As we enter our second full year at Naropa Institute I would like to emphasize that we are working with a complete plan of growth. We are co-
structing a community which we can be proud to be a part of and one that we can proceed with and how to accomplish. Our Institute does not operate as a conventional one and it is a part of life.

All of these things we realize more and more from our experience with the Institute. It is this experience which determines the structure of the program as we go along. Teachers, students and staff are all taking this journey together.

I want to encourage students to identify fully with what they are doing. Then the question itself is the answer.

Chogyam Trungpa, Rinpoché
Naropa Institute is a school based on a concept of freedom that demands both discipline and openness in their more profound senses. Freedom does not mean being able to do whatever one likes. Rather it means acting with some understanding of one's own limitations and within the context of a larger whole. Real freedom rests on a balance between individual inspiration and established tradition. The well-educated person should be trained in both.

This approach, as opposed to more conventional forms of education, seeks to stimulate the tremendous understanding we already possess as human beings and to inspire wisdom's clear and precise expression. Classes at Naropa Institute are based solidly within eastern and western disciplines of dance, poetry, theater, psychology, painting and philosophy. Individual meditation practice is the background for psychological growth.

Inspired by a Buddhist approach to education—one that combines meditation with intellectual or artistic study—all staff and faculty at Naropa Institute are involved with some practice related to developing such freedom and knowledge. We refer to this as a discipline of openness; it forms a sound basis for integrating the intellectual and intuitive approaches to life and creates a foundation for true intelligence, warmth and wisdom.

Education at Naropa Institute, though individual, is also cultural. While meditation practice is not required, it is seen as a tool for the discovery of awakened mind which is awareness of ourselves and the world around us. Students are therefore encouraged to explore the various aspects of their own cultural heritage. These traditions are seen as fertile ground for the development of basic intelligence. They are also the natural vehicles for its expression.

For students at Naropa Institute education takes three specific forms: study, meditation and action. Through study, the individual makes a detailed, unbiased and critical examination of many of the most important eastern and western traditions of arts, philosophy and psychology. Through meditation, students and staff work toward developing openness, clarity and intuitive awareness, placing the content of study in a personal context.

Action emphasizes the importance of daily interaction and community life to the educational process as a whole. It deepens a sense of personal journey, which is the ongoing nature of learning. This approach requires considerable commitment by all concerned: commitment to the disciplines of study and meditation, to the development of discriminating intelligence, and to the practice of openness and sympathy toward oneself and others.

STUDY

Intellectual study, approached without dogma, provides clarification and confirmation of individual experience. At the Institute we work with tradition, trying to see it clearly and to use it as a stepping stone to personal understanding. It is only by becoming immersed in a particular discipline and mastering it thoroughly that the student may transcend its limits. To this end scholastic and artistic study at Naropa Institute is carried out with serious regard for academic and technical expertise. Mastery of subject matter and accomplishment according to classical criteria of excellence are basic concerns of the Institute. The role of the teacher at Naropa Institute is vital to creating an environment in which this kind of learning can take place. While respecting the traditions for which they are spokesmen, instructors do not hide behind their subject matter but remain students themselves. This integrity is the inspiration for students to develop their own capacities for learning and critical inquiry.

The Institute's educational program is intensive, compelling and apparently effective because of the interesting array of courses and the qualifications of the instructors, compelling because of the enthusiasm and dedication of the staff, faculty, and students; effective because the students say they are learning and enjoying their work.

Except from the report of Academy of Educational Development

MEDITATION

Meditation establishes the relationship between study, life experience and personal growth. In order to learn, teach and communicate fully in society, it is necessary to work first with our individual situations. The Buddhist teachings suggest that, like the sun hidden by clouds, our basic intelligence is obscured by our confusion and aggression. We refuse to recognize the world as it is. Instead, we create our own intellectual and emotional versions of the world, and seek to validate and maintain them at any cost. Meditation is a pragmatic discipline which acknowledges this self-deception. Simultaneously, it allows the space to see openly, clearly, and without preconceptions, who we are and how we live. It is, therefore, the basis and inspiration for the educational process of Naropa Institute, both as a practice and as an attitude of openness towards the situations of daily life. In this sense meditation is not a method of producing a blissful state of mind or a means of withdrawing into oneself. Rather, it is a way of clarifying our confusion in order to relate more fully to the world we live in.

Eastern and occidental excursions about buddhism and about religion systems in general is hard to find at a place—like course of adrenalin like institutions in America are veritable showcases of anti-intellectualism, and the oriental studies departments at our great schools tend to be stuffy and anti-intellectual. At Naropa, both types of people met and they successfully held their own, keeping their specific jargonisms at a minimum.

Prof. Aghazadeh Bhaneri, Syncauc University
ACTION

Study and meditation are hollow if they are not applied in daily life. The action component involves working with people—teaching, learning, communicating. Interaction with others brings the element of critical awareness and humor to one’s experience.

Group situations are an important part of the curriculum. Theoretical knowledge and meditative insight are challenged, confirmed, and reshaped by the feedback provided by relationship. At Naropa Institute there is an unusual degree of day to day contact between students, teachers and administrators in a wide variety of situations including formal discussions, work projects and socializing. This kind of interaction encourages growth on a personal and group level and contributes to the development of programs and policies at the Institute.

As I see it, the curriculum of Naropa combines a system of ethics with a system of epistemology, the combined package being called tantric Buddhism. The name is unimportant. What is striking is the mix and the power of this particular mix to inspire American young people. The curriculum is difficult but there they sit—intent, thoughtful and dedicated. It is this last which moves me.

Prof. Gregory Bateson, Fellow, Kings College, U.C. Santa Cruz

COMMUNITY

Naropa Institute began in 1974 based on the inspiration of the Buddhist teachings and under the direction of Chogyam Trungpa, Rinpoche, a Tibetan buddhist scholar and meditation master. For the first two years, Naropa Institute offered expansive and varied summer sessions. Beginning in January, 1976, the Institute initiated year-round degree programs in Buddhist Studies and Thangka Painting and certificate programs in Dance, Theater and Poetics. In addition, a Master of Arts Degree Program in psychology was begun in June, 1975 and a Bachelor of Arts in Buddhist Psychology in June 1976.

Naropa Institute is a developing community of artists, scholars, practitioners, teachers and students which meets and interacts regularly with other communities and organizations, both locally and throughout the country. The Karma Dzong Meditation Center in Boulder is a group of over 400 members involved in the practice of meditation; the Modern Theater Group, also in Boulder, is a continuing ensemble dedicated to the development of theater techniques based on buddhist psychological principles; the Rocky Mountain Dharma Center in northern Colorado and the Karmê-Chöling Meditation Center in Barre, Vermont offer study, meditation and retreat facilities for enrolled students. Other groups associated with Naropa are Dorje Khung (Dzong Retreat Center in southern Colorado; Padma Jong, a contemplative community in Mendocino, California; and the Maltr Project in Sherman, Connecticut.

Why should I, a Roman Catholic, be excited about something as different from the tradition to which I am committed? ... Naropa has provided an opportunity for people to discover and create new dimensions of meaning for their lives. Naropa has also helped people to relook at the roots of their own heritage. These experiences are the result of ... free spirit ... These experiences are the stuff of life. These awakenings prevent our retreating into self-centered myths of imagined protection.

Brother John Doyle, CFC, Iona College

SETTING

The City of Boulder is located in north central Colorado, approximately 27 miles from Denver via the Boulder Turnpike. Spectacularly situated at an altitude of 5,354 feet above sea level against the backdrop of the continental divide to the west, the city's 14 square mile area spreads eastward onto the great Colorado plains. From virtually any location in the city, the towering, snow-capped Rocky Mountain peaks are visible throughout the year.

Boulder is a cosmopolitan town unique in the west. The University of Colorado offers year-round theater and dance performances by well-known east and west coast companies, foreign film series, concerts, lectures, conferences of writers, architects, politicians and movie buffs. Nearby Denver, a city of over one million, has two symphony orchestras. The Denver zoo is an extraordinary attraction, providing a park-like atmosphere for visitors and animals.

For those who like the outdoors, slopes like Aspen and Vail are close by; hiking and bicycle trails lace the mountains and nearby plains. Boulder’s climate is particularly conducive to outdoor activities. Though there is ample snow on the ski slopes, which are higher up in the Rockies, Boulder’s climate is quite mild. Through most of the year the temperature ranges from 30 to 70, and it’s not uncommon to find people playing tennis on a bright 65 degree day in January or February. Summer days are warm, dry, not excessively hot and invariably sunny.

PROGRAM

Naropa Institute offers a wide range of courses centered around the Degree and Certificate Programs. However, a large percentage of students attend the Institute on a part-time basis, choosing specific courses. Since we consider education to be a life-long process, all courses are open to the general public without any admission requirements, with the exception of a small number of core program classes.
The program in Buddhist Studies is unique in its combination of rigorous academic study with personal experience of the tradition. Too often, university programs on Buddhism neglect the experiential dimension necessary for a proper understanding of the teachings. This can result in misconception, since the Buddhist tradition has always considered individual, intuitive insight essential to any true comprehension of the philosophical and textual material.

The programs in psychology also employ an unusual approach. The language of Buddhism is pre-eminently psychological: people suffer, not so much from external forces, as from the deep-rooted belief in a continuous, solid ego. Buddhist psychology questions this belief, and suggests it is the source of neurosis. The meditative approach involves gaining insight into the confused state of mind, thereby providing room for the emergence of genuine sanity.

In addition to working with the theories of Buddhist psychology, students are also required to become familiar with the literature and practice of western psychotherapies, group process and techniques of counseling, and to serve as interns in mental health centers or similar training institutions.

The Buddhist view of the working of mind provided new insights into Western developmental and humanistic psychologies.

A balance of directness and discipline characterizes the degree and certificate programs in the arts presented at Naropa Institute: Buddhist Art (Thangka Painting), Dance, Theater, and Poetics.

Appreciating the nature of things as they are is the ground for artistic activity which springs from a meditative state of mind: an attitude of directness and a lack of self-consciousness in one’s creative work. This approach does not imply just spontaneity: in art, as in life generally, one needs to study one’s own craft, develop necessary skills and absorb the knowledge and insight passed down by tradition.

Thangka painting is the oldest and most widely known form of traditional Tibetan Buddhist art. The thangka is a schematic map of the psychological energies and qualities present in the mind, and is used as an aid in the meditative practices of Tibetan Buddhism.

Inspired by the traditional artist-apprentice model, students in the Thangka Painting Program work with instructors on a one-to-one basis, developing their skills and assisting in the execution of commissioned master works.

The art programs in Dance, Theater, Poetics, Music and Thangka Painting have attracted to Naropa Institute outstanding professional artists who have found a common link between their particular disciplines and the creative energy of the Institute’s environment. Here they are able to work intimately with students whose interest is genuine, rather than mandated solely by a need for academic credentials. This unusual responsiveness encourages practicing artists also to be teachers. At the same time, they are able to continue their own work, as well as to collaborate with their colleagues in new artistic endeavors.
Naropa Institute recognizes the needs of people who are interested in learning as a commitment to their own personal growth and do not intend to pursue a formal degree or certificate. These people are cordially welcomed to participate in most of the courses offered at Naropa.

The following list is open to nonprogram students on an open admission basis, i.e., with no admission process necessary. (Course descriptions to be found in the program section of the catalogue.)

