwin and Fisher. Open to MFA W&P students only, others by permission of the department.

WRI 675
Creative Reading and Writing: Memory and Matter (3)
This class works toward developing a conversation about virtual time. What is it? Where is it? Is it in the body, in writing, or is writing a network that is able to connect with it? Is virtual time a streaming thing or particulate, an exploded dot that we track for an originating image? How can we fold, break open or provide our work with the new encounters that access time? From Proust’s encounter with the Madeleine to Renee Gladman’s new work at the conjunction of duration and hypnotherapy, we engage with works that access/fold time in interesting ways. Discussions towards a discourse of virtual time alternates with workshops in which work of any genre is welcome. Open to MFA W&P students only, others by permission of the department.

WRI 680e
Mind Moving (3)
Mind Moving explores contemplative practices in prose and poetry. Philip Whalen and Gary Snyder’s experimental verbal collages, montages and mobiles with multiple points of view are investigated along with the compassionate characterization used by prose writers. The Buddhist appropriations and assimilations of Whalen, Kerouac and Snyder’s early artistic processes are primary. Mind Moving covers relevant American Buddhist and cultural history connected to Whalen, Kerouac and Snyder’s art. A critical response essay and artistic portfolio required. Guided meditation is provided. This course serves for contemplative credit. Open to MFA Creative Writing students only.

WRI 688e
Literature Seminar: Kerouac’s Road (3)
In this class, we examine selected, primary texts of Kerouac’s narrative canon (what he called the Vanity of Duluoz), as well as his first novel; plus primary critical and personal biographies and oral history. His letters and journals are also included. Through these varied filters we come to a better understanding of his compositional techniques, spiritual and emotional make-up, and ultimately Kerouac’s place in the context of his time and in the gallery of American letters. We probe beyond the myth of the namesake of the Kerouac School, until he reveals himself through his multidimensional life and work.

WRI 700
Writing Pedagogy Seminar: Composition and Writing Center Theory (3)
This seminar is required of graduate students selected to staff the Naropa Writing Center. In this course, we study composition and writing center theory and develop techniques to put that theory into practice through hands-on work with papers. We approach consulting from a multisensory perspective, designed to activate the learning process through engaged reading and writing. The course also focuses on the particular needs of our center by introducing strategies for curriculum development and
principles of Writing Across the Curriculum. Successful completion of this course enables Writing Fellows to begin staffing the center in the spring and throughout their graduate program if they maintain their level of commitment.

**WRI 710**  
Practice of Poetry: Your Works (3)  
This writing workshop focuses on the participants’ own poems, their intentions and realizations, triumphs, disappointments and creative mistakes. We bear in mind John Ashbery’s remark: “It’s rather hard to be a good artist and also be able to explain intelligently what your art is about. In fact, the worse your art is, the easier it is to talk about it. At least, I’d like to think so.” Open to MFA W&P students only.

**WRI 718**  
Literature Seminar: The Cantos of Ezra Pound (3)  
“All times are contemporaneous in the mind.” Like no other poem before or after, The Cantos has followed this thought as a beacon. The class studies what critic Hugh Kenner calls “the Pound era,” including its literary movements of Imagism and Vorticism and those writers with whom Pound developed his verse: H.D., William Carlos Williams, W. B. Yeats, Marianne Moore. Then to ancestral presence: troubadours of Provence, lyre players of Greece, poet-exiles of Tang Dynasty China, dancers of Japanese Noh. With Homer and Dante as guides, we set sail through time and space, visiting the planet’s verse traditions the politics, the economies, reading the entire Cantos and a great deal of Pound’s prose. Please bring the Cantos to the first class. Open to W&P students only.

**WRI 731**  
Creative Reading and Writing: Sequences (3)  
Sequences studies how to build longer works. We read, analyze and discuss books that have issues, problems and solutions in composition: Fitzgerald, Brautigan, Acker; Erdrich and Dagoberto Gilb. From the non-narrative, non-character driven Japanese renku, we proceed through modernist to postmodernist to tribal solutions for serial, character-based or experimental works. Two editorial assignments of entire books are required, and marketable skills stressed. Students write, revise and/or complete 65 pages of work. This course offers new ways to think about the ms., preparing students for their ms./thesis semester. Open to MFA W&P students only.

**WRI 756**  
Mind Moving (3)  
Mind Moving explores contemplative practices in prose and poetry. Philip Whalen and Gary Snyder’s experimental verbal collages, montages and mobiles with multiple points of view are investigated along with the compassionate characterization used by prose writers. The Buddhist appropriations and assimilations of Whalen, Kerouac and Snyder’s early artistic processes are primary. Mind Moving covers relevant American Buddhist and cultural history connected to Whalen, Snyder and Kerouac’s art. A critical response essay and artistic portfolio required. Guided meditation is provided. This course serves for contemplative credit. Open to MFA W&P students only.

