NALANDA FOUNDATION BOARD OF DIRECTORS

Chogyam Trungpa, Rinpoche, Osel Tendzin
Samuel Bercholz, Kenneth H. Green, Jeremy Hayward
Charles G. Lief, John W. Roper, Karl Springer

NALANDA FOUNDATION EXECUTIVE COMMITTEE

Chogyam Trungpa, Rinpoche, President
Osel Tendzin, Executive Vice President
Jeremy Hayward, Vice President
William McKeever, Executive Director
Jon Barbieri, Assistant Director
Gregg Conlee, Assistant Director
Hector MacLean, Assistant Director
Reginald Ray, Assistant Director
Mary Smith, Assistant Director

CONTENTS

3 NAROPA INSTITUTE
10 RESOURCE SUPPORT CENTERS
12 GENERAL COURSE LISTING

16 Basic Components
18 Buddhist Art
26 Buddhist Psychology — B.A.
30 Buddhist and Western Psychology — M.A.
35 Buddhist Studies
44 Dance
50 Martial Arts
51 Poetics
56 Theater

63 ACADEMIC AND FINANCIAL INFORMATION

63 Admissions
66 Academic Information
68 Financial Information

71 FACULTY

NOTICE OF NONDISCRIMINATORY POLICY

NAROPA INSTITUTE, 1111 Pearl, Boulder, Colorado 80302, a division of Nalanda Foundation, a nonprofit educational corporation, does not discriminate against applicants or students on the basis of RACE, SEX, RELIGION OR NATIONAL ORIGIN in admissions, programs and other activities, and does not maintain any separate facilities along these lines.
NAROPA INSTITUTE

PHILOSOPHY

The course of studies at Naropa Institute is designed to awaken the dignity and confidence that is the heritage of each individual, and thereby to stimulate the intelligence and creativity for a sane society. Naropa Institute has developed an approach to education based upon a holistic model through which the student may be genuinely inspired, genuinely connected with a greater vision of life. Unlike more conventional forms of education this approach seeks to stimulate the tremendous understanding we already possess as human beings and to inspire clear and precise expression of our wisdom. This model, which is equally applicable to theater or science, poetry or psychology, philosophy or dance, stresses the development of confidence on intellectual, affective, interpersonal, and practical levels.

The development of intellect and insight begins with openness, gentleness, and respect toward one's experiences. This approach makes possible a critical and creative appreciation of the existing world. Regarding "learning" as a lifelong process one is constantly willing to expand and explore beyond one's limitations.

A full and integrated study of specific western and eastern disciplines provides the context for learning. Learning cannot be transmitted outside of a context and a structure. Disciplines provide this structure. Within human cultures, reality is seen, organized, and interpreted in characteristic ways. In the west, these characteristic modes involve such pursuits as philosophy, art, and science. A discipline is not just a product of human creativity; more than this, it is a vehicle for creativity itself. By its very nature, it transcends the individual and challenges him to step beyond himself in his ability to see, and communicate with the larger world.

A genuinely open and non-judgemental attitude is required for the proper study of a discipline. Appreciation of the intelligence and communicativeness of the various disciplines studied at the Institute requires a commitment to understand a subject in both depth and breadth. This leads to a mastery of basic ideas, methods, perspectives, and techniques developed in one's given discipline. As they master a subject, students are led to energetic communication of their knowledge, and develop a sense of responsibility for the integrity and growth of others.

The basic nature of discipline is a total, one hundred per-cent commitment to one's own experience and study. By adopting a disciplined approach to life, the student does not look for the highlights of momentary
inspiration alone, but is willing to work with both the difficulty and joy of mastering something, and the further challenge of communicating this with others. Identifying fully with all aspects of one's experience makes an approach of discipline with delight possible.

The final goal is the confidence to lead socially active, creative lives. 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.

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 first to work with our individual situation. The purpose of meditation practice is to awaken in each individual a sense of dignity and confidence, and the realization that they already possess these qualities. This personal discovery begins with the simple discipline of doing nothing—the practice of sitting meditation. Doing nothing is very difficult since it challenges our ordinary ways of thinking and feeling about ourselves, and stops the pendulum swing of our hopes and fears.

This approach is gradual and dignified. Although based on the 2500 year old tradition of Buddhist practitioners, it remains contemporary and applicable to everyone. Meditation is not a method of producing a blissful state of mind or a means of withdrawing into oneself. Students don't have to change their style of life or leave the world to practice meditation, but can work directly with themselves and their present life situation and studies.

The function of meditation practice is to promote a creative and confident openness in which students can deal directly with themselves and others with a sense of humor, non-aggression, energy, and warmth. Only when these qualities are kindled are we actually alive. Obstacles become welcome challenges when every situation is seen as an opportunity for reawakening creativity, delight, and confidence.