**WINTER QUARTER, 1977**

**Buddhist Studies**
- Samatha-Vipassana: Introduction to Buddhist Meditation I
- Mahayana Buddhism in India
- Buddhism in Japan
- The Beginnings of Buddhism in China
- The Bodhisattva Path
- Buddhism in the West: A History of Encounter
- The Psychology of Meditation
- Madhyamika Philosophy I: Indian Development
- Introduction to Sanskrit I
- Intermediate Sanskrit I
- Introduction to Tibetan I
- Intermediate Tibetan I
- Tibetan Readings I

**Buddhist Art (Thangka Painting)**
- Fundamentals of Thangka Painting I
- Intermediate Thangka Painting I

**Dance**
- Elementary-Intermediate Ballet
- Dance-Theater Workshop I
- Modern Dance Technique II
- Young Choreographers Workshop I
- Dance Symposium

**Theater**
- The Basics of Ensemble Collaboration
- Dream Studies
- Theater Workshop Series
- Dance-Theater Workshop I
- Discovering a Play
- Improvisation with the Five Buddha Energies
- Daily Life and Ritual Theater I

**Poetics**
- Writing Apprenticeship I
- Contemporary Poets
- Imagination in Fiction I

**General Electives**
- Tao and Ch'uan: The Art of dao and Tai Chi
- Personality Theory East and West
- The Mysteries of Dreams
- Space Awareness Training
- Drawing and Composition
- Composing in the 20th Century: The Music of Igor Stravinsky
- Chanoyu: The Japanese Tea Ceremony
- Tutorial: Learning and Living Skills
- Saying Less Than You Mean: Writing Fictions

**SPRING QUARTER, 1977**

**Buddhist Studies**
- Samatha-Vipassana: Introduction to Buddhist Meditation II
- Period of the 18 Schools
- Introduction to the Vajrayana
- Buddhism in Tibet
- The Wisdom of Chi Pu (Chinese Zen)
- Religion and the Field of Emptiness: Contemporary Buddhist Thought in Japan
- Mahayana in Tibet
- Buddhism, Science and Process
- Madhyamika Philosophy II: Comparative Buddhist Nature
- The Yogacaraya or "Mind Only" School
- Buddhism and Social Change
- Introduction to Sanskrit II
- Intermediate Sanskrit II
- Introduction to Tibetan II
- Intermediate Tibetan II
- Tibetan Readings II

**Buddhist Art (Thangka Painting)**
- Fundamentals of Thangka Painting II
- Intermediate Thangka Painting II

**Dance**
- Dance-Theater Workshop II
- Modern Dance Technique II
- Young Choreographers Workshop II

**Theater**
- Characters and Plots
- Performance Preparation
- Improvisations
- Dance-Theater Workshop II
- Improvisation with the Five Buddha Energies II
- Daily Life and Ritual Theater II

**Poetics**
- Writing Apprenticeship II
- Improvised Poetics
- Imagination in Fiction II

**General Electives**
- Tai Chi Ch'uan
- New Journalism and Old: The Arts of Seeing and Selling
- Personality Theory East and West
- Space Awareness Training
- Chanoyu: The Japanese Tea Ceremony
- Passion: Love and Nostalgia
- Saying Less Than You Mean: Writing Fictions

**SUMMER QUARTER, 1977**

Naropa Institute offers a widely expanded Summer Program. A full listing of courses will be available at the beginning of winter quarter.
DEGREE AND CERTIFICATE PROGRAMS

BASIC COMPONENTS

Each degree and certificate program is structured to reflect the overall educational goals of the Institute. All programs have three basic components: core study, meditation, and colloquium.

CORE STUDY

The main concentration of study in degree and certificate programs occurs in the winter and spring quarters of each year. Students work closely with the faculty of the Institute, taking one or more core courses in their area of concentration. It is in the area of core study that the student, in consultation with his or her academic counselor, is expected to develop depth of knowledge and skill. During the summer quarter Naropa Institute operates on an expanded scale. A wide range of electives and special workshops is offered, taught both by Institute faculty and outstanding visiting faculty and professionals from the United States and abroad.

MEDITATION

Meditation is not required but encouraged as part of each student's educational program. Individual meditation counselors are available to all Naropa students. In addition, the "Fundamentals of Buddhist Meditation" course and "Seminar on Meditation" are offered free noncredit to all degree and certificate students winter and spring quarters in residence.

101 FUNDAMENTALS OF BUDDHIST MEDITATION Staff This course is for the student who has had either little or no previous experience with meditation or one who is interested in exploration and discussion of Buddhist theory and practice. In addition to regular reading assignments, students are encouraged to make use of the Ryan Hall meditation hall to participate in bimonthly meditations, an all-day practice of sitting meditation. Free, noncredit.

102 SEMINAR ON MEDITATION Staff This seminar is designed for students who have already had the "Fundamentals" course or its equivalent. Students meet as a group once a week to present and discuss topics in meditation theory and practice. Free, noncredit.

COLLOQUIUM

Colloquium involves working with people—teaching, learning, communicating—and is a means for exploring the application of study and meditation in daily life.

All degree and certificate students are required to take the colloquium course every quarter in residence. Full-time, nonprogram students may take colloquium winter and spring quarters.

103 COLLOQUIUM Staff The colloquium consists of a weekly meeting of students drawn from all programs. Students will take turns leading the colloquium. This may take the form of a personal presentation of material read in preparation for the colloquium or a sharing of a situation reflecting the student's personal understanding of the educational experience and its impact on his or her life. It gives students exposure to working with peer students, and provides an active forum for evaluating the entire Institute's program. 3 credit hours.


Buddhism as taught at Naropa Institute is unique in its integration of the meditative and the scholarly, the intellectual and the intuitive. This integration proceeds from a wholeness of vision developed through the discipline of Buddhist meditation. The Buddhist Studies Program at Naropa Institute gives students the opportunity to become acquainted with the various dimensions of Buddhism, both throughout its long history and in the contemporary world. Leading the Buddhist Studies Program is a diverse faculty of western scholars in Buddhist history, philosophy and languages, scholars from traditional "northern" and "southern" Buddhist countries, and meditation masters from the three major living buddhist meditative traditions, Japanese zen, theravada and Tibetan vajrayana.

In the Buddhist Studies Program students examine history, philosophy, literature, language and iconography of the most important buddhist schools and movements. At the same time, since one cannot comprehend the external expressions of the tradition without understanding their meditational foundation, an important part of the program involves the study of buddhist meditational systems, as well as the encouragement of students to explore the practice for themselves.

In the winter and spring, students will take two core courses each quarter. The material covers early buddhism and the theravada, mahayanna and vajrayana traditions of india, Southeast Asia, China, Japan and Tibet. An elective offering of Sanskrit and Tibetan languages provides the opportunity to study original texts.

In the summer quarter the student designs a program of elective study with his or her academic counselor.
PRACTICE OPTIONS
Meditation practice is an integral part of the Buddhist Studies Program. In addition to daily meditation and weekly nyinshuns (all-day sitting practice), students in the program have the option during one summer session or in the fall, of attending a longer meditation session at one of several Buddhist practice centers.

The major option offered by Naropa Institute is a ten-week intensive training session at Karmê-Chöling Meditation Center which is the major contemplative center of Vajrayana. This session is held in the fall, and is designed for B.A. students in the Buddhist Studies and Psychology programs. It is open to all Naropa Institute degree and certificate program students, but not to the general public. Students are involved in a balanced program of meditation, study, and interaction in a community setting. Instruction and guidance are given by senior staff members of Karmê-Chöling. Satisfactory completion of the Naropa Institute training session at Karmê-Chöling counts as 10 credit hours towards the Buddhist Studies B.A. degree.

A second option offered to Naropa Institute students is participation in a dathun (month-long practice period) at either Karmê-Chöling or the Rocky Mountain Dharma Center in Livermore, Colorado. The purpose of these sessions is to provide the student with an intensive experience in the practice of Buddhist meditation. This option is available either during one summer session or in the fall. Satisfactory participation in a dathun counts as 4 credit hours towards the B.A. degree.

Students may also receive credit for programs conducted by other Buddhist centers they may wish to attend. The particular center, program, and credit hours involved will be agreed upon by the student and his or her academic counselor.

BACHELOR OF ARTS DEGREE IN BUDDHIST PSYCHOLOGY
In order to receive a Bachelor of Arts degree in Buddhist Studies, the student must accumulate 90 credit hours in the following way:

1. Fulfill the Colloquium requirements for degree and certificate students.
2. Take the Buddhist Studies core courses winter and spring of both first and second years.
3. Take 10 other Buddhist Studies elective courses.
4. Take 10 elective courses.

Total: 6 credit hours
Total: 24 credit hours
Total: 30 credit hours
Total: 30 credit hours
Total: 90 credit hours

BUDDHIST STUDIES—REQUIRED COURSES

BACHELOR OF ARTS PROGRAM

FIRST YEAR STUDENTS

Winter Quarter, 1977
*Samatha-Vipassana: Introduction to Buddhist Meditation I
*Foundations of Buddhism
Colloquium
Elective (1)

Spring Quarter, 1977
*Samatha-Vipassana: Introduction to Buddhist Meditation II
*Period of the 18 Schools
Colloquium
Elective (1)

Summer Quarter, 1977
Session I
Colloquium
Electives (3)
Session II
Colloquium
Electives (3)

SECOND YEAR STUDENTS

Winter Quarter, 1977
*Mahayana Buddhism in India
*Buddhism in Japan
Colloquium
Elective (1)

Spring Quarter, 1977
*Introduction to the Vajrayana
*Buddhism in Tibet
Colloquium
Elective (1)

Summer Quarter, 1977
Session I
Colloquium
Electives (3)
Session II
Colloquium
Electives (3)

*Core Course
DEGREE AND CERTIFICATE PROGRAMS

Buddhist Studies—Electives

Winter Quarter, 1977

The Beginnings of Buddhism in China
The Bodhisattva Path
Buddhism in the West: A History of Encounter
The Psychology of Meditation
Mahayana Philosophy I: Indian Development
Introduction to Sanskrit I
Intermediate Sanskrit I
Introduction to Tibetan I
Intermediate Tibetan I
Tibetan Readings

Spring Quarter, 1977

The Wisdom of Ch'iu (Chinese Zen)
Religion and the Field of Empiricism: Contemporary Buddhist Thought in Japan
Mahayana in Tibet
Buddhism, Science and Process
Mahayana Philosophy II: Comprehensive Buddhist Nature
The Yogacara or "Mind Only" School
Buddhism and Social Change
Introduction to Sanskrit II
Intermediate Sanskrit II
Introduction to Tibetan II
Intermediate Tibetan II
Tibetan Readings I

Summer Quarter, 1977

Introduction to Sanskrit
Intermediate Sanskrit
Introduction to Tibetan
Intermediate Tibetan
Advanced Tibetan

Winter Quarter

B337A SAMATHA-VIYAPAYANA: Introduction to Buddhist Meditation I & II Staff
This course provides a comprehensive introduction to meditation and is designed for both the beginning and intermediate student. Extensive reading will be an important part of the course, and lectures will focus in the differences in various traditional approaches to samatha-viyanana meditation. Students will be required to sit one hour a day and participate in group meditation. 3 credit hours.

B332 FOUNDATIONS OF BUDDHISM John Baker
In this course we will examine early Buddhist tradition beginning with its birth in the 6th century B.C. The time period covered will be the two centuries from the birth of the Buddha down to the dissection of Buddhism into different schools and sects. A special feature of the period is the development of the basic concepts, garbha-vidya and garbha-vidya form used by later schools, whether Hinayana, Mahayana, or Vajrayana.
3 credit hours.

B330 BUDHISM IN INDIA Rudolph Bing
In mahayana buddhism, meditators work with the problem of ego through opening to the nondualistic equality of the self and through working with other people as a basis of compassion (karuna). This course explores the Indian mahayana tradition, its history, doctrine and meditational practices. For this course we will consider the two main schools: the prajnaparamita, the transcendental school of buddhism, and the mahayana, and the monastic and popular schools of thought.
3 credit hours.

B336 BUDHISATVATVA PATH in South India Sheela Chari
This course will cover the history of the development of the bodhisattva ideal, and the Mahayana tradition in South India, and the Central Asian tradition. It will consider the history of South Asian Buddhism, and the Central Asian tradition.
3 credit hours.

B334 THE BEGINNINGS OF BUDDHISM IN CHINA John Baker
When Indian buddhism arrived China in the first century A.D., it was met with a sophisticated philosophical and religious tradition, and the Chinese were able to assimilate and develop the new ideas within their own cultural context. The course will trace the development of Chinese Buddhism from the first century A.D. to the Tang Dynasty, and focus on the influence of Mahayana ideas on Chinese thought. 3 credit hours.

B339 BUDDHISM IN THE WEST: A History of Encounter Jeremy Haskell
We will examine the history of how the Western philosophical and religious traditions have been influenced and transformed in the West by the encounter with Buddhism. 3 credit hours.

B335 THE LOGIC OF BUDDHISM: An Introduction William Hendel
The Mahayana tradition of Mahayana thought is the admission of Indian philosophy to its critique of early buddhist philosophy. This course will consider the influence of the Mahayana tradition on Western thought and philosophy. 3 credit hours.

B333 THE PSYCHOLOGY OF BUDDHISM Anthony Brzezinski
This course will be an exploration of the way in which Western thought and philosophy have been influenced by the teachings of Buddhism. It will cover the work of some of the most influential Western thinkers and their contributions to the development of Western thought.
3 credit hours.

B332 FOUNDATIONS OF BUDDHISM John Baker
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3 credit hours.
DEGREE AND CERTIFICATE PROGRAMS

B319a INTRODUCTION TO SANSKRIT I (Begins Fall) This is the first course of a three quarter sequence providing an introduction to the Sanskrit language. During winter and spring quarters students will be introduced to the system of Sanskrit grammar and vocabulary. We will work through one of the basic Sanskrit grammar and read some elementary Sanskrit texts. The first year course will be completed during the summer quarter when we concentrate on reading excerpts from selected Sanskrit texts. 3 credit hours.