**WRI 763**  
Creative Reading and Writing: Notes on Architecture (3)  
In this class, we read works inspired by the experience and imagining of architecture: the passage, the corridor, the underground tunnel, the corner of a city perpetually turning. How does architecture inspire writers to imagine narrative and poetic structures, whether virtual or real, and how can we, writing, enter into the space continually opening out from the one preceding it: or not—what is it like to enter a sequence of rooms that is already there, furnished by the previous occupant? Readings include Elizabeth Grosz’s writings on architecture, as well as selections of contemporary and modernist poetry and prose. Open to W&P students only.

**WRI 765e**  
Practice of Fiction: Flash Fiction, Make It New (3)  
The spirit of the experiment has been central to American literature. In this workshop on flash fiction, we examine some unusual structures and approaches for writing short-shorts. There are many techniques and approaches from poetry that can be applied to writing micro-fiction. We experiment with some of these.

**WRI 770**  
Practice of Poetry: Hybrid Forms (3)  
Let’s make our flour meal and meat in Georgia.  
Is that prose or poetry and why.—Gertrude Stein  
It seems we’re obsessed with labels—with naming texts and categorizing them. In “Narration: Lecture 2,” Stein challenges traditional notions of poetry and prose. She asks, “does it really make any difference if you do or do not know this.” We examine writing that problematizes the binary and creates a simulacrum of conventional forms. We isolate the techniques and discuss the theories involved in pressing on the boundaries of genre—mixing and matching, cross-talking our way through. The culmination is a final manuscript of cross-genre, hybridized work. Open to MFA W&P students only.

**WRI 771**  
Practice of Fiction: Postmodern Prose (3)  
What is called postmodern is an old and honorable tradition: bringing active intelligence to shaping and perceiving forms which enhance and amplify the text and context of the piece being written. The form is significant to the ‘adventure’ that writing is, and to the mind’s need for a more demanding structure. We work with texts that deal with a variety of approaches and we write a minimum of three stories based on models. There are also in-class exercises and assignments. Open to MFA W&P students only.
WRI 773
Creative Reading and Writing: Cross-cultural Writing Practices (3)
This class focuses on transnational works to explore the ways in which writers who cross between the spaces of different cultures are (sometimes) also working towards transformations of deep structure in the writing. Does this happen as an action of form (how does form migrate?) or aesthetics (what kinds of complex choices are available to language when the body that speaks the language is no longer in the same place as the language itself?). How do figures in these works emerge/cross from one frame to another? These discussions develop a conversation about hybridity and transformation in your own work, which is work-shopped on alternate weeks. This class is open to any genre and authors we read include W.G. Sebald, Monica Ali and Kamau Braithwaite. Open to MFA W&P students only.

WRI 785e
Practice of Fiction: Building Blocks (3)
Concentrates on short works/passages from various authors and/or view short video segments for assignments on specific skills: dialogue, characterization, scene work, narration and point of view during the first half of every class. For the second half of each class, students bring their writing for comments and/or critiques. Work by Alice Munro, Quentin Tarrantino, Lorrie Moore, David Mamet, Jhumpa Lahiri and others used. Critique skills are taught. Written critical feedback is required from students and instructor on student writing. Goals: Get past second drafts; 35 pp. or 1/3 of your final ms. Recommended for first semester students. Open to MFA Creative Writing students only.

WRI 788e
Creative Reading and Writing: The Art of Nonfiction (3)
Where does fact meet fiction, reportage meet poetry? In explorations that deepen our understanding of the possibilities for ourselves as nonfiction writers, we come together in workshops to write, read and discuss memoir, travel writing, nature writing, food writing, history, diaries, criticism and hybrid forms. We also consider how to assemble a nonfiction book proposal. Readings may include book-length and shorter works by Diana Athill, Alan Bennett, Truman Capote, Gerald Durrell and Edmund White, as well as selections from John D’Agata’s Next American Essay. Open to MFA Creative Writing students only.

WRI 790e
Creative Reading and Writing: Investigative Poetics (3)
Some possible investigations include whether one kind of engagement with the world is more authentic than another. What makes a poem “political,” and whether a political poem is determined by one’s level of engagement with the world. Some others involve writing poetry that (according to Amiel Alcalay) “pillages” from sources such as personal diaries, newspapers and official documents. Writing that wavers between overt and oblique states of mind, and between a direct commentary on reality and abstract experiences within language. Open to MFA Creative Writing students only.

WRI 792e
Book Matters: An Introduction to Publishing (3)
This course introduces the student of writing to the world of publishing. Led by an experienced book editor, and using readings, discussions and online appearances from industry professionals, it explores different types and genres of publishing, considers the roles of literary agents, booksellers and reviewers, and provides an overview of the main publishing processes and functions: editorial, production, design, sales, marketing, publicity and rights. We also develop practical skills in copy-editing and proofreading, write submission letters, compose press releases and plan marketing campaigns. Our aim is a deeper understanding of the culture of publishing.