STUDENT LIFE

Student Body

Students at Naropa Institute share a lifelong commitment to education and a sense of personal journey. Collecting credentials or striving for self-aggrandizement is not the basic impetus for study at the Institute. A majority of our students have experienced other scholastic environments and have come to realize that learning has to be connected with personal life experience. The students are interested in examining their own versions of experience. At Naropa Institute they reason the world and self in an atmosphere of curiosity, impartiality, and warmth.

Students at Naropa Institute expect change. The very nature of the Institute is changing. We are growing, alive, and vital. The process of change is often painfully frustrating and delightfully open at the same time.

Enrollments for the 1977 winter and spring quarters averaged 120 students. During the expanded summer sessions the total was 1500 students. There are an equal number of male and female students, and religious affiliations are divided between Christian, Jewish, Buddhist, and "other" or "none".

Student Activities

Students at Naropa Institute value an education which includes a total involvement in practical, everyday life situations as well as scholastic learning. "Student Activities" arise from the energy and enthusiasm of students who feel committed and involved with the Institute. Through these activities students, faculty, and staff are able to get to know and communicate with each other in a more informal and personal way. The students form committees to implement parties, talent shows, dinners, and picnics as well as sports events (softball, soccer, etc.). Students also get together to plan interdepartmental activities. Last year, for example, the Buddhist Studies students held regular pot luck dinners that included an informal talk and discussion with an invited guest, and Poetics students held fundraising parties for their magazine.

The students publish a newsletter each week that includes administrative announcements, student editorials, stories, and poetry. The newsletter provides an important student forum and means of communication.

Bombay Gin is a magazine that is published twice a year by the students in the Poetics Program. Contributors include faculty and students, and visiting and local poets. All the work on Bombay Gin including typewriting, editing, printing, collating, binding, and distributing is done by the students.
The Student Representatives Committee, the Curriculum Committee, and the Student Fundraising Committee help the student become involved in the workings of the Institute.

The Student Representatives Committee assists in the implementation of various projects, and offers criticism, suggestions, and feedback regarding programs. These student representatives play an important role in administration of the Institute, and their criticisms and suggestions have inspired regular re-evaluation of what is and is not worthwhile in the programs.

The Curriculum Committees are ad hoc committees consisting of the student representatives and core students in each program, who meet when necessary with members of the administration. The committees review programs and courses and are influential in program development.

The Student Fundraising Committee works closely with the Resource Development Office at the Institute in planning campaigns for fundraising. The Committee has organized an auction, dinner theater, and three-day marathon fundraising festival as well as opening a Student Fundraising Office to receive donations and furnish relevant information to any individual or group.

Special Events

The Special Events series is an integral part of the Institute’s educational vision. Throughout the year performances, concerts, and lectures are given by students, faculty, and visiting faculty in each department. These events are not viewed as entertainment alone but, in fact, are a necessary adjunct to work done in class. Special Events provide an opportunity to develop and express confidence in one’s discipline, to communicate that discipline to others, and to get feedback on work. For visiting artists and lecturers, the events provide an example of quality work and further inspiration to study.

Complementing courses and special events are workshops which are offered periodically by each department. The workshops vary in length from two days to five weeks and offer students the opportunity to study closely with visiting artists and lecturers.

The summer 1977 special events schedule is an example of Naropa Institute’s broad interest in cultural development. We adopted a series format in the summer of 1977. Each series focused on developing an example of the Institute’s approach to learning. Events included a dance series with Meredith Monk, Naropa Institute dance company, Lynda Knapp, Barbara Dilley; a series of lectures with Buddhist scholar Herbert Guenther; Steps to an Ecology of Mind author Gregory Bateson; and Buddhist priest Jakusho Kwong; a Japanese film festival, and poetry readings by poets such as Allen Ginsberg, Anne Waldman, and Gregory Corso.

This winter/spring, in addition to student and faculty performances, we are organizing a chamber music series and continuing the film series started in the summer. We are also developing relationships with art institutes in Colorado as further resources for our artistic work and to encourage cultural life within Colorado.

Buddhist Studies Lecture Series The Buddhist Studies Program is offering a lecture series winter and spring quarters. Lectures are free and will take place at the Institute every third Tuesday night. The topics for the series will deal with discussions of different disciplines from the Buddhist perspective. Speakers include: Allan Gropard, Jack Kornfield, Jeremy Hayward, William Indich, Robert Lester, Edward Poitvoll, Ösel Tenzin, and Chogyam Trungpa, Rinpoche.