B319b INTERMEDIATE SANSKRIT I (Finals May) This course, for students who already possess a knowledge of Sanskrit grammar, is designed to the final quarter of the three quarter sequence. The emphasis is on reading excerpts from Sanskrit literature and developing facility in the language. This course will be offered in the spring of an even numbered year, when the emphasis will be on the study of two of more lengthy passages from Sanskrit and are interested in pursuing studies and independent readings. The course will cover primarily of readings in selected texts, including the hindu 'Spelling' (Gita), the buddhist mahayana 'Yamakachhara Sutra', and the tantric and Tantrism and Suttismasticism 3 credit hours.

B319c INTRODUCTION TO TIBETAN I (Khang Tsul) This course provides an intensive introduction to Tibetan grammar, along with a brief survey of Tibetan literature. Texts and readings will be drawn from several works and those which are significant from Sanskrit. Grammatical exercises and exercises will be based on rituals in narrative and prose style. For students with either or no previous training in Tibetan 3 credit hours.

B319d INTERMEDIATE TIBETAN I (Khang Tsul) This course carries the work of the first year Tibetan course into a second year. Its focus will be on readings in several different types of Tibetan literature and the study of the principal teaching and ritual texts. Emphasis will be on the study of Tibetan paras and the tantric. Texts will include the mythological works, examples of meditative compositions, both ancient and modern, with the study of some as well as Tibetan translations of Indian Sanskrit originals. In addition to expanding and refining the work done in the first year, an important part of the course will consist of study of classical Tibetan 3 credit hours.

B319e TIBETAN READINGS I (Gothe Wangchuk) This course is intended for students who have had at least one year in the equivalent of Classical Tibetan. The course will involve several readings from a selection of Tibetan Buddhist texts supplemented by explanations from the oral tradition by Gothe Wangchuk 3 credit hours.

SPRING QUARTER

B320a SAMASTHA-VIPAYANA: Introduction to Buddhist Meditation I Staff A continuation of "Samatha-Vipayana 1." See winter 3 credit hours.

B320b PERIOD OF THE 16 SCHOOL John Baker Historically, "Vipayana" Vipayana included much more than the "Buddhism school" existing in South Asia today. This course will examine the historical context of the principal "16 Schools" of India, tracing its history, their development, and their influence in India and Japan. We will focus on the interplay between meditation and practice, and the development of Zen in Japan. 3 credit hours.

B320c INTRODUCTION TO THE NAJAYANA, Rigpawldrup The Buddhist tantra views the Vajrayana as the most subtle, powerful, and essential part of the meditative tradition. This course will examine the development of the Vajrayana and its role in the development of tantric Buddhism in India and Tibet. We will explore the historical and philosophical background of Vajrayana Buddhism, its relationship to the development of the Mahayana, the nature of its practice, and its role in the modern world. 3 credit hours.

B320d THE WISDOM OF CO"AN (Chinese Zen) John Ranallo A brief, spontaneous and direct (k'o-an) approach to the practical path of Buddhism. Links with early Indian and Tibetan teachings. Readings of Ch'an literature and application of its insights to the everyday practice of truth. "Po-hsiang" Po-Hsiang. By the way, "Mind." Lin Chi's teaching and lecturing, the development of the ko-an, Ch'an art and poetry. Precision in understanding "one thing only." 3 credit hours.

B322 RELIGION AND THE FIELD OF UPTINESS: Contemporary Buddhist Thought in Japan John Ranallo In the 20th century, a number of Japanese philosophers have embraced and reinterpreted traditional Buddhist philosophy. A book derived from this material. They have used Western patterns of thinking in articulating new philosophical logic, non-analysis, and Buddhism's aesthetics and have employed these, in turn, to refine philosophy in the West. After an initial survey of the main philosophers (of Maitake, Tsubo, and Tanaka) we will explore in depth: What is religion? The work of the emic and etic in the field of study, the personal and the universal, the roles of the humanities and the sciences, and the demands of our society. 3 credit hours.
DEGREE AND CERTIFICATE PROGRAMS

Buddhist Art Program

FACULTY: Tenzin Range, Noelrup Range, Remon Range, John Baker, Reginald Ray, Gethse Wangchuk

Thangka painting is the oldest and most widely known form of Tibetan Buddhist art. The tradition goes back 1200 years in Tibet, though it is actually much older, finding its earliest roots in the Indian Hindu-Buddhist and Tibetan lama artistic traditions. The thangka is a schematic map of the psychological energies and qualities present in the ordinary mind. The Tibetan aesthetic in thangka painting relates directly to the philosophy and practice of Tibetan Buddhism. The expression of each individual line, traditional colors, landscapes, types of clouds, etc. correspond directly to the psychological energy which the central figure represents.

In Tibet, the relationship between the teacher and student was that of master artist to apprentice. The normal period of apprenticeship was 6 years, during which time the student would learn as he helped the master in the execution of thangkas, monastery frescoes, ritual murals and so on. The thangka painting program is inspired by this model. The pigments, brushes and canvases which are used approximate traditional materials as closely as possible; European and American materials are incorporated as thangka painting becomes transformed in the Western world.

For the beginning thangka student, as well as the advanced, instruction is primarily on an individual, one-to-one basis. The student is first instructed in the use of thangkas, a system of proportions through which the iconographic figures are drawn. This discipline helps develop a sense of precision and mindfulness as part of the foundation for further work in thangka painting. As the student progresses, the Range family introduces traditional techniques of preparation of canvas, coloring, shading, and finishing details. Advanced study could lead so the production of masks and other ritual objects, as well as the possibility of works in collaboration.

Naroopa Institute offers programs in thangka painting leading to the B.F.A. and M.F.A. degrees. The student who successfully completes the two-year B.F.A. degree may enter the M.F.A. program and complete it in one year.

Students applying to enter the M.F.A. program who have a B.A. or B.F.A. from another institution, but no prior experience in thangka painting, will be required to enter a two-year M.F.A. program and cover the essentials of the B.F.A. program in the first year.

Students are welcome to continue study at the Institute beyond the years of their degree program in order to work toward becoming master thangka painters.

All entering students will begin their core study with H500a "Fundamentals of Thangka Painting" or H501a "Intermediate Thangka Painting" (pre-requisite 6 credit hours of thangka painting). In addition, students will study Tibetan Buddhist philosophy, iconography and Tibetan history and culture. M.F.A. students will take one year of classical Tibetan language.

SUMMER QUARTER

For detailed course descriptions, see the 1977 summer catalog.
BACHELOR OF FINE ARTS DEGREE IN THANGKA PAINTING

In order to receive a Bachelor of Fine Arts degree in Thangka Painting, the student must accumulate 90 credit hours in the following way:

1. Fulfill the Colloquium requirement. Total: 6 credit hours
2. Take the Thangka Painting core course winter, spring, both first and second years. Total: 24 credit hours
3. Take the Thangka Painting core course both sessions of both summers. Total: 12 credit hours
4. Take 2 required courses in Buddhist Studies. Total: 12 credit hours
5. Take 4 Buddhist Studies electives. Total: 21 credit hours
6. Take 7 general electives. Total: 90 credit hours

MASTER OF FINE ARTS DEGREE IN THANGKA PAINTING

[2 Year Program]

Candidates for a Master of Fine Arts degree in Thangka Painting, in the two-year program, must accumulate 45 credit hours during the first year in the following way:

1. Fulfill the Colloquium requirements. Total: 3 credit hours
2. Take the Thangka Painting core course winter and spring. Total: 12 credit hours
3. Take a double weighted Thangka Painting core course both sessions of summer quarter. Total: 12 credit hours
4. Take 2 required Buddhist Studies courses. Total: 12 credit hours
5. Take 1 elective in Buddhist Studies. Total: 3 credit hours
6. Take 3 credit hours. Total: 45 credit hours

MASTER OF FINE ARTS DEGREE IN THANGKA PAINTING

[1 Year Program]

In order to receive a Master of Fine Arts degree in Thangka Painting, in the one-year program, the student must accumulate 45 credit hours in the following way: (Students in the two-year program will meet these requirements in their second year.)

1. Fulfill the Colloquium requirements. Total: 3 credit hours
2. Take the Thangka Painting core course winter and spring. Total: 12 credit hours
3. Take the Thangka Painting core course both sessions of summer quarter. Total: 6 credit hours
4. Take classical Tibetan language winter, spring and summer. Total: 12 credit hours
5. Take 2 required courses in Buddhist Studies. Total: 6 credit hours
6. Take 2 general electives. Total: 45 credit hours

THANGKA PAINTING—REQUIRED COURSES

BACHELOR OF FINE ARTS

FIRST YEAR STUDENTS

Winter Quarter, 1977
- Fundamentals of Thangka Painting
- Foundations of Buddhism
- Colloquium
- Elective (1)

Spring Quarter, 1977
- Fundamentals of Thangka Painting
- Introduction to the Vajrayana
- Colloquium
- Elective (1)

Summer Quarter, 1977
- Session I
  - Fundamentals of Thangka Painting
  - Colloquium
  - Electives (2)
- Session II
  - Fundamentals of Thangka Painting
  - Colloquium
  - Electives (2)

*Core Course

SECOND YEAR STUDENTS

Winter Quarter, 1977
- Intermediate Thangka Painting
- Mahayana Buddhism in India
- Colloquium
- Elective (1)

Spring Quarter, 1977
- Intermediate Thangka Painting
- Buddhism in Tibet
- Colloquium
- Elective (1)

Summer Quarter, 1977
- Session I
  - Intermediate Thangka Painting
  - Colloquium
  - Electives (2)
- Session II
  - Intermediate Thangka Painting
  - Tibetan Buddhist Iconography
  - Colloquium
  - Elective (1)
THANGKA PAINTING—REQUIRED COURSES

MASTER OF FINE ARTS

1st YEAR STUDENTS (2-Year Program)

Winter Quarter, 1977
*Fundamentals of Thangka Painting
Foundations of Buddhism
Mahayana Buddhism in India
Colloquium

Spring Quarter, 1977
*Fundamentals of Thangka Painting
Introduction to the Vajrayana Buddhism in Tibet
Colloquium

Summer Quarter, 1977
Session I
*Fundamentals of Thangka Painting
(double weighted course, 6 credit hours)
Colloquium
Elective (1)
Session II
*Fundamentals of Thangka Painting
(double weighted course, 6 credit hours)
Tibetan Buddhist Iconography
Colloquium

2nd YEAR STUDENTS (2-Year Program) AND 1-YEAR PROGRAM STUDENTS

Winter Quarter, 1977
*Intermediate Thangka Painting
Introduction to Tibetan I
Colloquium
Elective (1)

Spring Quarter, 1977
*Intermediate Thangka Painting
Introduction to Tibetan II
Mahayana in Tibet
Colloquium

Summer Quarter, 1977
Session I
*Intermediate Thangka Painting
Intermediate Tibetan I
Traditions of Buddhist Art
Colloquium

Session II
*Intermediate Thangka Painting
Intermediate Tibetan II
Colloquium
Elective (1)

*Core Course

WINTER QUARTER

H350A FUNDAMENTALS OF THANGKA PAINTING Tanze Rampa, Nondup Rampa, Kinege Rampa *In Tibet, the study of thangka painting is not taught chapter by chapter, but is rather learned like an infant learning to crawl, and eventually to walk and run. *Nondup Rampa. The courses in the Thangka program will introduce the student to the basic techniques of thangka painting. There will be intensive instruction in the drawing of buddhist deities according to the traditional rules of proportion, and a general introduction to buddhist iconography. In addition, the student will learn the rudiments of brush painting, how to prepare a canvas in the Tibetan manner, and how to "lay out" a thangka. 6 credit hours.

H350B INTERMEDIATE THANGKA PAINTING Tenze Rampa, Nondup Rampa, Kinege Rampa. Practitioners of Tibetan Buddhism rely on painters for iconographic consistency, yet far from being a limiting discipline, thangka painting offers the artist a virtually unlimited repertoire of subject matter from which to draw. This course is a continuation of the first year course, with an emphasis on Tibetan painting techniques. The student will learn the traditional methods of mixing color, applying it to paper and canvas, and of shading, composition, and finishing. The study of iconography will go on to further details of Mahayana iconography. 6 credit hours.

B302 FOUNDATIONS OF BUDDHISM Peter See Buddhist Studies, winter. 3 credit hours.