WRI 793/793e
Special Topics in Writing and Poetics (3)
Study and analysis of selected literary and compositional issues and elements. Topics cover a wide range of subject matter and methods and vary from semester to semester. These may include, but not be limited to: works of literature, forms of composition, literary history, writing practice (including prose, poetry and translation), literary criticism, as well as film and media studies.
SUMMER WRITING PROGRAM

Chair, Artistic Director: Anne Waldman
Director: Lisa Birman
Finance and Registration Manager: Corrina Lesser
Operations Manager: Christian Moody


The artist’s job: to propel the century a few inches. Start now. Inquire.
—Anne Waldman, after William Carlos Williams

The Summer Writing Program is a four-week convocation of students, poets, scholars, fiction writers, translators, performance artists, activists, Buddhist teachers, musicians, printers, editors and others working in small press publishing. In dialogue with renowned practitioners, students engage in the composition of poetry, prose fiction, cross-genre possibilities, inter-arts, translation and writing for performance. Participants work in daily contact with some of the most accomplished and notoriously provocative writers of our time, meeting individually and in small groups, so that both beginning and experienced writers find equal challenge in the program. The tradition emphasized is of the “Outrider” or left-hand lineage, a heritage of powerful scholarship and counterpoetics that operates outside the cultural mainstream.

As political and ecological crises intensify across our planet, the writer’s role raises vital questions. Bard, “unacknowledged legislator,” prophet—or marginal wordmonger? The program provides three distinct forums that address these concerns: writing workshops directed by guest and resident faculty; lectures, readings and colloquia; and faculty-student conferences in which writings and ideas are discussed in face-to-face intimacy. The traditional roles of “teacher” and “student” are broken down as communication and learning flows between writer and writer.

The Summer Writing Program (SWP) is the birthplace of the Jack Kerouac School of Disembodied Poetics, founded in 1974 by Anne Waldman and the late Allen Ginsberg. The Kerouac School is known and celebrated for its ongoing sense of comradeship among writers, teachers and students. In this program we examine movements in creative writing practice that have revolutionized “the word,” bringing it closer to the human body and the human voice. As performance of text includes the construction of elegant noncorporate books and broadsides, we also offer letterpress-printing classes each week.

Students are exposed to a broad range of contemporary writing and relevant topics. Visiting and resident writers lead workshops, give lectures and readings, and take part in panel discussions. The SWP has always been aligned with more experimental, open forms and practices of avant-garde postmodernist writing. Students taking the program for credit are encouraged and expected to explore the range of offerings beyond their academic semester concentrations. The program is designed to give
Students sign up for one workshop each week, and their SWP pass card admits them to all other weekly events. Each week has a separate focus. Past weekly themes have included “The Scholarly Writer,” “Writing for Performance,” “Writing the Body,” “Cross-Language Studies and Translation,” “Politics of Identity,” “Feminism and Gender,” “Investigative Poetics,” “Black Mountain School,” “Eco-poetics,” “San Francisco Renaissance,” “The Outsider Lineage,” “Cultural Activism: Writing Under the New World Order,” “Meditative Poetics and the Poetics and Politics of Place,” “Lineage of the ‘New American Poetry’ and Beyond,” “Other Worlds: Language/Translation, Editing, New Pedagogies,” “Community/Performance/Hybrids/Collaboration” and “New Directions in Experimental Writing.”

Open to any interested participant, the Summer Writing Program is populated by students of many different backgrounds and interests. The Summer Writing Program may be taken for noncredit, undergraduate credit or graduate credit. Credit students will be given a list of academic requirements to fulfill, including attendance and final writing portfolios collected at the end of the program.

Options for Attendance
Credit and noncredit options are available.

Students Enrolled in Naropa University’s MFA in Writing and Poetics
The Summer Writing Program serves each year as a required third semester for Naropa’s MFA degree, complementing each year with an intensive summer learning experience. At the MFA level, the program consists of 8 graduate credits, at 2 credits per week, which cumulates in 16 total credits over two summers. Students are encouraged to take two four-week SWPs in order to complete their degree on time. Please check with your advisor if you plan on taking less than the full four weeks of any particular SWP. Matriculated MFA students preregister for the Summer Writing Program in the spring of each year. New MFA students entering in the summer will receive information from the Admissions Office about registering for the SWP. Please contact the SWP finance and registration manager at 303-245-4600 for further details.

Students Enrolled in Naropa’s BA in Writing and Literature
Bachelor of Arts students matriculated in the Writing and Literature degree program are able to preregister for the Summer Writing Program in the spring of each year. While the SWP is not required for the BA writing program, students are strongly urged to take advantage of the opportunity to join the summer’s community of writers and artists. At the undergraduate level, the program is offered for 6 credits, at 1.5 credits per week. BA students may register for one, two, three or all four weeks of the program. These credits can be used to fulfill a 3-credit writing workshop requirement and a 3-credit literature seminar requirement. While incoming BA Writing and Literature students are not allowed to begin their degree program in the summer, they may elect to take the program for noncredit or as a non-degree-seeking academic credit student.

Students Enrolled at Naropa in Other Academic Departments
Naropa students pursuing degrees in other departments are also invited to join the writing community for one, two, three or all four weeks of the program. Undergraduate students receive 1.5 credits for each week attended and graduate students receive 2 credits per week. All credit students may preregister during the spring semester. Students enrolled in Naropa’s core college may use two weeks of the SWP to fulfill their Artistic Process requirement. Master’s-level students will need to apply and receive permission from the SWP Department prior to registering. Please contact the SWP finance and registration manager at 303-245-4600.