Thursday Nights Series – “Gatherings for Performance” Thursday nights during winter and spring quarters are for open rehearsals and works-in-progress—solo and group dances, theater pieces, poetry readings, music, film and presentations from various workshops in the arts programs. “Thursday nights” are not public performances but give the Institute community a chance to see what is happening in their departments. They are casual and communicative—often with open discussions following.

Arts Festival Night At the end of each quarter the Certificate Programs in the Arts present an evening performance which represents the culmination of work during that quarter. The festival includes dance concerts, theater collaborations, and poetry readings from the Jack Kerouac School of Disembodied Poetics. All advertising and organization for these events is done by the students.

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 plain. 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.

HISTORY

Naropa Institute originated in 1974 out of the inspiration and energy of students of Trungpa Rinpoche, a Tibetan Buddhist scholar and meditation master. Many of the original students who came to study with Trungpa Rinpoche had rejected their backgrounds and turned to Buddhism as a way of escape. Trungpa, however, emphasized that Buddhism was not an escape and urged his students to go back and rediscover what they already were—to rediscover creative potential as professors, housewives, artists, business people, or whatever. Some of these students began discussing the quality of education in this country, and questioning how to redefine education based on a holistic model inspired by the Buddhist tradition.

The holistic model of education has a long tradition beginning with Nalanda University in India which flourished as a Buddhist-inspired multi-dimensional university and major center of learning from the 5th to the 12th centuries A.D. Students of all faiths came from as far away as Tibet, China, Thailand, and Java to study both religious and secular subjects such as grammar, logic, philosophy, the arts, literature, and medicine. The Buddhist universities of Tibet, China, and Japan continued the traditions of education begun in India and, today, this secular and non-denominational approach to education is realized in the great Buddhist universities of Japan.

The first summer program in 1974 was designed as a meeting ground for the interaction of various eastern and western traditions. Seventeen hundred students came from throughout the United States and Canada. The summer sessions were, in effect, a celebration that such an approach could take place in American education. More than eighty faculty members provided one hundred courses and workshops. In addition, these courses took place amidst a rich display of special events—concerts, an art exhibit, dances, films, panel discussions, plays, and public lectures. This variety, expansiveness, and cultural enrichment has been the general pattern in subsequent summer programs.

January 1976 marked the beginning of degree and certificate programs. This involved a commitment to serious year-round programs and was a major step toward becoming a full-scale accredited institution of higher education. The expanded summer programs have continued each summer since 1974 with the focus being on program curriculum development.

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 institute is a charter member of the Rocky Mountain Consortium of the Arts, a collaborative organization of regional arts centers concerned with promoting the richness and variety of performing arts in their communities. Naropa Institute has been recognized by prominent educationalists as one of the “Lighthouse Institutions” in contemporary American education and, working closely with one of the major national foundations, the Institute has conducted a teacher training program on the arts in education. Naropa Institute also works closely with the other organizations of Nalanda Foundation, as well as some of the affiliated Vajradhata centers.

In the next six years we are planning to add one new degree program each year, including programs in education, music, visual arts, philosophy of science, and business administration. There are plans for the certificate programs in dance, theater, and poetics to become B.A. degree programs and for the two-year degree programs to become four-year programs. We also expect to consider purchase or building of a campus within the next few years.
RESOURCE SUPPORT CENTERS

NĀLANDA FOUNDATION is a nonsectarian, nonprofit educational corporation. There are four branches which are Naropa Institute, the Maitri Center, the Mudra Theater Group, and the Alaya Preschool.

Maitri Center for Buddhist Psychology

"Chaos should be regarded as extremely good news"
— Chögyam Trungpa, Rinpoche

To understand sanity or confusion, one must begin with a precise study of self and one's relation to the world. The intimate community environment at the Maitri Center acts as a mirror to provide feedback about one's definitions of self and relationships. By becoming more familiar with self, one begins to see the transparency of struggles to maintain a solid idea of self that needs constant protection. This is the starting point of friendship, or maitri, which means "loving kindness".

The Maitri Center is offering ten week sessions which are available to anyone for Naropa Institute credit. The program schedule includes three hours of sitting meditation, three hours of space awareness practice, and work and study each day. Space awareness practice consists of doing specific postures in five rooms of different shapes and colors. The rooms represent pure embodiments of basic modes of expression. With the combination of space awareness practice, sitting meditation, and a community environment, one begins to see how one's versions of reality are but a part of a much larger, richer world. Every aspect of life is a learning, growing process; each person has the basic intelligence to awaken to this world.

For information write: Maitri Center
Old Forge Road
Wingdale, NY 12594
(914-832-6588)

Dates for Programs:
Fall: September 9-November 18, 1977
Spring: Mid-March to end of May, 1978.
Cost: $810; includes room and board plus Maitri tuition.