B336 MAHAYANA BUDDHISM IN INDIA Ray See Buddhist Studies, winter. 3 credit hours.

B319a INTRODUCTION TO TIBETAN To be announced See Buddhist Studies, winter. 3 credit hours.

SPRING QUARTER

H350A FUNDAMENTALS OF THANGKA PAINTING Tanze Rampa, Nondup Rampa, Kinege Rampa. Open to new and continuing students. See winter quarter for course description. 6 credit hours.

H350B INTERMEDIATE THANGKA PAINTING Tenze Rampa, Nondup Rampa, Kinege Rampa. For course description see winter quarter. 6 credit hours.

B307 BUDDHISM IN TIBET Baker See Buddhist Studies, spring. 3 credit hours.

B338 MAHAYANA IN TIBET Joshe Shergyueh See Buddhist Studies, spring. 3 credit hours.

B308 INTRODUCTION TO THE VAJRAYANA Ray See Buddhist Studies, spring. 3 credit hours.

B319b INTRODUCTION TO TIBETAN II To be announced A continuation of "Introduction to Tibetan I". 3 credit hours.

SUMMER QUARTER

For detailed course descriptions, see the 1977 summer catalog.
CERTIFICATE PROGRAM IN THE ARTS

Naropa Institute provides a context for studying the arts that is unique in encouraging the exploration and development of creative energy in combination with the practice of meditation. This approach is based on a recognition of the importance of clear and accurate insight into oneself and one's world as the foundation of any given form of artistic expression or creative discipline. It is only in such a context that expressive art becomes genuine.

Working closely with contemporary artists who are practicing in their fields, the student has the opportunity for intensive development of his or her individual creativity. Each program places emphasis upon developing the student's performance abilities and the possibility of collaboration between the arts.

CERTIFICATES IN THE ARTS

In order to receive a Certificate in the Arts (Dance, Theater, Poetry), the student must accumulate 66 credit hours in the following way:

1. Fulfill the Colloquium requirement for all Naropa students. 
   Total: 6 credit hours

2. Take the core course winter and spring of both first and second years. 
   Total: 24 credit hours

3. Take 3 courses (required or elective, depending on the specific program) during each session of summer quarters both first and second years. 
   Total: 36 credit hours

4. Take the noncredit core seminar during each session of summer quarters both first and second years. 
   Total: 0 credit hours

5. Total: 66 credit hours

DANCE

FACULTY: Barbara Dilley, Arupa Hospich, Paul Gertel, Steve Paxton, Aslyn Mathis/Roy and Visiting Faculty.

Within the study of any art, developing genuine discipline and commitment to one's personal vision is a journey that requires a relationship both to tradition and to the unknown. The Dance Program at Naropa Institute explores this unique process. Dancers are encouraged to uncover and define for themselves what dance is, both in terms of their own expressive vision and in relation to dance as an art of communication to others. The work is explorative, adventurous and demanding. The encouragement to practice meditation in connection with this approach to dance is central to the program.

Core study takes place primarily during winter and spring. During the first year, forms of western dance such as ballet, Merce Cunningham techniques and kinesiology are studied to develop knowledge of body extension, strength and stamina. Eastern concepts of body intelligence, yoga and Tai Chi Chuan are explored as the dancers work toward developing a personal discipline, in private workout sessions, which integrates these new concepts with the voice of their body. Out of this personal voice, performance is gradually developed as a natural expression of communication.

During winter and spring of the second year the dancers work more intensively on a definition of performance that combines discipline with greater awareness and refinement of their own expressive vision. Five-week intensive sessions with visiting dancers and artists from around the country provide a dialogue with new energies and ideas and a means for exploring dance as an art form intimately connected with other modes of human expression. Within this context the second year student will work as a performer on a specific dance work with the core faculty.

Independent Project Option

Dance students may take up to one quarter in an out of residence study with another dance company or teacher. This can be done with the advice and approval of the students' core counselor.
DANCE—REQUIRED COURSES

CERTIFICATE PROGRAM
FIRST YEAR STUDENTS
Winter Quarter, 1977
"Core Dancing Class I"  
Young Choreographers' Workshop I  
Colloquium
Spring Quarter, 1977
"Core Dancing Class II"  
Young Choreographers' Workshop II  
Colloquium
Summer Quarter, 1977
Session I
Seminar on Dance  
Colloquium  
Electives (3)
Session II
Seminar on Dance  
Colloquium  
Electives (3)
SECOND YEAR STUDENTS
Winter Quarter, 1977
"Core Dancing Class II"  
Young Choreographers' Workshop I  
Colloquium
Spring Quarter, 1977
"Core Dancing Class II"  
Young Choreographers' Workshop II  
Colloquium
Summer Quarter, 1977
Session I
Seminar on Dance  
Colloquium  
Electives (3)
Session II
Seminar on Dance  
Colloquium  
Electives (3)

DANCE—ELECTIVES
Winter Quarter, 1977
Elementary—Intermediate Ballet  
Dance—Theater Workshop I  
Modern Dance Technique I  
Young Choreographers' Workshop I  
Dance Symposium
Spring Quarter, 1977
Dance—Theater Workshop II  
Modern Dance Technique II  
Young Choreographers' Workshop II  
Dance Symposium
Summer Quarter, 1977
Core Course

WINTER QUARTER
D304 CORE DANCING CLASS I  
D305 CORE DANCING CLASS II  
D306 CORE DANCING CLASS III  
D307 ELEMENTARY—INTERMEDIATE BALLET  
D308 DANCE THEATER WORKSHOP  

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DEGREE AND CERTIFICATE PROGRAMS

THEATER

D3111 MODERN DANCE TECHNIQUE I Arlyn Morisot Roy In this course we will approach technique as a process of discovering and unfolding the unlimited range of body movements available to us. Various modern dance styles and techniques will be utilized in order to develop heightened spatial awareness, a more acute sense of rhythm and greater familiarity and attachment with our own energy. 3 credit hours.

D3144 YOUNG CHOREOGRAPHERS’ WORKSHOP I Visiting Faculty. During each quarter two classes will enroll for five weeks each to prepare their style of body work and explore the changing concepts of “what is dancing.” The specific interest of each class will be designed by the instructor, sometimes centers around disciplines of kinesiology, or movement sounds from other art forms, or creating a work with the choreographer. 3 credit hours.

CONTACT IMPROVISATION with Diane Byron is the focal point for this series. Contact improvisation is a dance or movement form which assumes a 3-D interface with a partner. Visual, auditory, and tactile exploration is encouraged through the use of improvisational techniques. Specific focus is given to awareness of physical sensations of gravity, balance, and centrifugal forces, or related movement. It employs a variety of energies from different to highly active while the contact forces andKeith centripetal alignment are borne in mind. During focused impromptu movement, mass is balanced with mass in effect and a unit which is a “force.” The focus is then being, carrying, carrying, tumbling, breaking, rolling, falling, the potential found in dicht forms.

The other workshop participates to be announced.

DANCE SYMPOSIUM Staff This course is designed to provide a forum for performing arts to investigate and discuss topics relevant to the field of dance. The specific area of study will be decided on the interest of the group, but may include such issues as performance, dance history and theory, production and multimedia techniques, dance and dance in relation to other art forms. Our meetings will vary, depending on the material covered, but must take the form of lecture, field visits, discussions or lecture by visiting speakers. This class will meet approximately once every two weeks. 1 credit hour.

SPRING QUARTER

D305 CORE DANCING CLASS 1 Barbara Dilley, Anyone Hayashi. This class is a continuation of work in the winter quarter. Ms. Dilley will teach 3 days a week, exploring dance as a language between people, working toward performance. First, solo work, with applied attention to all the details surrounding the actual presentation, such as light, clothes, space, time, audience, notes for viewers, etc. and a series of exercises about the ways of the image. Then moving to earth, top and contact work, integrating the two, then going to earth, top and contact work on the “impact,” an exercise for unlocking peripheral vision and spontaneous gesture within a clear structure. Ms. Hayashi’s class will meet 2 times a week and will continue to develop the technical exercises begun in the winter quarter. 3 credit hours.

D307 CORE DANCING CLASS II Barbara Dilley. Continuation of “Core Dancing Class I” from winter. 3 credit hours.

D325A DANCE THEATER WORKSHOP II Paul Dorf. Continuation of “Dance Theater Workshop I.” See winter. Open to new students with approval of instructor. 3 credit hours.

D3115 MODERN DANCE TECHNIQUE II Arlyn Morisot Roy. Continuation of “Modern Dance Technique I.” See winter. New students may join with permission of instructor. 3 credit hours.

D3146 YOUNG CHOREOGRAPHERS’ WORKSHOP II Visiting Faculty. See “Young Choreographers’ Workshop I,” winter. Open to new and continuing students. 3 credit hours.

SUMMER QUARTER

For detailed course descriptions, see the 1977 summer catalog.

FACULTY: Lee Worley, Susan Niemack, Richard Sanson, Randy Sunday, Paul Zimet

The study of theater at Naropa Institute encourages the student to become responsible for the statements he or she makes with life and suggests that the art of living is a process of personal discovery rather than a predetermined form. Much of the time we find ourselves repeating limiting and habitual roles which prevent us from relating directly with the constant changes of our lives. By studying the actions that we habitually perform, emphasizing their pure aspect, becoming more precise about them, we can begin to play with our personal style and intuitive expression.

Theater technique examines characters, roles, human interactions and relationships to space. It is alive only in the immediate relationship of actors and audience. Theater works with the constant tension between the attempt to solidify ourselves into roles and the inevitable disruption of life situations. With the practice of meditation as a foundation, the student makes a commitment to begin developing discipline and openness. The actor’s discipline is to approach things directly and simply, to become an explorer of life, without preconceptions.

The theater student will be a member of an ensemble which, during the first year, will explore fundamentals of self-expression, imagination, spontaneity and the creation of roles. In the second year the emphasis is on the growth of collaboration and the demands of performance. Students will have many opportunities to experience and report on other disciplines and will be asked in the second year to share their developing technique with first year students. Toward the end of the second year the ensemble will originate and perform a theater piece for the Naropa Institute community and then return to the workshop to reevaluate and rework the form in collaboration with the audience. The two year study is designed to create the foundation for the permanent resident company.
THEATER—REQUIRED COURSES

CERTIFICATE PROGRAM

FIRST YEAR STUDENTS

Winter Quarter, 1977
*The Basis of Ensemble
Colloquium

Spring Quarter, 1977
*Characters and Plays

Summer Quarter, 1977
Session I
*Explorations, a Weekly Seminar
Language and Music in Theater I
Colloquium
*Electives (2)

Session II
*Explorations, a Weekly Seminar
Language and Music in Theater II
Colloquium
*Electives (3)

SECOND YEAR STUDENTS

Winter Quarter, 1977
*Collaboration
Colloquium

Spring Quarter, 1977
*Performance Preparation
Colloquium

Summer Quarter, 1977
Session I
*Performance Preparation
*Explorations, a Weekly Seminar
Language and Music in Theater I
Colloquium
*Electives (3)

Session II
*Explorations, a Weekly Seminar
Language and Music in Theater II
Colloquium
*Electives (2)

THEATER—ELECTIVES

Winter Quarter, 1977
Dream Studies
Theater Workshop Series
Dance-Theater Workshop I
Discovering a Play
Sence Awareness Training
Improvisation with the Five Buddha Energies
Daily Life and Ritual Theater

Spring Quarter, 1977
Improvisations
Dance-Theater Workshop II
Sence Awareness Training
Improvisation with the Five Buddha Energies
Daily Life and Ritual Theater

Summer Quarter, 1977
to be announced

*Core Course

WINTER QUARTER

T500 THE BASIS OF ENSEMBLE “Lee Wortley. The first essential of the acting study is an explanation of the action. How does the body and voice function? What are the guidelines for allowing energy and emotion to flow through us? How does one cultivate awareness of how our bodies can get "on"? How does one turn the instrument so that it can be played? By relating with others in a group situation, we begin to have tangible examples of how our habitual traits prevent us from experiencing action. The theatrical techniques for relaxation, concentration, imagination and improvisation, encourage us toward a greater relationship with our self-image and environment. The study continues by examining the dynamics of groups, the semiotics of art and the energy and emotions involved in group process. Once a foundation of awareness is established, we can more fully explore the connection between the mind and the emotions and work towards greater self-actualization.”

The emphasis of this quarter is on the group and the group process. Students will be encouraged to move slowly through disciplines of self and group expression towards a broad vocabulary of techniques which can become source material for the rest of the study. 6 credit hours.