Students Enrolled at Other Colleges or Universities
Students enrolled in graduate or undergraduate programs at other colleges and universities may elect to attend the Summer Writing Program as non-degree-seeking academic credit students and receive academic credits that will transfer back to their school. Students apply to the program through the SWP and register by mail in the spring. Students may register for one, two, three or all four weeks of the program. The total number of credits that can transfer varies according to each school. Applications are available at www.naropa.edu/swp.
Students Not Currently Enrolled at Other Schools
Students who are not currently enrolled in an academic program in any school may be eligible to take the Summer Writing Program for BA or MFA credit. These students must contact the SWP about admission.

Noncredit Students
Each summer, many students elect to attend the Summer Writing Program as noncredit participants. This is by far the least expensive option and noncredit students are entitled to attend almost all of the same classes, readings, panels, lectures and events as degree-seeking students. The noncredit option is available for one, two, three or all four weeks of the program, and noncredit students register through the mail using the registration forms in the SWP catalog. Noncredit registration forms may also be downloaded from www.naropa.edu/swp. This option is popular with nontraditional students and prospective Naropa students who want to get a feel for the kind of writing being done here. It is not possible to attend the SWP as a noncredit student and then transfer the experience to academic credit at a later date.

Summer Writing Program Magazine
Each student attending the Summer Writing Program is invited to submit one to two pages of work for inclusion in the Summer Writing Program Magazine. Copies of this magazine are available through the SWP Office.

SWP Orientation
The Summer Writing Program holds orientation events during the five days prior to the start of the program. While all students are welcome at orientation events, they may be of most interest to incoming MFA students. Incoming low-residency students may elect to complete an online orientation module, rather than attend the on-campus orientation. Attendance at certain orientation events is mandatory for in-residence students attending the SWP for credit. For more information about the events scheduled during orientation, contact the SWP at 303-245-4600.

SWP Scholarships
There are many scholarship opportunities for degree-seeking and non-degree-seeking Summer Writing Program students. Please see the Financial Aid section.
Academic Director, Prague Program: Lisa Birman

Your work is to discover your world, and then with all your heart, give yourself to it.
—Buddha Shakyamuni

Naropa University students have the opportunity to study abroad during their sophomore and junior years, as well as the fall semester of their senior year. Applicants should be academically focused, mature and culturally sensitive. A minimum 3.0 grade point average is required for acceptance into the program.

Visiting students from other colleges and universities are also eligible to take part in Naropa University’s study abroad program.

Please contact the Office of Academic Affairs for application procedures and admissions criteria.

PRAGUE, CZECH REPUBLIC
The Writer as Witness

Spring Semester

The Naropa program in Prague offers a unique opportunity to explore Czech culture through writing and poetics. Students are academically immersed in the history, culture, politics and language of the Czech Republic.

The program is based in Prague, a lively, international center for poetry and the arts. Like Paris in the 1920s, Prague is a place where young artists, writers and musicians gather. Having escaped most of the bombing of the Second World War, Prague is home to some of the finest baroque and medieval architecture in Europe. This ancient, yet modern and forward-looking environment provides an excellent setting for students to engage in academic and artistic study.

At the center of the program, students engage in an ongoing writing workshop, designed to heighten their awareness of themselves and their surroundings through an exploration of poetics. Students also study literature, culture, and the history and lore of the region, as well as Czech language.

After an initial orientation period covering academic and intercultural issues, students begin the core classes. In addition to academic course work, there are opportunities for students to engage with the local culture through independent study, field trips and cross-cultural performances. The semester culminates in a two weeklong Prague Writing and Poetics Festivals with classes, lectures, panels, discussions, readings and performances.

Students live in flats and dormitories near the Old Town center and are provided with meal stipends to be used in town.

The program cost includes tuition (15 or 16 credit hours), room and board, field trips and in-country transportation expenses. Airfare is separate and is negotiated annually.

Required Courses

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>ANT 283</td>
<td>Czech Language I</td>
<td>2</td>
</tr>
<tr>
<td>WRI 315</td>
<td>Writing Workshop</td>
<td>6</td>
</tr>
<tr>
<td>WRI 316</td>
<td>Investigative Travel Journal</td>
<td>1 or 2</td>
</tr>
<tr>
<td>WRI 374</td>
<td>Literature in History—History in Literature</td>
<td>3</td>
</tr>
<tr>
<td>WRI 375</td>
<td>Czech Literature</td>
<td>3</td>
</tr>
</tbody>
</table>

TOTAL CREDITS 15 OR 16
Prague, Czech Republic: Course Descriptions

ANT 283
Czech Language I (2)
This introductory course is designed to enhance and enrich the student’s experience in the Czech Republic. Conversational skills are the focus. By concentrating on the differences and similarities between Czech and English, the students understand the basics of Slavic languages in general, and become familiar with the basic vocabulary and structure of Czech.