Mudra Theater Group

Mudra Theater Group seeks to blend the spacious and formal quality of eastern theater with characters and situations relevant to western culture. Some of the most renowned western directors, playwrights, and actors recognize that the depth and quality of centuries-old eastern performing traditions speak directly to the present needs of American theater. But most efforts at combining eastern and western approaches have had little success because they have focused on external forms rather than identifying and building on the underlying processes of traditional discipline—processes basic to human psychology in all cultures. Rather than transplanting traditional forms, Mudra Theater Group turns to the psychological processes underlying forms for an understanding of ritual and daily life, perception, and communication in dealing with performance.

Techniques developed by Chögyam Trungpa, Rinpoche, from traditional Tibetan monastic dance training, initially emphasize awareness of the body and the space around it. The exercises progress to working with sense perceptions, the voice, handling objects, and integrating these within the individual. From this foundation, ensemble work begins.

Mudra Theater Group regularly performs “Prajna”, a play based on the Heart Sutra, “Sand Castles”, “Water Festival”, and “Kingdom of Philosophy, a Philosophical Tragedy”, by Chögyam Trungpa, Rinpoche, in the Boulder-Denver area. Musicians and technical crew as well as actors participate in the basic training which is also offered to the general public through classes at Naropa Institute.

Alaya Preschool

Alaya has three day care homes, one for children 1½-2 years of age, one for 2-3 year olds, and one for children 3-5 years of age.
GENERAL COURSE LISTING

“Learning” at Naropa Institute is a lifelong process in which one is constantly willing to expand and explore beyond one’s limitations. The following list is an entire spectrum of all courses offered by the Institute for winter and spring quarters listed by general subject area. All courses (except the ones with asterisks) are open to the public and may be taken either for credit or noncredit. Persons not interested in pursuing a degree or certificate may register for courses without making a formal application.

WINTER QUARTER 1978

BUDDHIST STUDIES (for course descriptions see page 39)
B301 Introduction to Buddhist Meditation
B302 Foundations of Buddhism
B305 Mahayana Schools in India
B316 Buddhism in China
B359 Kagyu Lineage: Past and Present
B362 Drive All Blames Into One
B363 Contemporary Buddhist Societies in Asia
A301 Intermediate Sanskrit I
A311 Introduction to Colloquial Tibetan I
A321 Introduction to Classical Tibetan I
B500* Seminar on Method
B501* Sources Seminar: Readings in the Tripitaka
B502* Master’s Project: Planning the Project

DANCE (for course descriptions see page 46)
D301 Core Dance Class I
D302* Core Dance Class II
D308 Visiting Choreographers’ Workshop I
D310 Ballet
D323 Dance-Theater Exploration
D342 Precision, Repetition, and Embellishment in Dance
D343 Making Dances For and With Children

Martial Arts (for course description see page 50)
D317 T’ai Chi Ch’uan

POETICS (for course descriptions see page 53)
W300 Writing Apprenticeship I
W303 Jugernauts on Main Street
W304 Linkage to the Pacific
W329 American and other Folklore Language

REVISIONS

S303 Hinayana-Mahayana Psychology
S327 Tantric Warrior
S328 The Biology of Knowledge
S504* Social Context of Buddhist Psychological Work
S507* Introduction to Buddhist Psychology
S509* Phenomenology of the Unconscious: Freud’s Interpretation of Dreams

THEATER (for course descriptions see page 60)
T300 The Basis of Ensemble
T302* Collaboration
T326 Personality and Vision
T327 Voice Work
M319 Singing and Songwriting

Mudra Theater
U301 Space Awareness I
U302 Space Awareness II
U303 Space Awareness III
U310 Music and Gesture
U311 Daily Life and Ritual Theater

VISUAL ART (for course descriptions see page 24)
H300 Fundamentals of Thangka-Painting: Technique
H301 Fundamentals of Thangka-Painting: Studio
H329 The Iconography of Vajrayana Buddhism
H330 The Experience of Art
H360* Intermediate Thangka Painting

* Asterisks: These courses are open to program students and others with permission of the instructor.
SPRING QUARTER 1978

BUDDHIST STUDIES (for course descriptions see page 42)
B304  Period of the 18 Schools
B307  Buddhism in Tibet
B308  Vajrayana Buddhism in India
B309  Introduction to Mahayana
B310  A Survey of Buddhist Meditative Traditions
B319  Logic
B329  Buddhism in the West: A History of Encounter
B361  Feminine Energy in Tibetan Buddhism
A301  Intermediate Sanskrit II
A311  Introduction to Colloquial Tibetan II
A321  Introduction to Classical Tibetan II
B503*  Teaching Seminar
B504*  Primary Sources Seminar: Texts of the Prajnaparamita and Madhyamika
B505*  Master's Project: Researching Project