T502 COLLABORATION “Lee Wortley. The study of theater is not only the technique of acting. In order to make a vital relationship with theater, one must grapple with the necessity of interrelating ideas into total form. By teaching others, we discover the gaps in our knowledge by directing others; we explore the possibilities for communication of our vision. This work will be the foundation for the understanding of the group. The traditional acting workshop will be replaced by a group which creates self-awareness and becomes part of itself. The emphasis on this quarter will be on the group and the group process. With the students, a group that has been expected to design and perform in the group breath while continuing to work on personal technique and communicating the fundamentals of the first year group. In addition, the workshop will be investigating the nature of collaboration and seeking to define both the point of departure and the responsibilities of each individual in preparation for the beginning of the spring rehearsal process. 6 credit hours.

T520 DREAM STUDIES “Lee Wortley. A study of theater built on the conception of dreams. Experiences in reconstruction of individual dreams, collective dreams, the dream qualities of everyday life and creation of living dreams. We will attempt to uncover how dream logic connects with theater logic and develop skills for capturing our latent mental images and translating them into forms which speak to the universal qualities of human experience, rather than the logic of linear thought. 3 credit hours.

T521 THEATER WORKSHOP SERIES “Wayne Baav. A course composed of three one-week workshops given by visiting theater artists in their various fields of interest. The three weeks will be dispersed within the winter and spring quarters and may cover areas such as mime, singing, set design, masks and mask making, lighting and stage design, as well as other areas of interest. Each workshop is 18 hours long. 9 credit hours.

D533a DANCE—THEATRE WORKSHOPS “Paul Oesteri. See Dance Courses, winter. 3 credit hours.

T533b DISCOVERING A PLAY “Richard Sarnoff. We will work together through a variety of practical exercises and interpretative studies toward a method of authentically involving the cast in the creative process, with the resident director, by understanding together the playwright and directorial concept of a play and the concrete situation of actors, stage and audience. This course will, thereby, integrate the concerns of author, director, actor and stage designer. Our studies will include dramatic literature as well as investigations in other fields relevant to understanding the particular cultural and psychological dynamics that underlie and shape styles or mediums of theater. Such studies will be related to practical exercises or projects. There will be an opportunity for individuals in the class to work in directions of their special interest. 3 credit hours.

S518 SPACE AWARENESS TRAINING “Randi Sunday. See course description under General Electives, winter. 3 credit hours.

T535a IMPROVISATION WITH THE FIVE BUDDHA ENERGIES “Su Nam Tappas. This course is an extension of the prerequisite class “Space Awareness Training.” The emphasis will be on the expression of the individual in the buddy ensemble. The techniques will be based on the buddy ensemble and group expression towards a broad vocabulary of techniques which can become source material for the rest of the study. 3 credit hours.
DEGREE AND CERTIFICATE PROGRAMS

The Jack Kerouac School of Disembodied Poetics

SPRING QUARTER

T325a DAILY LIFE AND RITUAL THEATER. 1.00 credits. Determin provides the basic ground for seeing ritual in everyday life. It offers the nontraditional space for appreciation of detail and art in ordinary situations. This understanding allows a total relationship with the commonsense and ordinary awareness of life as theater. Theater, in turn, can reveal basic sanity and present the real drama of life in all its. Our experience of these relationships is "Daily Life and Ritual Theater" through a variety of exercises and activities taken from the preryquisite course, "Space Awareness Training." 3 credit hours.

T394 CHARACTERS AND PLAYS. 1.00 credits. Studying the characters created by playwrights such as the Greeks, Shakespeare, Chekhov, Brecht, and Beckett lends experiential insight into various traditional and innovative forms of man in the western world. Through entering them, we can form a personal relationship to them and an understanding of their different and distinctiveness to the individuals in their environment. Further, we are continually reminded of the aspects of our own nature that make us unique. The emphasis is on the scenes, characters, and style of action and reaction. In this course, the work of directors such as Stanislavski, Michael Chekhov, Jerry Gershuny, and Joseph Chaikin will inform our developing technique and flexibility. 6 credit hours.

T395 PERFORMANCE PREPARATION. 1.00 credits. Drawing from the collaboration of the winter quarter, this ensemble will create a full-length theater piece, in addition to taking responsibility for the writing, staging, and acting of the work, the students will deal with the many other aspects of production. As theater needs a place to be presented, costumes, fights, lighting, etc., the students will have responsibilities to develop a more crucial relationship to growth of creations and discover what other skills they can use in the making of theater. 6 credit hours.

T331 IMPROVISATIONS: Lee Harri. As life is action, so are we all actors. This course is an ongoing exploration of our presentation of self. We will experiment with improvisational exercises of the American "improvisation" which encourages a sense of spontaneity and openness and the growth of group awareness. Through the laboratory of the theater we will examine elements of the human condition such as aggression, self-consciousness, presence, energy and communication. Using these as our hope we can make theater and our perceptions, dreams, personalities and daily life experiences. This course is open to anyone who has an interest in playing with his style. 3 credit hours.

D328h DANCE-THEATER WORKSHOP. 1.00 credits. An introduction to "Dance-Theater Workshop." 1.00 credits. Open to new students with approval of instructor. 3 credit hours.

S18 SPACE AWARENESS TRAINING. 1.00 credits. See course description under General Electives. Winter. 3 credit hours.

T326b IMPROVISATION WITH THE FIVE BUDDHA ENERGIES. 1.00 credits. Open to new and continuing students. 3 credit hours.

T325a DAILY LIFE AND RITUAL THEATER. 1.00 credits. Open to new and continuing students. 3 credit hours.

SUMMER QUARTER

For detailed course descriptions, see the 1977 summer catalog.

FACULTY: Michael Brownstein, Dick Gallup, Allen Ginsberg, Anne Waldman

RECURRING VISITING POETICS FACULTY: John Ashbery, Ted Berrigan, William S. Burroughs, Gregory Corso, Ed Sanders, Philip Whalen and others.

The Poetics Program at Naropa Institute combines the study of traditional western poetic composition with emphasis on writing practice that reflects the nature of mind as observed during composition and during meditation practice. Creative writing itself is seen as a practice, much as meditation is a practice, for observing and focusing mind. It is the happy accident of this century's poetic history that the qualities of mind and mindfulness prized by much American poetry are related to the qualities of mind prized by Buddhist practice, there being no purely line but mindfulness of thought and language itself.
The writing apprenticeship program gives students the opportunity to work closely with advisors who are accomplished and practicing writers of poetry and prose. Daily writing experiments utilizing dreams, cut-ups, collaboration, collage, careful observation and recounting of detail are encouraged, both to sharpen a sense of the possibilities of style and to develop the student's natural bent toward writing. Over the two-year period of core study the apprentice-writer will work closely with his or her advisor toward completing a book of poetry or prose. This project is the certificate student's central vehicle for developing expertise and maturity in the discipline.

Specific core courses are required winter and spring of both years. This core study focuses on the use of the imagination by writers in contemporary fiction, and continuing study of traditional and contemporary American poetry and poetics. During the second year of core study, greater emphasis is placed on individual work and student presentations, with increased concentration on the writer's developing skills on a one-to-one basis with advisors.

Summer quarter, the course offering is expanded to include a guest lecture series by important American poet specialists and a weekly visiting poets' reading series. While continuing to work with core advisors on one's own writing, the summer quarter provides an expanded opportunity to explore, with contemporary poets, a distinctly American idiom.

Since the summer of 1975, the Poetics Program has given birth to a continuing series of magazines that reflect the writing energies of Naropa Institute students, faculty and local poets, with publications such as Sitting Frog, Atteboy and Bombay Gin. Prose, poetry and poetics have also appeared in the issues of the journal Lohi (1973, 1976). Related activity will continue during the summer sessions of 1977.

Poetry Readings
An important feature of the summer sessions at Naropa Institute are weekly readings throughout the summer which present Visiting Poetics Academy All-Stars mixed with local poets and faculty.

POETICS—REQUIRED COURSES

CERTIFICATE PROGRAM
FIRST AND SECOND YEAR STUDENTS

Winter Quarter, 1977
*Writing Apprenticeship I
Colloquium
Electives (one required):
Contemporary Poets
Imagination in Fiction I

Spring Quarter, 1977
*Writing Apprenticeship II
Colloquium
Electives (one required):
Inspired Poetics
Imagination in Fiction II

Summer Quarter, 1977
Session I
*Writer's Workshop, a Weekly Seminar
Colloquium
Electives (3)

Session II
*Writer's Workshop, a Weekly Seminar
Colloquium
Electives (3)

POETICS—ELECTIVES

Independent Study
Open Form Spontaneous and Traditional Poetics
Apprenticeship Project
Poetry Dream College Workshop
The Romantics
Contemporary Poets
Visiting Poetics Academy
Burroughs Academy

Other courses will be offered in the summer, chosen through the Visiting Poetics Academy faculty.

*Core Course
DEGREE AND CERTIFICATE PROGRAMS

WINTER QUARTER

W320b WRITING APPRENTICESHIP II Michael Brownefest. A writing workshop in which poets and prose students meet with the faculty on a one-on-one basis toward the fulfillment of their own prose writing, as well as work in a classroom context. Separate sections of the course will be held for first- and second-year students. Methods such as essay, memoir, and personal narratives will be explored, with writing exercises and readings designed by the core member to meet particular students'' needs. 3 credit hours.

W315 CONTEMPORARY POETS Dick Gollup. This course will concentrate on the poetry and prose of contemporary poets including H.D., Charles Olson, John Warner, Robert Duncan, Robert Creeley, Michael McClure, Frank O'Hara and James Brady. Poetry of the sea, including that of Sappho and the romantics, will be studied where appropriate. 3 credit hours.

W320c IMAGINATION IN FICTION I Michael Brownefest. An attempt to better understand and utilize the imaginative activity in the individual, this course will explore the important works of fiction that display the workings of the imagination in a light that may or may not be of use in one's own writing. Students are asked to read the characters and any poetry seen as a means of exploring the power of the novel's reality in the writing itself. The course, through exercises, moves away from excessive imitations and as memories of life. Novellas are chosen whose works tell different ways of seeing and interpreting (reinventing) surrounding reality. Among those writers whose novel will be studied and discussed during both winter and spring quarters are: Bellow, Cugnet, Flaubert, Dostoevsky, Collins, Virginia Woolf, Djuna Barnes, Nathaniel West, Cauet Marquand, Kassav and Bemroth. 3 credit hours.

SPRING QUARTER

W320d WRITING APPRENTICESHIP III Michael Brownefest, Anne Waldman. A continuation from winter. 3 credit hours.

W331 INSPIRED POETICS Anne Waldman. The study and experiencing of contemporary American and some classical poetry with special attention given to specific topics. Danilo Le Fliit head. Gerhard Marx's "Teater-Buero" and essays. "The Sibyls" by John Addyman. Appropriation "Zora, Frank O'Hara's "In Memory of My Feelings," Jack Kerouac's Momo City Blues, women of Edwin Denby and the Grove Press anthology of poetry and prose. The course will include records and tape of the Colossus Poetry Systems anthologies. Kerouac's "Halkas with music by Al Cohn and Andy Grove, as well as discussions with and visits by contemporary poets. The notion of poetic image will be studied with glimpses into what the medium embodies. Past, Baudrillard and McLuhan's and current, and continuing student work will also be included. The course will be an attempt to provide the student with a larger sense of how poetry can be written, its effects, and its place in the world today. 3 credit hours.

W312b IMAGINATION IN FICTION II Michael Brownefest. A continuation from winter. 3 credit hours.

SUMMER QUARTER

For detailed course descriptions, see the 1977 summer catalog.

DEGREE AND CERTIFICATE PROGRAMS

Buddhist Psychology Bachelor of Arts

FACULTY: Marvin Casper, Jeremy Howard, Robin Karrman, William McKeever

The B.A. program in Buddhist Psychology is designed to provide a fundamental understanding of the Buddhist view of mind. In order to work creatively with other human beings it is essential to see clearly the nature of ego, its structure and defense, as well as the possibilities for communication beyond ego boundaries. This program guides the student in examining these questions from a variety of perspectives which combine to create a complete comprehension of what neurosis is and what the possibilities are for transcending it. The curriculum includes meditation practice, intensive practice and study programs in the context of a contemplative center, working with Buddhist therapeutic approaches, and academic study which provides the conceptual framework for and clarification of one's experience. The program begins with a summer quarter at Naropa Institute during which students take a number of required courses on Buddhist psychology and philosophy and western psychology. This is followed by a four-month period of practice and study at Karma-Choling. Students then attend two quarters in residence at the Institute in Boulder for which they design a program of study with their counselor. The last quarter in residence must be a summer session. Residence for a session at the Maitri Center and a three-month independent study period are also required components of the program.