WRI 315
Writing Workshop: The Writer as Witness (6)
This ongoing writing workshop uses creative writing as an investigative tool for students to explore their understanding and experience of Czech culture and society. Students develop and sustain a daily writing practice, participate in numerous writing experiments and exercises and produce a finished body of creative work by the end of the semester. We work with weekly writing exercises and a broad range of readings and examples to stretch our writing and thinking in new directions. Students become allies in one another’s creative process, inspiring and challenging one another to write vividly about people, places, events and ideas.

WRI 316
Investigative Travel Journal (1 or 2)
This independent study is designed to help students explore a new city through the eyes of an investigative writer. Students visit a city of their choice (outside of the Czech Republic) and develop a travel project unique to that destination. Each student creates a travel journal using documentary, journalistic and investigative poetics techniques, such as personal interviews, research, nonfiction travel writing, poetry, prose and multimedia visual and sound collage. Investigative travel journals explore themes related to place, history, documentation, personal narrative and intercultural experiences.

WRI 374
Literature in History—History in Literature (3)
An examination of the general history of the Czech Lands (historically the Bohemian Lands) from primeval times to the present. Students study the history of the peoples in this territory (ancient cultures, Celts, Germanic tribes, Slavonic tribes, Czechs, Germans, Jews, Slovaks, Roma, other minorities). We also consider the broad geographical context (the Czech Lands, Central Europe and Europe) and thematic context (political, social, cultural history). Special attention is paid to the role of literature and writers in the general history of the Czech Lands—“literature in history”—and to the view of Czech history through literature—“history in literature.”

WRI 375
Czech Literature (3)
Students survey a range of Czech literature in translation and explore main directions in the millennium history of Czech writing and poetics. This course provides background for the understanding of literary topics through discussions of major cultural and societal events and their reflections in significant prose and poetry by Czech authors. We start with the legends of the venerable chronicler Cosmas and move through the centuries to focus on the twentieth century: works of writers like Kafka, Hasek, Capek, Hrabal, Skvorecky, Klíma and Kundera are discussed together with contemporary, post–Cold War representatives like J. Topol.
Naropa University Extended Studies supports Naropa’s mission in the larger community by offering workshops, lectures, conferences, online courses and professional development programs to local, national and international audiences. Programs include personal enrichment workshops, retreats, classes and lectures; professional development certificate and training programs; and online education distance learning. Offerings have been designed to meet the needs of working professionals, families and others who are interested in contemplative education.

Personal Enrichment
Extended Studies Personal Enrichment programs provide opportunities for the community to delve into Naropa’s unique contemplative environment, uncovering inner sources of creativity and wisdom. Past presenters include Coleman Barks, Peter Fenner, Stanislav Grof, Thich Nhat Hanh, Father Thomas Keating, Daphne Rose Kingma, Stephen LaBerge, John Daido Loori Roshi, Gabrielle Roth, Starhawk and Jai Uttal.

Professional Development
Professional Development at Extended Studies integrates innovative contemplative practices and professional education, offering training programs, certificate programs and professional conferences. Some courses are offered for continuing education credit (CEUs) and for graduate credit.

- Marpa Center for Business and Economics, offering the Authentic Leadership Certificate Program (low-residency program)

Conferences
Each year, major conferences, workshops and intensives bring together leaders in their respective fields to highlight the program offerings. Past conferences include:
- Ocean of Dharma: Chögyam Trungpa
- Buddhism and Psychotherapy Conference
- Buddhist-Christian Dialogues: Contemplation, Practice and the Crossroads of Spirit
- Contemplative End of Life and Elder Care Conference
- Wilderness Therapy Symposium
- Contemplative Education Conference
- Contemplation, Communication and Cultural Creatives: Essential Skills for Today’s Environmental Leaders
- The Spiritual Adventure: Bringing Heart and Wisdom into Everyday Life
- The Sacred Rhythms of Creativity: Transpersonal Psychology Conference
- A New Vision of Earth Activism
- The Third Annual Buddhism in America Conference
- Led by Spirit: Sustainable Business and Livelihood in the 21st Century
- Spirituality in the Arts

For more information on Extended Studies programs, please call 303-245-4800 or visit www.naropa.edu/extend.
Online Education: Low-Residency Graduate Degrees and Online Courses

Naropa Online Education offers a variety of courses from the heart of its liberal arts curriculum, taught by experienced Naropa faculty, translated and refined for delivery through state of the art Internet technology. Naropa online classes are offered for undergraduate and/or graduate credit, as well as noncredit. No on-campus meetings are required, and one need not be online at the same time as other students. The unique online courses incorporate streaming audio lectures, chat rooms, threaded discussion groups, multimedia, written lectures, local assignments and group projects and a dynamic online learning community. In addition to individual courses, the following low-residency graduate degrees are offered: Master of Fine Arts in Creative Writing; Master of Arts in Transpersonal Psychology; Master of Arts in Transpersonal Psychology with a concentration in Ecopsychology; and Master of Arts in Contemplative Education. Visit www.naropa.edu/distance for more information.
DISTINGUISHED FACULTY