DANCE (for course descriptions see page 49)
D305  Core Dance Class I
D307*  Core Dance Class II
D309  Visiting Choreographers' Workshop II
D310  Ballet
D323  Dance-Theater Exploration
D330  Jazz Dance
D338  Danos History
D343  Making Dances For and With Children

MARTIAL ARTS (for course description see page 50)
D317  T'ai Chi Ch'uan

POETICS (for course descriptions see page 54)
W248  (Workshop) Spring Discourses: Beginning Blake
W302  Imagination in Fiction
W305  Writing Apprenticeship II
W307  The French Connection
W330  Findings and Other Religious Radii

PSYCHOLOGY (for course descriptions see page 29)
S323  Personality Theory East and West
S339  Matri Program
S505*  Psychopathology
S506*  Mahayana Psychology

THEATER (for course descriptions see page 59)
T304  Characters and Plays
T305*  Performance Preparation
T310  Kite Tail Mime
T327  Voice Work

Mudra Theater
U301  Space Awareness I
U302  Space Awareness II
U303  Space Awareness III
U310  Music and Gesture
U311  Daily Life and Ritual Theater

VISUAL ART (for course descriptions see page 25)
H300  Fundamentals of Thangka Painting: Technique
H301  Fundamentals of Thangka Painting: Studio
H319  Sculpture
H330  The Experience of Art
H500*  Intermediate Thangka Painting

*Asterisks: These courses are open to program students and others with permission of the instructor.
BASIC COMPONENTS

Each degree and certificate program is structured to reflect the overall educational goals of the Institute. All programs have seven basic components: core study, meditation, colloquium, work program, tutorial, independent study, and out of residence study.

CORE STUDY
The main concentration of study in degree and certificate programs occurs 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, the programs are expanded. Institute faculty and outstanding visiting faculty and professionals from the United States and abroad teach a wide range of electives and special workshops.

MEDITATION
Meditation is not required but encouraged as part of each student's educational program. Individual meditation counselors are available to all Naropa students.

101 FUNDAMENTALS OF BUDDHIST MEDITATION Gregg Conlee, Karen Hayward This course is for the student who has had either little or no previous experience with meditation, or who is interested in examination and discussion of Buddhist theory and practice. In addition to modest reading assignments, students are encouraged to meditate at least one hour a day and to participate in meditations, an all-day practice of sitting meditation. Free, noncredit course offered winter and spring.

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

103 COLLOQUIUM The orientation colloquium is a one-credit weekly meeting required of all program students during winter quarter of their first year. The colloquium provides an avenue for the new student to meet other students, and discuss issues and questions relevant to their education at the Institute. Second year students function as student teachers and lead the colloquium in conjunction with one administrative teacher. 1 credit hour.

WORK PROGRAM
The purpose of the work program is to promote communication between students and staff and to give students a better idea of the way the Institute operates. It also involves the students more fully in the Institute as a whole.

105 WORK PROGRAM All degree, certificate and full-time students are required to work a total of thirty hours per quarter on specific projects, or three hours per week at regular jobs. The jobs cover the entire spectrum of activities at the Institute and include working in the library, working as a student representative, helping in the maintenance or mail departments, fundraising, or being a teaching assistant. The student's work program is evaluated in the same way as his course work, and evaluations become a part of the student's permanent record. Free, noncredit.

TUTORIAL
A tutorial program dealing with the technical and psychological dimensions of successful study is provided free to all degree and certificate students.

106 TUTORIAL The student has the option of participating in an entire course which encourages group interaction as well as personal development in learning skills, or may attend classes of particular interest and/or receive private consultation from the instructors. Free, noncredit.

INDEPENDENT STUDY
Students in degree and certificate programs may arrange independent study projects in place of one or more course requirements.

107 INDEPENDENT STUDY All independent study projects must be arranged in advance with the student's academic counselor and require approval by the department head. 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, and applications are available in the Registrar's Office.

OUT OF RESIDENCE STUDY
Out of residence study may be included as a portion of the curriculum for all degree and certificate students when prior approval is obtained from the student's academic advisor and the Registrar.

108 OUT OF RESIDENCE STUDY Meditation retreats, and study at other institutions are examples of out of residence study programs. No more than one quarter's credit may be accumulated with the exception of out of residence study required in a program. Students must write a comprehensive, in-depth report upon completion of the activity and submit copies to the out of residence program supervisor (when applicable) and to the Registrar. All out of residence activities require an Institute fee of $10 per credit granted up to $120 to cover administrative costs. This fee must be paid prior to the beginning of the program or credit cannot be granted.
BUDDHIST ART

FACULTY: Tenzin Rongae, Noedrup Rongae, Rinzin Rongae, John Baker, Reginald Ray

Thangka painting is the oldest and most widely known form of Tibetan Buddhist art. The tradition goes back 1200 years in Tibet, finding its earliest roots in the Indian Hindu-Buddhist and Tibetan bon artist 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, or types of clouds, 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 six years, during which time the student would learn as he helped the master in the execution of thangkas, monastery frescos, and ritual masks. 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 transplanted to the western world.