BACHELOR OF ARTS DEGREE IN BUDDHIST PSYCHOLOGY

In order to receive a B.A. in Buddhist Psychology, the student must accumulate 90 credit hours in the following way:

1. Take the 4 core courses offered during summer quarters.
   Total: 12 credit hours
2. Take 6 required courses in Buddhist or western psychology.
   Total: 18 credit hours
3. Take Colloquium each quarter in residence at the Institute.
   Total: 2 credit hours
4. Take 2 general electives.
   Total: 6 credit hours
5. Take option A or option B.
   Total: 24 credit hours
6. A) winter and spring quarters at the Institute.
   Total: 17 credit hours
7. Maitri component.
   Total: 9 credit hours
8. Students are admitted to this program beginning summer quarter only.
DEGREE AND CERTIFICATE PROGRAMS

BUDDHIST PSYCHOLOGY
MASTER OF ARTS

FACULTY: Marvin Casper, Visiting Faculty

Naropa Institute initiated a Master of Arts Program in Psychology in the summer, 1975. Participants attend summer sessions in residence at Naropa Institute in Boulder, Colorado for three sequential years. Students are also required to participate in two Maitri programs in Connecticut, and a six-month independent project which might be an internship, training program or specially designed project.

The focus of the program is the study of buddhist psychology, meditation practice and buddhist approaches to helping people. The study of psychology will take place primarily at Naropa Institute during the three summer sessions. The core of the buddhist approach to psychology is the practice of meditation which provides the clarity and subtlety to understand psychological theory, and the openness and skill to relate to people compassionately. The theory presented is therefore intimately linked with the students' meditation practice and social relationships.

In addition to the buddhist psychological approach, students explore western psychotherapeutic literature, group process, individual counseling and specific western therapeutic approaches. This complementory study of western psychological theory and therapeutic practice forms a link between buddhist psychology and our western culture and society.

Participation in the Maitri program provides an intense experiential situation in which students practice sitting meditation and space awareness disciplines within a communal setting. Students are also expected to complete an internship, training program or specially designed project which tests the depth and accuracy of their study in the everyday world of activity.

Each year Naropa Institute is joined by distinguished visiting faculty in buddhist and western psychology. In 1976, the visiting faculty included: E. Charles Bebeau, Elsa Frant, Eugene Gendlin, Peter Goldfarb, Robert Hall, Steven Krugman, Leon Lurie, Bob Marrone, Ronne Nell, Louis Osmont.

The Master of Arts Program in Psychology is viewed as an educational rather than vocational training program. Students in the program explore their own psychological processes and the way in which they relate to others in a disciplined, personal manner. The emphasis of the program is not to train students in the use of specific therapeutic or meditative techniques to be utilized in a deliberately therapeutic context. Rather, our educational goal is for students to expand their clarity and openness to themselves and others through the combined study of the eastern-western psychological heritage and the discipline of meditation. The aim of the program is, above all, to deepen one's understanding and insight into compassionate being with others, and is thus appropriate to students and professionals from any field.

MASTER OF ARTS DEGREE IN PSYCHOLOGY

In order to receive an M.A. in Psychology, the student must accumulate 90 credits in the following way:

1. Take Introductory and graduate seminars during summer quarter.
   Total: 8 credit hours
2. Take Colloquium component.
   Total: 2 credit hours
3. Take 10 required Psychology courses.
   Total: 30 credit hours
4. Take 6 electives in Buddhist Studies or western psychology.
   Total: 18 credit hours
5. Maitri component—2 sessions.
   Total: 14 credit hours
6. Independent project.
   Total: 90 credit hours

Students are admitted to this program beginning summer quarter only.
MÁITRI PROGRAM

In Connecticut

The Máitri program consists of the practice of the Máitri postures and sitting meditation within a small community setting. The Máitri postures comprise an approach to meditation originally adapted for highly disturbed individuals by Chogyam Trungpa, Rinpoché, from traditional Tibetan techniques. This experience has been found to be a powerful discipline for all types of people. Particular postures and rooms evoke different psychological spaces. These psychological spaces, according to Buddhist tantric teaching, are the foundation of thought and emotion. Through the Máitri Program, students explore the major types of psychological space; their relationship to pride, passion, paranoia, illusion, frustration, aggression; the nature of sanity, neurosis, and psychoses; the Buddhist approach to helping people. The program takes place on a 90 acre converted farm in Connecticut. The community consists of 15 students and five staff members. Máitri, Old Forge Road, Winsted NY 12594.

KARME-CHÖLING

Karmê-Chöling is the major contemplative center of Vajradhatu. It is located on a 530 acre farm in Barre, Vermont, and offers a wide variety of Buddhist practice and study training sessions. These range in length from a few days to several months and are conducted by Chogyam Trungpa, Rinpoché, and senior staff members. The center is also open to short and long-term visitors and provides facilities for solitary retreats. The Karmê-Chöling program is based on the intensive experience of a balanced environment of meditation, study and action in a community situation. The center also administers a Buddhist Ministerial Studies program recognized by the Vermont State Department of Education and authorized to receive educational benefits by the United States Veterans and Social Security Administrations. Students in the Buddhist Psychology B.A. Program spend a four-month period at Karmê-Chöling and all other program and certificate students may receive credits for the ten-week Naropa Institute/Karmê-Chöling fall program. Karmê-Chöling, Star Route, Barre VT 05621.

People interested in applying for admission to the psychology programs should write for a separate brochure to Naropa Institute, 1111 Pearl Street, Boulder CO 80302.

GENERAL ELECTIVES

WINTER QUARTER

G317 TAI CHI CH'UAN To be announced. Tai Chi Ch'uan is an ancient Chinese system of exercise for physical and mental harmony through a discipline of slow movement. The 17 movements of Tai Chi Chuan as taught by Professor Wu, as well as an introduction to the principles of Tai Chi Chuan, will be taught at both beginning and intermediate level. Emphasis will be placed above all on relaxation and a close understanding of precise movement; balance and coordination. This course will be taught in three sections: beginning, intermediate, and advanced. Each section will meet for an intensive weekend session, once a month, with the instructor(s), as well as twice a week with teaching assistants. 3 credit hours.

S324 ACKNOWLEDGING DEATH Curiosity Greene. The possibility of death arises very directly in our own existence. Both in continuing psychological experience and in the fear of physical end. Moment to moment we are numerically dead and we face a sudden loss of security, a fear but direct threat of losing our world and ourselves. The ultimate experience is exaggerated in sickness. The latter occurs less dramatically and a loss of sight, largely familiar surroundings seem distant and beyond our grasp. At least this is how we feel. To the dying person this fear may be immediately conceivable. It may be that in the recognition of our own mortality of the “inner death” we are aware of our own mortality by virtue of being aware of our own death. 3 credit hours.

S325 THE MYSTERIES OF DREAM Karl Springer. To “see, perceive, to dream” has been considered, in more ways than one, throughout human history. Great thinkers of ancient and western civilizations have spent many sleepless nights trying to unravel the mysteries of dreaming. This is an integrative course which will look at some of these traditions, then proceed to much of our own concerning dreams in general and ours in particular: 3 credit hours.

S323 PERSONALITY THEORY EAST AND WEST Karen Rosen. This course presents a comparative study of some of the more important western and eastern theories of personality. We will deal with such issues as ego, dreams, fulfilling, projections, creativity and the nature and self-knowledge in traditional buddhist psychology and in the world of western thinkers such as Jung, Freud, Scholz, Maslow, Perls and R. D. Laing. We will see how each theory articulates underlying attitudes and expectations about ourselves and the world. 3 credit hours.

S318 SPACE AWARENESS Training Randy Sunday. We will cultivate an awareness of space through the study and experience of the Máitri postures and Mudra theater exercises. The Máitri postures form a dialogue for relating to psychological space. The awareness of space of the postures provides insight into the nature of sanity and neurosis characterized of what is traditionally known as the “five buddha families.” The Mudra theater exercises are adapted forms of Tibetan buddhist yoga. They are practiced in order to develop a precise, concrete awareness of one’s own body and its presence within space. The whole physical exercise of introspectively and reflectively exploring one’s present moment is intended to establish a direct experience of the nature of space and one’s relationship to it. These two disciplines complement each other in a study of the psychological and physical elements of space. 3 credit hours.

H312 DRAWING AND COMPOSITION One semester. There are limitations to approaching perception solely by intellect; we have to cultivate a more direct and relatable relationship with our physical world. As such, exploring the visual world through drawing is relevant to all of us, whether we are trying to find ideas for a designing project or simply see the world more clearly. Hopefully through the practical approach to studio work we can develop insight into our experiences of form and its relativity to environment. We will use different media to examine directly an ability to draw, rather than merely using the media to extend our sensory farther. Class limit: 12. 3 credit hours.

N318 COMPOSING IN THE 20TH CENTURY: The Music of Igor Strawinsky Peter Littenberg This course offers an approach based on composition itself. How did the composer’s attitude towards his traditions: practice in the cultivation and invention of new tools: composition. Beginning with a historical overview of the composer’s work, the words will be analyzed. The course is intended for students who have an interest in the field of music, and no previous experience with it is necessary. 3 credit hours.
P325 CHANKYU: The Japanese Tea Ceremony. Kim D. Thresher. Under the influence of the 16th and 17th century Zen priests, chansyu developed into the highest aesthetic art form in Japan. It later became known as "Chan" or "The way of tea." It was practiced and arranged as an accomplished art, but as a state of enlightenment. Based on the four elements of harmony, grace, purity, and tranquility, the students in the course will be learning the techniques involved in the physical and emotional aspects of the tea ceremony. This will improve their mental discipline required to create the atmosphere within which the framework of the chansyu is maintained, and by so doing, learn to control their mental and physical activities. 3 credit hours.

G338 TUTORIAL: Learning and Living Skills. John Monda. This course is designed to give students individualized help with problems relating to their study at Nanopa Institute. There will be occasional group meetings and individual exercises, according to each person's needs. Topics will be on how to study, how to concentrate, how to make your work easier, how to do your work, and what you should be doing. A discussion of methods and techniques will be conducted to help prepare our work in an open and non-competitive fashion. This course is for students beginning or in all stages, who have problems organizing their time and preparing their work. Limited enrollment by permission of instructor. 1 credit hour.

G225 PASSION, LOVE AND NOSTALGIA. Douglas Peterson. How did it happen? This course, in particular, the 18th century, is to be considered the golden age of the love and passion, both in literature and in the arts. The emphasis will be on the emotional and spiritual aspects of love and passion, and the role they play in the development of the individual. The course will be conducted through readings and discussions, and the students will be required to write a paper on a topic of their choice. 3 credit hours.

G325 SAYING LESS THAN YOU MEAN: Writing Fiction. Joshua Zinn. The course will explore the concept of prose, focusing on the short story. The emphasis will be on the writing of the short story, and students will be required to write a short story of their own. 3 credit hours.

SPRING QUARTER

G617 TAI CHI CHUAN. To be announced. For course description, see winter quarter. 2 credit hours.

G319 NEW JOURNALISM AND OLD: The Arts of Seeing and Selling. Marilyn S. Heflin. A graduate student who writes and produces is a good beginning. In this course, we will work to explain these skills—basic to creative and journalistic writing—by using exercises from pastels in the studio. The emphasis is on seeing and writing about the visual world and the material environment. Students will be asked to observe and write about the visual world and the material environment. 3 credit hours.

S323 PERSONALITY THEORY EAST AND WEST. Karen Roper. For course description, see winter quarter. 3 credit hours.

S518 SPACE AWARENESS TRAINING. Ready Sunday. For course description, see winter quarter. 3 credit hours.

SUMMER QUARTER

For a full listing of general electives for summer, see the 1977 summer catalog.
SUSAN NIEMAC has been an actor and assistant director of Mudra Theater Group for three years. Prior to that she participated in experimental theater in California. She has been a student of Tenzin Rinpoche since 1972 and attended the 1974 Vajrayana Seminar.

FRANK OSTERLUND received his B.A. in Dramatic Arts from the University of California, Berkeley, and his M.F.A. in acting from New York University School of the Arts. He has studied extensively in both dance and theater disciplines, attempting to find training and performance that bridge the gap between both forms. In addition to his current role as a member of the Nancy Spitzer Dance Theatre of Colorado.

DOUGLAS FENCHEL received his B.A. in philosophy from Princeton University. Formerly he was a Junior Fellow at the Institute for Architecture and Urban Studies, and a Curatorial Intern at the Museum of Modern Art. He has studied calligraphy with Cheng Shu-chung. He is a student of Chogyam Trungpa, Rinpoche, and has been a member of the Institute for Art and Urban Studies, and a Curatorial Intern at the Museum of Modern Art.