The Sakyong, Mipham Rinpoche
Religious Studies

Ven. Dzogchen Ponlop, Rinpoche
Religious Studies
Ka Rabjampa, Nalanda Institute
Acharya Degree, Sanskrit University, Rumtek, Sikkim

RANKED FACULTY

Keith Abbott
Writing and Poetics
BA, San Francisco State
MA, Western Washington State

Dale Asrael, Acharya
Transpersonal Counseling Psychology
BS, Northwestern University
Elementary, Secondary Education Certificates, Notre Dame University

Zoë Avstreih
Somatic Counseling Psychology
BA, State University of New York, Albany
MS, Hunter College
LPC, ADTR, ACS

Wendell Beavers
Contemporary Performance
BA, Boston University

Suzanne Benally
Environmental Studies
BA, University of Colorado
MA, University of Colorado

Frank Berliner
Contemplative Psychology
BA, Yale University
MA, The Naropa Institute
LPC

Deborah Bowman
Transpersonal Counseling Psychology
BA, University of Kansas
PhD, Union Institute

Richard C. Brown
Contemplative Education
BA, Knox College
MA, The Naropa Institute
Graduate Study, Earlham School of Religion
Certificate in Elementary Education, University of Denver

Joan Bruemmer
Performing Arts
BFA, New York University
MFA, Naropa University

Susan Burggraf
Contemplative Psychology
BA, Rosemont College
MA, Bryn Mawr College
PhD, Bryn Mawr College

Junior Burke
Writing and Poetics
BFA, University of Illinois
MFA, The Naropa Institute

Reed Bye
Writing and Poetics
BA, University of Colorado
MA, University of Colorado
PhD, University of Colorado

Christine Caldwell
Somatic Counseling Psychology
BA, University of California, Los Angeles
MA, University of California, Los Angeles
PhD, Union Institute
LPC, ADTR, ACS, NCC, CMT, CPT
Jeanine Canty  
*Environmental Studies*  
BA, Colgate University  
MA, Prescott College  
PhD, California Institute of Integral Studies

Jane Carpenter-Cohn  
*Contemplative Psychology*  
BA, State University of New York, Oswego  
MA, The Naropa Institute

Lauren Casalino  
*Contemplative Counseling Psychology*  
BA, Rutgers College  
MA, The Naropa Institute  
LPC

Barbara Catbagan  
*Transpersonal Counseling Psychology*  
BA, Colorado State University  
MEd, Colorado State University

David Chernikoff  
*Transpersonal Counseling Psychology*  
MSW, University of Denver  
MDiv, Graduate Theological Union  
LPC

Christine E. Chew  
*Graduate School of Psychology*  
BA, Alaska Pacific University  
MS, Buffalo State College  
PhD, University of Denver

Carla Clements  
*Transpersonal Counseling Psychology*  
BA, Colorado State University  
MEd, Colorado State University  
PhD, University of Colorado

Carole L. Clements  
*Contemplative Psychology*  
BA, Syracuse University  
MA, Naropa University  
MFA, Naropa University

Thomas B. Coburn  
*Religious Studies*  
BA, Princeton University  
MTS, Harvard University  
PhD, Harvard University

John Davis  
*Transpersonal Counseling Psychology*  
BA, Wake Forest University  
MA, University of Colorado  
PhD, University of Colorado

Barbara Dilley  
*Performing Arts, Contemporary Performance*  
BA, Mount Holyoke College

Roger Dorris  
*Religious Studies*  
AAS, BA, Metropolitan State College of Denver  
MA, The Naropa Institute  
PhD, Union Institute

Sherry Ellms  
*Environmental Studies*  
BA, University of California, Los Angeles  
MA, Naropa University  
Elementary and Secondary Education Certificate

Bataan Faigao  
*Traditional Eastern Arts*  
BA, University of San Carlos (Philippines)  
MA, New York University  
MFA, Naropa University

Janet Feder  
*Performing Arts*  
BA, University of Massachusetts, Amherst

Gaylon Ferguson, Acharya  
*Interdisciplinary Studies*  
BA, Yale College  
MA, Stanford University  
PhD, Stanford University

Michael Franklin  
*Transpersonal Counseling Psychology*  
BA, University of South Florida  
MA, George Washington University  
ATR-BC

Duey Freeman  
*Transpersonal Counseling Psychology*  
BA, Loretta Heights College  
MA, University of Northern Colorado  
LPC

Ethelyn Friend  
*Contemporary Performance*  
BA, The Naropa Institute  
MFA, Brandeis University

Indira Ganesan  
*Writing and Poetics*  
BA, Vassar College  
MFA, University of Iowa
Jessica Giles  
*Community Studies*  
BA, University of California, Berkeley  
EdM, Harvard University  
PhD, University of California, San Diego

Peter Grossenbacher  
*Contemplative Psychology*  
BA, University of California, Berkeley  
MS, University of Oregon  
PhD, University of Oregon

Tenpa Gyaltsen, Lama and Acharya  
*Religious Studies*  
Ka Rabjampa, Nalanda Institute