For the beginning thangka student, as well as the advanced, instruction is primarily on a one-to-one basis. The student is first instructed in the use of thig-tse, 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, traditional techniques of preparation of canvas, coloring, shading, and finishing details are introduced.

Naropa 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 for 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.

BACHELOR OF FINE ARTS IN THANGKA PAINTING

Program Requirements

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 and Work Program requirements. 1 credit hour
2. Take Fundamentals of Thangka Painting (H300 and H301) winter and spring quarters of the first year. 12 credit hours
3. Take Intermediate Thangka Painting (H500) winter and spring quarters of the second year. 12 credit hours
4. Take Thangka Painting core courses both sessions of both summer quarters. 12 credit hours
5. Take the 2 additional required core courses in Buddhist Art. 6 credit hours
6. Take the 3 required courses in Buddhist Studies. 9 credit hours
7. Take 4 Buddhist Studies or Buddhist Art electives. 12 credit hours
8. Take 7 general electives. 21 credit hours
9. Fulfill 5 nonspecific hours of credit. 5 credit hours

Total: 90 credit hours
Required Courses/Bachelor of Fine Arts in Thangka Painting

First Year Students

Winter Quarter, 1978

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credit</th>
</tr>
</thead>
<tbody>
<tr>
<td>H300</td>
<td>Fundamentals of Thangka Painting: Technique</td>
<td>3</td>
</tr>
<tr>
<td>H301</td>
<td>Fundamentals of Thangka Painting: Studio</td>
<td>3</td>
</tr>
<tr>
<td>H302</td>
<td>Foundations of Buddhism</td>
<td>3</td>
</tr>
<tr>
<td>105</td>
<td>Colloquium</td>
<td>1</td>
</tr>
</tbody>
</table>

Spring Quarter, 1978

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credit</th>
</tr>
</thead>
<tbody>
<tr>
<td>H300</td>
<td>Fundamentals of Thangka Painting: Technique</td>
<td>3</td>
</tr>
<tr>
<td>H301</td>
<td>Fundamentals of Thangka Painting: Studio</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Electives (2)</td>
<td>6</td>
</tr>
<tr>
<td>105</td>
<td>Work Program</td>
<td></td>
</tr>
</tbody>
</table>

Summer Quarter, 1978

Session I

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credit</th>
</tr>
</thead>
<tbody>
<tr>
<td>H300</td>
<td>Fundamentals of Thangka Painting</td>
<td>3</td>
</tr>
<tr>
<td>H316</td>
<td>Visual Buddhism</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Elective (1)</td>
<td>3</td>
</tr>
<tr>
<td>105</td>
<td>Work Program</td>
<td></td>
</tr>
</tbody>
</table>

Session II

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credit</th>
</tr>
</thead>
<tbody>
<tr>
<td>H300</td>
<td>Fundamentals of Thangka Painting</td>
<td>3</td>
</tr>
<tr>
<td>B309</td>
<td>Introduction to the Mahayana</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Elective (1)</td>
<td>3</td>
</tr>
<tr>
<td>105</td>
<td>Work Program</td>
<td></td>
</tr>
</tbody>
</table>

Second Year Students

Winter Quarter, 1978

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credit</th>
</tr>
</thead>
<tbody>
<tr>
<td>H500</td>
<td>Intermediate Thangka Painting</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>Electives (2)</td>
<td>6</td>
</tr>
<tr>
<td>105</td>
<td>Work Program</td>
<td></td>
</tr>
</tbody>
</table>

Spring Quarter, 1978

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credit</th>
</tr>
</thead>
<tbody>
<tr>
<td>H500</td>
<td>Intermediate Thangka Painting</td>
<td>6</td>
</tr>
<tr>
<td>B307</td>
<td>Buddhism in Tibet</td>
<td>3</td>
</tr>
<tr>
<td>105</td>
<td>Work Program</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Elective</td>
<td>3</td>
</tr>
</tbody>
</table>

Summer Quarter, 1978

Session I

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credit</th>
</tr>
</thead>
<tbody>
<tr>
<td>H500</td>
<td>Intermediate Thangka Painting</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Electives (2)</td>
<td>6</td>
</tr>
<tr>
<td>105</td>
<td>Work Program</td>
<td></td>
</tr>
</tbody>
</table>