ALVYN MATOUSOFF RAY has studied western forms of dance, both classical and modern, since childhood. In 1971 he received his B.A. from Indiana University in the field of English and History. He has performed in many cities throughout the United States. She is currently working toward an M.A. in modern dance at the University of Colorado.

REGINA LAI received her Ph.D. from the University of Chicago in 1973 in the History of Religion Department. She is a specialist in Tibetan Buddhism. Since 1970, he has been a student of Tenzin Rinpoche and is a member of the Mudra Theater Group. He has written and acted in a number of plays, and is currently working on a book about the Buddhist tradition of Tibet.

JOE DORST is a member of the Buddhist Sutras Program at Naropa Institute, a member of the executive committee, and chairman of the faculty committee.

YOUNG SU RYONG was born in Kham (Tibet), the first son of the master lama, Tsang Ngakpa. At the age of three he was named as the successor by the Karmapa, Tenzin Gyatso. He received the first of the many important religious instructions in his practice from the Karmapa, and in 1959 he went to India and studied with his father. In the same year he was ordained as a monk by the Karmapa and became one of the most important religious figures in the Karmapa tradition.

YOUNG JIN RYANG was born in Korea in 1938. He studied philosophy at the University of Seoul and was a member of the Korean Buddhist Association. He is currently a member of the New York Soka Gakkai and lives in New York City.
KIM D. THRASHER has trained as a full-time student of cloister at the Kurokawa Makiwa School of Tza in Kyushu, Japan, for the past 4 years. He has received full certification as an instructor and "renju" from master's level from Mr. Sadama, Sei, Head of the Kurokawa School. In keeping with Mr. Sei's overall theme, he wishes to share peace through "a bowl of tea.

CHOGYAM TRUNGPA, Rimpoche, is a scholar and meditation master trained in the philosophical and meditative traditions of the Nyingma and Kagyu sects of Tibetan Buddhism. He received all the necessary training to become the head of the Nyingma sect in his last life. He is also known for his energetic teaching style, which is quite different from his teacher, Dzongsar Khyentse Rinpoche, and was admitted as a lama to train in the lineages of Nyingma and Kagyu sects. Trungpa Rimpoche holds the degree of Garchen, which is equivalent to a western Ph.D. He was editor of several monographs when he was forced to leave Tibet by the Chinese takeover. After teaching in India for several years, he studied comparative religion, psychology, and art at Oxford University in England and founded a meditative foundation center in Connecticut. He came to the United States in 1970 and is founder and director of Vajradhatu, a meditative organization based in Los Angeles. Trungpa Rinpoche is the author of "The Art of Meditation," "The Myth of Freedom," and numerous articles on Tibetan Buddhism.

ANNE WALDMAN received a B.A. in English from Bennington College in 1966. The author of six books of poetry, her most recent are "Fast-Swallowing Mouths and James and Giants" (1976). She is a fellow of the National Endowment for the Arts and has received several fellowships, including that of the Guggenheim Foundation, as well as the MacArthur Foundation's Genius Award. She is also the author of "The Long-Distance Meditation" (1980). Her work has been praised by critics for its innovative and challenging approach to traditional poetic forms.

GESHE THUJU LAM KUNKARAK is a highly respected monk of the Sakyapa order of Tibetan Buddhism. He has received a Ph.D. in religious studies and is known for his profound knowledge of Buddhist teachings. He is a revered figure in the Tibetan community and is frequently invited to give teachings and teachings in various countries. His work has been widely praised for its clarity and depth.

MABELI WEBB has a B.A. from Barnard College, and an M.A. from the University of Chicago, where she is a graduate student in psychology. She is a dedicated sculptor and a lifelong member of the American Sculptors Guild. She has studied with many renowned sculptors and has exhibited her work in numerous galleries and exhibitions. She is also a member of the board of directors of the American Sculptors Guild and is actively involved in the promotion of the arts.

LUI WOBLEY holds a B.A. in English from St. Thomas College. She is also a graduate of the Studio Arts Program at the New York School of Visual Art. She has taught at the High School of American Studies and at the Studio Art Program at the New York School of Visual Art. She is currently working on a book about American artists and their work.

PAUL ZIMET was a member of the Open Theatre for six years, during which time he participated in the creation of four plays: "The Emperor," "The Savage," "The Modern Show," and "The Night." With his company he performed throughout the United States, Canada, Europe, and the Middle East, and led workshops in improvisational theatre and acting techniques. He is now working with the Take Five, a group of young composers and writers exploring the performance of poetry and music. Zimet currently teaches at the New York School of Visual Art and in the summers at Naropa Institute.
The most important consideration for admission to Naropa Institute is that the student shares its educational goals and purposes. The Institute is seeking students who have a critical, questioning mind—a capacity to examine not only the world at large, but also their own psychological and spiritual being with curiosity, impartiality and humor. The educational process at Naropa Institute is based on this combination of discipline and openness.

ADMISSION REQUIREMENTS FOR DEGREE AND CERTIFICATE PROGRAMS

Applicants for admission to Naropa Institute degree or certificate programs should complete the admissions forms at the back of the catalogue. The completed forms should be submitted to the Registrar by November 1, 1976. Please include an essay not to exceed two pages describing your interest in the program for which you are applying. For additional requirements, see below. Students will be notified of their acceptance no later than November 15, 1976.

ADMISSION TO BACHELOR OF ARTS AND BACHELOR OF FINE ARTS DEGREE PROGRAMS

The B.A. and B.F.A. degree programs represent the last two years of the four years of education required for these degrees. Applicants should have completed the first two undergraduate years of college or their equivalent. Transcripts of all undergraduate work should be submitted by the applicant prior to November 1, 1976.

ADMISSION TO MASTER OF FINE ARTS AND MASTER OF ARTS DEGREE PROGRAMS

Applicants should have completed four years of undergraduate work and the Bachelor of Arts degree or its equivalent. Applicants who have completed a Bachelor of Arts degree should submit, in addition to transcripts of all undergraduate and graduate work, any standardized tests they may have taken and should request three letters of recommendation to be sent to the Registrar by November 1, 1976.

ADMISSION TO PSYCHOLOGY DEGREE PROGRAMS

Admission requirements for the B.A. and M.A. programs in psychology are the same as those above, however, students are admitted to begin in the summer quarter only. Students interested in applying to these programs should write for a separate brochure.

Equivalency Petitioning Procedure for Degree Programs

Students who have not completed the undergraduate work required for admission may submit evidence of educational experience, academic or other, which the Institute may credit toward the degree. This should be submitted as a report detailing the experience, documenting its importance and effect. This report will be evaluated by the Equivalency Review Committee of the Institute. In addition, the applicant should submit transcripts of all high school and undergraduate college work, whether or not completed, as well as scores of any standardized tests which may have been taken. Three letters of recommendation should be sent to the Registrar by November 1, 1976. These recommendations should be from persons who are competent to evaluate the applicant's potential as a student, e.g., former teachers, employers, coworkers, colleagues, etc.

ADMISSION TO CERTIFICATE PROGRAMS IN THE ARTS

Applicants for the Dance, Theater and Poetics certificate programs are expected to meet the same admission requirements as for the Bachelor of Arts and Bachelor of Fine Arts programs. However, the main emphasis will be placed on experience in these fields rather than prior college work. Applicants should submit an essay documenting previous experience and/or demonstrating that they have potential and real interest in the field.

ADMISSION POLICIES FOR NONPROGRAM STUDENTS

A nonprogram student is any student taking courses for credit or noncredit, and not currently enrolled in a degree or certificate program at Naropa Institute.

Naropa Institute follows an open admissions policy for nonprogram students throughout the year. All applicants will be admitted. Although we will be accepting nonprogram students through the final registration periods, we strongly encourage preregistration before December 1, 1976 for winter quarter, and before February 21, 1977 for spring quarter, both for our planning and scheduling, and to assure you the places you request in classes. (Certain core courses may be closed to new students in the spring.)

CONTINUING STUDENTS

Continuing degree and certificate program students must preregister for courses by December 1, 1976 at which time a deposit of $75.00 per quarter is due.
THE ACADEMIC YEAR

The academic year is divided into three quarters: winter, spring (each ten weeks long), and summer (divided into two five-week sessions). In the ten-week winter and spring quarters, 10 hours of class time per credit is completed in the first nine weeks. The last week is reserved for special projects. These might include a 7-day group meditation retreat at Rocky Mountain Dharma Center, daily presentations by each of the programs to the student body, faculty and staff, or an individual project.

Students may enter the degree and certificate programs either in the winter or summer quarter, with the exception of the psychology programs. These may be entered summer quarter only.

LENGTH OF STUDY

The degree and certificate programs are two-year programs which may be pursued either full or part-time. Part-time students in the programs should work out a time schedule with their academic counselor.

STUDENT STATUS

Winter-Spring

During the winter and spring quarters, a full-time student is any degree student taking 13 or more credit hours, any nonprogram student taking 12 or more credit hours, or any certificate student taking 7 or more credit hours per quarter. All other students are classified as part-time.

Summer

During each session of summer quarter a full-time student is any degree or certificate program student taking 9 1/2 or more credit hours, or any nonprogram student taking 9 or more credit hours per session. All other students are classified as part-time.

CREDIT

Although Naropa Institute at present is not accredited, a number of institutions around the country have accepted Institute courses for transfer credit. Students wishing to take Naropa Institute courses for transfer credit should arrange this in advance with their home institutions.

NONCREDIT

Students not wishing to be evaluated or to have transcript records kept may take courses on a noncredit basis. They will be expected to participate fully in classroom work and reading assignments, but will not be required to submit papers or take tests.

AUDITS

Full-time students will be permitted to audit one course, with the instructor's permission. Certificate students must be enrolled in 12 credit hours per quarter, winter and spring, to be eligible for the audit privilege. In general, an auditor's participation will be the same as that of noncredit students. There is a $10 audit fee when a student registers to audit a class.

ADVISING

Each student in the degree and certificate programs is assigned an academic counselor from the core faculty. The counselor and student design a course of study suited to the student's individual educational interest and needs. Students must have their schedule of course work approved by their academic counselor by the end of the first week of classes. Meditation counselors are available to all students upon request.

In addition, a student advisor is available in the administration office.

INDEPENDENT STUDY

Students in the degree and certificate programs may arrange independent study projects in place of one or more course requirements. All such projects must be arranged in consultation with the student's academic counselor and require the counselor's approval. A committee of at least two faculty members with relevant expertise will be set up by the student and academic counselor to advise the student in the independent work and to evaluate the project. Variable tuition fees and credits are given for independent study.

INTERDISCIPLINARY STUDY

Students who have been enrolled in a specific degree or certificate program for at least one quarter may design an interdisciplinary program of study leading to a degree or certificate in two or more areas. The student must present a specific plan of study and demonstrate a discriminating interest in combining the disciplines. The program will be designed by the student in conjunction with the academic counselor and a faculty member from each of the areas of interest.

OUT OF RESIDENCE STUDY

Out of residence study may be included as a portion of the curriculum for all degree and certificate students with the approval of the student's academic counselor and faculty chairman. Varying credits will be assigned each activity. No more than one quarter's credit may be accumulated with the exception of out of residence study required in a program. Students will write a comprehensive, in-depth report upon completion of the activity. All out of residence activities require an Institute fee of $10 per credit granted up to $120 to cover administrative costs and academic advising. Examples of out of residence activities may include:
Study at other institutions: Such study must be consistent with the student's educational program and objectives, as well as the overall objectives of the Institute.

Meditation retreats: Students may arrange individual retreats to meditate for an extended period of time. This requires the approval of their meditation instructor. The retreat facilities at the Rocky Mountain Dharma Center, Dzoe Khyung Dzong and Karim-Choling are available. Naropa Institute students may utilize these or any other facilities of their choice.

Dzölam is an intensive month-long group meditation. Both the Karma Dzöng Meditation Center, through its facility at Rocky Mountain Dharma Center, and Karim-Choling Meditation Center offer džölam programs throughout the year.

GRADING SYSTEM
At the end of a quarter the student will submit to each instructor a written evaluation of the learning experience in that course. This report will be used by the instructor as he or she compiles a narrative evaluation for the student. The report will discuss all aspects of the student's and instructor's participation in the program.

In some cases, the student may wish to transfer to another educational institution, apply to graduate school or make a job application to an employer who wishes to see a letter-grade transcript. Therefore, along with the narrative evaluation, the student will receive a letter grade of the following type:

- A Excellent
- B Good
- C Average
- D Below Average
- I Incomplete
- W Withdrawal
- F Failure
- P Pass

These letter grades are primarily for communication at the request of the student, with external institutions or individuals. Individuals or institutions requesting the student's transcript will normally receive only letter-grade transcripts unless a special request is made and approved by the student for a transcript summarizing narrative evaluations as well.