Sarah Harding, Lama  
*Religious Studies*  
BA, Naropa University

Alan Hartway, Fr.  
*Interdisciplinary Studies*  
BA, St. Joseph College  
MFA, The Naropa Institute  
PhD (cand.), University of Colorado

Bobbie Louise Hawkins  
*Writing and Poetics*

Caroline Hinkley  
*Visual Arts*  
BA, Occidental College  
MFA, Claremont Graduate University  
MFA, California Institute of the Arts

Anselm Hollo  
*Writing and Poetics*  
University of Helsinki, Institute of Tubingen

Victoria Howard  
*Religious Studies*  
BA, Barnard College  
PhD, Union Institute

MacAndrew Jack  
*Contemplative Counseling Psychology*  
BA, Tufts University  
MA, University of Tulsa  
PhD, Temple University  
LP

Bhanu Kapil  
*Writing and Poetics*  
BA, Loughborough University, UK  
MA, State University of New York, Brockport

Sudarshan Kapur  
*Peace Studies, Undergraduate Education*  
BSc, London School of Economics and Political Science, England  
MA, Iliff School of Theology  
PhD, University of Denver/Iliff School of Theology

Ryan Kennedy  
*Somatic Counseling Psychology*  
BA, University of Oregon  
MA, The Naropa Institute  
PsyD (cand.), Capella University  
LPC, RN, ADTR, CAC III

Sherri Kimbell  
*Contemplative Counseling Psychology*  
BA, University of California, Berkeley  
MA, Naropa University  
LPC

Mark Miller  
*Performing Arts, Undergraduate Education*  
BA, Marylhurst College  
MFA, California Institute of the Arts

Anne Zonne Parker  
*Environmental Studies*  
BS, University of California, Berkeley  
MA, Indiana University  
MA, University of Oregon  
PhD, University of Oregon

Michelle Naka Pierce  
*Naropa Writing Center*  
BA, University of New Mexico  
MA, University of New Mexico  
MFA, Naropa University

Deborah Piranian  
*Transpersonal Counseling Psychology*  
BA, University of Michigan  
MA, Naropa University  
PhD, University of Washington  
LPC

Reginald A. Ray  
*Religious Studies*  
BA, Williams’ College  
PhD, University of Chicago

Cara Reesser  
*Performing Arts*  
BA, Sarah Lawrence College  
MFA, New York University
Melissa R. Root  
*Naropa Writing Center*  
BA, Occidental College  
MA, University of Denver  
PhD (cand.), University of Denver

Laurie Rugenstein  
*Transpersonal Counseling Psychology*  
BM, Berklee College of Music  
MMT, Southern Methodist University  
LPC, MT-BC

Amy Russell  
*Lecoq Based Actor Created Theater*  
BA, Yale University  
MFA, University of Tennessee

Zalman Schachter-Shalomi, Rabbi  
*Professor Emeritus, Religious Studies*  
PhD, Hebrew Union College

Andrew Schelling  
*Writing and Poetics*  
BA, University of California, Santa Cruz  
Special Studies, University of California, Berkeley

Stuart J. Sigman  
*Interdisciplinary Studies*  
BA, Hunter College, City University of New York  
MA, University of Pennsylvania  
PhD, University of Pennsylvania

Judith Simmer-Brown, Acharya  
*Religious Studies*  
BA, Cornell College  
MA, Florida State University  
PhD, Walden University  
PhD (cand.), Columbia University

Robert Spellman  
*Visual Arts*  
BFA, Massachusetts College of Art

Phillip Stanley  
*Religious Studies*  
BA, University of North Carolina, Chapel Hill  
MBA, University of Michigan  
MA, University of Virginia  
PhD (cand.), University of Virginia

Jed Swift  
*Transpersonal Counseling Psychology*  
BA, Hobart College  
MA, Lesley University

Steven Taylor  
*Writing and Poetics*  
BA, Glassboro State College  
PhD, Brown University

Anne Waldman  
*Distinguished Professor of Poetics*  
BA, Bennington College

Sue Wallingford  
*Transpersonal Counseling Psychology*  
BA, University of Kentucky  
MA, The Naropa Institute  
LPC, ATR-BC

Candace Walworth  
*Peace Studies, Undergraduate Education*  
BA, University of Illinois  
MA, Vermont College of Norwich University

Karen Kissel Wegela  
*Contemplative Counseling Psychology*  
BA, University of Rochester  
MA, Boston University  
MA, University of Denver  
PhD, Union Institute  
LP

Sue Hammond West  
*Visual Arts*  
BA, Indiana University  
MFA, The School of the Art Institute of Chicago

Lee Worley  
*Performing Arts, Contemplative Education*  
BA, Mount Holyoke College  
MA, The Naropa Institute

Deborah Young  
*Contemplative Education*  
BA/BFA/BS, University of Colorado  
MA, University of Colorado  
MEdS, University of Colorado
Thomas B. Coburn
President
BA, Princeton University
MTS, Harvard University
PhD, Harvard University

Nancy Nowell
Executive Assistant to the President

Stuart J. Sigman
Vice President for Academic Affairs and Dean of Faculty
BA, Hunter College, City University of New York
MA, University of Pennsylvania
PhD, University of Pennsylvania