Session II

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credit</th>
</tr>
</thead>
<tbody>
<tr>
<td>H500</td>
<td>Intermediate Thangka Painting</td>
<td>3</td>
</tr>
<tr>
<td>H302</td>
<td>Tibetan Buddhist Iconography</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Elective (1)</td>
<td>3</td>
</tr>
</tbody>
</table>

MASTER OF FINE ARTS IN THANGKA PAINTING

Program Requirements

One Year Program, or Second Year of Two 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. Take Intermediate Thangka Painting (H500) winter and spring quarters. 12 credit hours
2. Take Intermediate Thangka Painting both sessions of summer quarter. 6 credit hours
3. Take Introduction to Classical Tibetan (I and II) winter and spring quarters. 6 credit hours
4. Take required Buddhist Art core courses. 3 credit hours
5. Take 3 Buddhist Art, Buddhist Psychology or Buddhist Studies electives. 9 credit hours
6. Take 3 general electives. 9 credit hours

Total: 45 credit hours

Two Year Program, First Year

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 and Work Program requirements. 1 credit hour
2. Take Fundamentals of Thangka Painting (H300 and H301) winter and spring quarters of the first year. 12 credit hours
3. Take Fundamentals of Thangka Painting both sessions of summer quarter. 6 credit hours
4. Take 2 required courses in Buddhist Art. 6 credit hours
5. Take 3 courses in Buddhist Studies. 9 credit hours
6. Take 3 general electives. 9 credit hours
7. Fulfill 2 hours of nonspecific course work. 2 credit hours

Total: 45 credit hours
Required Courses/Master of Fine Arts in Thangka Painting

First Year Students

**Winter Quarter, 1978**
- H300 Fundamentals of Thangka Painting: Technique 3
- H301 Fundamentals of Thangka Painting: Studio 3
- B302 Foundations of Buddhism 3
- Elective (1) 3
- 105 Work Program 3

**Spring Quarter, 1978**
- H300 Fundamentals of Thangka Painting: Technique 3
- H301 Fundamentals of Thangka Painting: Studio 3
- B307 Buddhism in Tibet 3
- Elective (1) 3
- 105 Work Program 3

**Summer Quarter, 1978**
- Session I
  - H300 Fundamentals of Thangka Painting 3
  - H316 Visual Buddhism 3
  - Elective (1) 3
  - 105 Work Program 3
- Session II
  - H300 Fundamentals of Thangka Painting 3
  - B309 Introduction to the Mahayana 3
  - B302 Tibetan Buddhist Iconography 3
  - 105 Work Program 3

Second Year Students

**Winter, Quarter, 1978**
- H500 Intermediate Thangka Painting 6
- A321 Introduction to Classical Tibetan I 3
- Elective (1) 3
- Colloquium 1

**Spring Quarter, 1978**
- H500 Intermediate Thangka Painting 6
- A322 Introduction to Classical Tibetan II 3
- Elective 3
- Work Program

Summer Quarter, 1978
- Session I
  - H500 Intermediate Thangka Painting 3
  - H303 Traditions of Buddhist Art 3
  - Elective (1) 3
  - 105 Work Program 3
- Session II
  - H500 Intermediate Thangka Painting 3
  - Electives (2) 6
  - 105 Work Program 3
BUDDHIST ART COURSES

Winter Quarter

H300 FUNDAMENTALS OF THANGKA PAINTING: A STUDY OF TECHNIQUE Tenzin Rongae (consultant), Noodrup Rongae and Rinzin Rongae. “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.” ~Noodrup Rongae

In this course the Rongae family 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. 3 credit hours.

H301 FUNDAMENTALS OF THANGKA PAINTING: STUDIO Tenzin Rongae (consultant), Noodrup Rongae and Rinzin Rongae. This course is the studio or practice follow-up to the Fundamentals (H300) class. 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. 3 credit hours.

H316 VISUAL BUDDHISM Jack Niland This course offers students an experiential acquaintance with the Buddhist approach to aesthetics. Space is worked with using previous Buddhist art and symbolism, the budha-family principles, visual perception, graphics, interior design and the nonaggressive path of creating. We hope to develop western Buddhist art. The course involves lectures, discussion and studio work. No previous experience is required. 3 credit hours.

H329 THE INCONOGRAPHY OF VAJRAYANA BUDDHISM Gina Janowitz A symbol usually represents or points to something else. But symbolism from the Buddhist perspective is experiencing the rawness of the world directly without looking for hidden meaning. The source of symbolism in tantric art is our mundane but juicy world of thoughts and emotions. We will explore the notion of iconography as the study of mind including: the process and importance of visual perception; the artistic process as it relates to ego and non-ego; the mandala of ego and non-ego; the notion of deity; the importance of iconography to practitioners. Slides will be used extensively. 3 credit hours.