Any student pursuing a certificate or degree whose work consistently receives low evaluation may be ineligible for continued study in the program.

STUDENT ACTIVITIES
Student activities at Naropa Institute began after the first student meeting in winter, 1976. A weekly newsletter was started and a student activities committee was formed to plan the big end-of-the-quarter party. This was so successful that in spring quarter students continued to organize parties, hikes, picnics, softball and volleyball games, etc. There was an hilarious seashells divinor-talent show and a second end-of-the-quarter party. In spring quarter a student lounge and residential house were initiated. There have been extemporaneous parties and get-togethers, poetry readings, and talk of skiing and camping trips in the mountains. New projects continue to arise.

We got together and read a few times, drank wine, played records. At a gathering at Steve and Marlow's house at the end of winter quarter, the idea for a magazine was planned. We begin to study each other's work, become more critical, teach ourselves, share our impressions of Anza and Michael as our teachers and friends. Larry asked me the magazine Bombay Gin and we threw a party the night we moved the chicks ahead and made enough money to publish ourselves.

Bonnie Shulman
A pastes student

HOUSING AND FOOD
Naropa Institute will provide housing and meal service to any of its students during the summer quarter only. There is presently one residential Naropa Institute house which can accommodate up to twenty degree or certificate students year-round. Those interested should inquire in advance. Other students attending the winter and spring quarters are advised to make their own housing arrangements as early as possible, since housing in Boulder is geared to a seasonal college situation. Students should arrange for housing before the programs begin.

GRADUATION REQUIREMENTS
To complete the degree, the candidate for the Bachelor of Arts, Bachelor of Fine Arts, Master of Arts and two-year Master of Fine Arts degrees must complete 90 credit hours of work with Naropa Institute and successfully meet the specific requirements of the program. The M.F.A. one-year program is completed with 45 credit hours of work. The candidate for a certificate in the arts must have completed 66 credit hours of work and successfully met the specific requirements of the program.

Further information regarding specific academic, administrative and financial policies, particularly for students receiving federal financial aid, is available on request.
FINANCIAL INFORMATION

TUITION FEES AND DEPOSITS

Tuition charges for classes are computed on a cost per credit hour basis.

- Non-credit: $90 per 3 credit class ($30 per credit hour)
- Credit: $120 per 3 credit class ($40 per credit hour)

Application Fee and Advance Deposit

For degree and certificate applicants there will be a nonrefundable application fee of $20 to accompany the admissions forms. An advance deposit of $15 per quarter is required of all students before we can reserve the course space. The advance deposit (figured according to the schedule below) should accompany all nonprogram student applications. Degree and certificate applicants may wait until they have been accepted before remitting the advance deposit. However, no class space will be reserved for them until the deposit has been received. Advance deposits are due no later than December 1, 1976 for winter quarter and February 21, 1977 for spring quarter.

- Application fee (for program applicants): $20
- Advance deposit for one quarter: $75
- Advance deposit for two quarters: $150

The advance deposit is applicable to tuition and all but $10 is refundable if written notification is received postmarked no later than December 15, 1976 for winter quarter and February 21, 1977 for spring quarter. Applications can be processed only upon receipt of the correct application fee and/or advance deposits. Students wishing to make additional payments prior to registration may do so.

Final Payments

The balance of all fees and tuition are due in cash, traveler's check, money order or certified check at registration. No personal checks can be accepted.

Adding, Dropping and Changing Courses

Preregistered students may add or drop courses until December 15, 1976 for winter quarter and until February 21, 1977 for spring quarter. After these dates until the end of the add/drop period there will be a penalty charge of $20 per course for each course dropped without a replacement, with the exception of courses which have been filled or cancelled and for which there are no acceptable replacements. Beyond the exceptions described above no refunds of tuition can be made without the approval of the Executive Director. Due to the time required for processing no refunds can be made until the third week of each quarter.

FINANCIAL INFORMATION

SPECIAL FEES

<table>
<thead>
<tr>
<th>Description</th>
<th>Fee</th>
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</thead>
<tbody>
<tr>
<td>Late registration fee</td>
<td>$10 charged to any student who is withdrawn for any reason and wishes to return after registration day.</td>
</tr>
<tr>
<td>Student activities fee</td>
<td>$5 each quarter. All degree and certificate students are required to pay a student activities fee at the beginning of each quarter. (Any nonprogram student has the option of paying the student activities fee.) Those who do not will not receive the student discount at student functions.</td>
</tr>
<tr>
<td>Transcript fee</td>
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<tr>
<td>Replacement of student card</td>
<td>$5 fee, refundable if the lost card is returned to the Institute.</td>
</tr>
<tr>
<td>Naropa Institute Meditation Retreat</td>
<td>$45, One week, offered at Rocky Mountain Drama Center. Not required, fee approximate.</td>
</tr>
<tr>
<td>Karmê-Chöling–Naropa Institute Fall Program</td>
<td>$650, ten-week study and practice option. Includes room and board.</td>
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<tr>
<td>Out of residence fee</td>
<td>$10 per credit granted, up to $120 for each out of residence session.</td>
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<tr>
<td>Audit fee</td>
<td>$10. Anyone who has the audit privilege shall be required to pay this fee at registration.</td>
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</tbody>
</table>
Nalanda-Vajrahatu. Nalanda Institute is a branch of Nalanda Foundation, a nonsectarian, nonprofit, educational corporation. The other branches include the Maitri Center, a facility for developing an individual’s capacity to relate directly with psychological and physical space, located in Sherman, Connecticut; the Mudra Theater Group with groups in Boulder, New York, San Francisco and Berkeley, a continuing ensemble dedicated to the development of theater techniques based on Buddhist psychological principles.

Nalanda is the sister organization to Vajrahatu, an association of Buddhist centers. The purposes of Nalanda are secular; the purposes of Vajrahatu are religious, to provide a structure in which Buddhist philosophy and practice would develop as an integral part of American life.

Vajrahatu oversees the activities of three major regional contemplative centers; Karuna Dzong (a community of 400 students in Boulder, Colorado) and urban meditation centers throughout North America called dharma hatu. Trinagpa Rinpoche conducts intensive training sessions at the major contemplative centers and gives talks and seminars at several dharma hatu each year. In addition, the Vajrahatu seminary is held each year for three months and is an intensive period of study and meditation under his personal supervision.

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**APPLICATION FOR ADMISSION TO NAROPA INSTITUTE**

**Degree and Certificate Programs**

Please complete these forms and forward them, along with your check or money order for $20.00—the application fee—and any additional information as instructed in the catalogue to: Office of Admissions, Naropa Institute, 1441 Broadway, Boulder CO 80302

<table>
<thead>
<tr>
<th>Name</th>
<th>Last</th>
<th>First</th>
<th>Middle Initial</th>
<th>Date</th>
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<tr>
<th>Address</th>
<th>Number and Street</th>
<th>City</th>
<th>State</th>
<th>Zip</th>
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<th>Part-time</th>
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| Program applying for: | |
|-----------------------| |
|                       | |

Have you previously attended Naropa Institute?  

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<th>Yes</th>
<th>No</th>
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If you, list last date of attendance

An application fee of $20 for degree and certificate program applicants must accompany this form.

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<th>Applicant’s signature</th>
<th>Date</th>
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REMEMBER: Be sure that you have attached any additional admission materials as required for your particular program or situation and that you have requested transcripts and letters of recommendation if required. All degree and certificate program applicants should attach a short essay of interest.

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Naropa-Vajrahatu Recordings has cassettes available of poetry readings, courses and lectures by such faculty members as Allen Ginsberg, Anne Waldman, William Burroughs, Gregory Bateson and Chögyam Trungpa, Rinpoche. Write Naropa-Vajrahatu Recordings at 1345 5th Avenue, Boulder, Colorado 80302 for a complete tape catalogue.
NEW PROGRAM APPLICANTS ONLY

Please list the high school from which you graduated and all undergraduate and graduate schools in order of attendance. Include correspondence and extension courses. Please have one official transcript from each college attended forwarded to the Registrar by October 15, 1976.

<table>
<thead>
<tr>
<th>School Name</th>
<th>Address</th>
<th>Dates attended</th>
<th>Degree Earned</th>
<th>Date</th>
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If your application requires that you forward recommendations for your program, please list below the names and addresses of those forwarding letters of recommendations. Have the letters sent to the Registrar to be received no later than October 15, 1976.

Name: ___________________________ Address: ___________________________

FOR OFFICE USE ONLY

☐ Admit as degree student for _______ program _______ degree

☐ Admit as certificate student for _______ program

☐ Refuse admission

Remarks: ___________________________

Signature of Admissions Officer: ___________________________ Date: ___________________________

ALL STUDENTS

(Nonprogram students, new program applicants, continuing degree and certificate students)

<table>
<thead>
<tr>
<th>Name</th>
<th>Last</th>
<th>First</th>
<th>Middle Initial</th>
<th>Date</th>
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Please indicate those courses you are planning to take winter and/or spring quarters. Also list two alternates acceptable to you if we are unable to place you in your first preferences. Nanapac Institute reserves the right to close those courses which are over-enrolled, to change those courses which are under-enrolled and to place you in your alternates. If this is not acceptable, please do not list alternates. Degree and certificate program students should list requirements first. All students should choose C for credit or NC for no credit. Upon notification of your acceptance you will be sent a statement of those courses for which you are enrolled and the balance due on any fees involved. Any course changes you wish to make should be done at registration.

WINTER

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Course or Module Title</th>
<th>Course Number</th>
<th>Course or Module Title</th>
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SPRING

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Course or Module Title</th>
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</table>

☐ Previously received transfer credit for Nanapac Institute courses.

☐ Currently applying for transfer credit for Nanapac Institute courses.

Enclosed is a check or money order (no cash please) payable to Nanapac Institute in the amount of $ _______.

STUDENT DATA

Social Security No. ____________________________________________

Office Use Only

Name: ___________________________ Address: ___________________________

Date of Birth: ____________________ City: ____________________ State: ________

Home Address: ____________________ Phone: ____________________

City and State: ____________________ Zip Code: ____________________

Gender: Male Female

Birthdate: ____________________

Registering for: 
- Degree Program
- Nonprogram student
- Continuing degree or certificate student

Home Phone Number: ____________________
### WINTER/SPRING CALENDAR 1977

<table>
<thead>
<tr>
<th>Period</th>
<th>Date</th>
<th>Event Details</th>
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</thead>
<tbody>
<tr>
<td>WINTER</td>
<td>Oct. 15</td>
<td>Application fee and admission materials due for degree and certificate applicants</td>
</tr>
<tr>
<td></td>
<td>Nov. 22</td>
<td>Tuition deposit due for degree and certificate students</td>
</tr>
<tr>
<td></td>
<td>Jan. 2</td>
<td>Final registration, in person, for all degree, certificate and nonprogram students</td>
</tr>
<tr>
<td></td>
<td>Jan. 3</td>
<td>First day of classes</td>
</tr>
<tr>
<td></td>
<td>Jan. 4-11</td>
<td>Late registration</td>
</tr>
<tr>
<td></td>
<td>Jan. 10-11</td>
<td>Add/Drop period</td>
</tr>
<tr>
<td></td>
<td>Feb. 21</td>
<td>Spring quarter tuition deposit due for degree and certificate students</td>
</tr>
<tr>
<td></td>
<td>Mar. 4</td>
<td>Last day of classes</td>
</tr>
<tr>
<td></td>
<td>Mar. 7-11</td>
<td>Special projects week</td>
</tr>
<tr>
<td></td>
<td>Mar. 11</td>
<td>Winter term ends</td>
</tr>
<tr>
<td></td>
<td>Mar. 12-18</td>
<td>Spring break Mar. 12-18</td>
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</table>

<table>
<thead>
<tr>
<th>Spring</th>
<th>Mar. 19</th>
<th>Final registration, in person, for all degree, certificate and nonprogram students</th>
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<tbody>
<tr>
<td></td>
<td>Mar. 21</td>
<td>First day of classes</td>
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<tr>
<td></td>
<td>Mar. 22-29</td>
<td>Late registration</td>
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<tr>
<td></td>
<td>Mar. 28-29</td>
<td>Add/Drop period</td>
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<tr>
<td></td>
<td>May 20</td>
<td>Last day of classes</td>
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<td>May 23-27</td>
<td>Special projects week</td>
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<td>May 27</td>
<td>Spring term ends</td>
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