Suzanne Benally
Associate Vice President for Academic Affairs and Senior Diversity Officer
BA, University of Colorado
MA, University of Colorado

Tharpa Lowry
Assistant Dean for Curriculum and Instruction
BA, George Washington University
MA, Naropa University

Judith Sumner
Assistant Dean for Business and Academic Support
BA, University of Colorado, Denver
MA, State University of New York, Binghamton

Mark Kille
Interim Library Director
BA, Harvard College
MLIS, University of Pittsburgh

Mark Miller
Associate Dean for Undergraduate Education
BA, Marylhurst College
MFA, California Institute of the Arts

Wendy Levin
Director of Undergraduate Advising
BA, University of Rochester
MS, Boston University
MA, Naropa University

Jessica Giles
Director, Community Studies
BA, University of California, Berkeley
EdM, Harvard University
PhD, University of California, San Diego

Melissa R. Root
Director, Naropa Writing Center
BA, Occidental College
MA, University of Denver

Anne Waldman
Faculty Director, Summer Writing Program
BA, Bennington College

Christopher Dwyer
Vice President for Institutional Advancement
BA, The Colorado College
MA, American University

Stacie Sears
Director of Advancement
BA, St. Lawrence University

Jennifer Olson
Advancement Services Director
BA, University of Arizona
MA, Columbia College, Chicago

Dana Lobell
Corporate Government and Foundation Relations Director
BS, Northwestern University
MA, University of Pennsylvania

Susan G. Evans
Vice President for Business and Finance
BA, Adams State College
MBA, University of Colorado
Suree Chounlamountry  
Comptroller  
BS, Utah State University  
MBA, Regis University

Harvey J. Nichols  
Assistant Vice President for Information Technology  
AA, Milwaukee Area Technical College

Sandy Goldman  
Vice President for Operations  
BS, American University  
MA, The Naropa Institute

James Robinson-Long  
Director of Human Resources  
BA, Indiana University  
SPHR

David Ortolano  
Director of Performing Arts Center  
BA, The Naropa Institute

Donald Rasmussen  
Director of Facilities

Cheryl Barbour  
Assistant Vice President for Student Administrative Services  
BA, State University of New York, Buffalo  
MA, Syracuse University

Jayme Peta  
Registrar  
BA, Wesleyan University  
MA, Naropa University

Nancy Morrell  
Assistant Director of Financial Aid  
BA, State University of New York, Potsdam  
MFA, Naropa University

Susan Boyle  
Dean of Admissions  
BA, St. Lawrence University  
MA, University of Colorado

Amy Kopkin  
Associate Director of Admissions  
BA, University of Georgia  
MS, Colorado State University

Donna McIntyre  
Assistant Director of Admissions  
BA, University of Wyoming  
MA, The Naropa Institute

Jane Rubinstein  
Director of Marketing and Communications  
BA, University of Arizona

Patrick Johnson  
Art Director  
BFA, University of Kansas

Robert Cillo  
Dean of Students  
BA, Lafayette College  
MEd, University of Arizona

Jenevieve Glemming  
Associate Dean of Students  
BA, Northern State University  
MA, Naropa University

Sandhya Luther  
Acting Assistant Dean of Students  
BA, Osmania University, India  
MDiv, Naropa University
NAROPA UNIVERSITY BOARD OF TRUSTEES

Thomas B. Coburn, PhD
President
Boulder, Colorado

Venerable Sakyong Mipham, Rinpoche
Naropa Lineage Holder
Halifax, Nova Scotia, Canada

Martin W. Janowitz
Chairman
Halifax, Nova Scotia, Canada

John Bennett
Vice Chairman
Basalt, Colorado

Judith L. Lief
Vice Chairman
Colchester, Vermont

Lynne S. Katzmann
Secretary
Bloomfield, New Jersey

Carole Clements
Faculty Trustee
Boulder, Colorado

David Christy
Student Trustee
Boulder, Colorado

Ronald Billingsley, PhD
Boulder, Colorado

Mary Estill Buchanan
Boulder, Colorado

Gabrielle Edison
Boulder, Colorado

Margery Goldman
Boulder, Colorado

Thomas D. Hast
Boulder, Colorado

Christopher Hormel
Bliss, Idaho

Victoria Keziah
Boulder, Colorado

Pamela Krasney
Sausalito, California

Charles G. Lief
Colchester, Vermont

Laura I. Rendón, PhD
Long Beach, California

Arbie R. Thalacker
New York, New York

Brooks Witter
Boulder, Colorado

Lucien Wulsin
Boulder, Colorado

Sandy Younghans
Boulder, Colorado
Admissions Office:
2130 Arapahoe Avenue
Boulder, Colorado 80302-6697
303-546-3572 / 1-800-772-6951 / fax: 303-546-3583
www.naropa.edu
admissions@naropa.edu
Accredited by the Higher Learning Commission of the North Central Association of Colleges and Schools
BA, BFA, MA, MDIV and MFA degrees offered

Cover art: Meeting by Sky Brooks