H330 THE EXPERIENCE OF ART Peter Lieberson and David McCarthy What is art and what does it express? What is the relationship between our experience and art? We see art but cannot connect with it. We make art but cannot communicate through it. This course is for the creator and the spectator. By viewing and relating to historical and present examples we can understand, beyond theory, the art of that experience. Slides, film, music and literature will be used extensively. 3 credit hours.

Spring Quarter

H300 INTERMEDIATE THANGKA PAINTING Tenzin Rongae (consultant), Noodrup Rongae and Rinzin Rongae. 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 H300 and H301. The student will learn the traditional methods of mixing color, applying to paper and canvas, shading, composition, and finishing. We will study iconography and begin studying details of Vajrayana symbolism. 6 credit hours.

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

B305 THE EXPERIENCE OF ART Peter Lieberson and David McCarthy For course description see Buddhist Art, winter quarter. 3 credit hours.

B307 BUDDHISM IN TIBET John Baker See Buddhist Studies spring quarter for course description. 3 credit hours.
BUDDHIST PSYCHOLOGY

BACHELOR OF ARTS IN BUDDHIST PSYCHOLOGY

FACULTY: Marvin Casper, Bernice Davis, Karen Roper, Lila Rich

The Bachelor of Arts program in Buddhist psychology is designed to provide 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 of transcending it. The curriculum includes meditation practice; intensive practice and study programs in the context of a contemplative center; working with the Buddhist approach to sanity; and academic study which provides the conceptual framework for and clarification of one's experience. The program begins with a winter, spring, and summer quarter at Naropa Institute during which students take a number of courses in Buddhist psychology and philosophy, and western psychology. This is followed by a four-month period of practice and study in residence at Karmê-Chöling Buddhist Meditation Center in Vermont. Students then attend a summer quarter in residence at the Institute in Boulder for which they design a program of study with their counselor. The student is also required to participate in the Maitri Center program in New York for a ten week session.

BACHELOR OF ARTS IN BUDDHIST PSYCHOLOGY

Program Requirements

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

1. Fulfill the Colloquium and Work Program requirements. 1 credit hour
2. Take a total of 4 core courses winter and spring quarters of the first year. 12 credit hours
3. Fulfill the out-of-residence requirements of the Karmê-Chöling (16 weeks) and Maitri Programs (10 weeks). 27 credit hours
4. Take a total of 4 Buddhist Psychology electives both sessions of both summer quarters. 12 credit hours
5. Take a total of 4 Western Psychology electives both sessions of both summer quarters. 12 credit hours
6. Take a total of 4 Program Seminars (S304) both sessions of both summer quarters. 2 credit hours
7. Take a total of 8 general electives. 24 credit hours

Total: 90 credit hours

Required Courses/Bachelor of Arts in Buddhist Psychology

<table>
<thead>
<tr>
<th>Quarter</th>
<th>Course</th>
<th>Credit</th>
</tr>
</thead>
<tbody>
<tr>
<td>Winter Quarter, 1978</td>
<td>S301 Introduction to Buddhist Meditation</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>S303 Hinayana-Mahayana Psychology</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>105 Colloquium</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Electives (2)</td>
<td>6</td>
</tr>
<tr>
<td>Spring Quarter, 1978</td>
<td>S323 Personality Theory East and West</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>S339 Maitri Project</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Electives (2)</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>105 Work Program</td>
<td></td>
</tr>
<tr>
<td>Summer Quarter, 1978</td>
<td>Session I Buddhist Psychology elective (Options to be announced)</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Western Psychology elective (Options to be announced)</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>S304 Program Seminar</td>
<td>½</td>
</tr>
<tr>
<td></td>
<td>Elective (1)</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>105 Work Program</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Session II Buddhist Psychology elective (Options to be announced)</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Western Psychology elective (Options to be announced)</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>S304 Program Seminar</td>
<td>½</td>
</tr>
<tr>
<td></td>
<td>Elective (1)</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>105 Work Program</td>
<td></td>
</tr>
<tr>
<td>August-June</td>
<td>S108 Karmê-Chöling (16 weeks)</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td>S108 Maitri Center (10 weeks)</td>
<td>10</td>
</tr>
<tr>
<td>Summer Quarter</td>
<td>Session I Buddhist Psychology Elective (Options to be announced)</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Western Psychology Elective (Options to be announced)</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>S305 Program Seminar</td>
<td>½</td>
</tr>
<tr>
<td></td>
<td>Elective (1)</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>105 Work Program</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Session II Buddhist Psychology Elective (Options to be announced)</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Western Psychology Elective (Options to be announced)</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>S305 Program Seminar</td>
<td>½</td>
</tr>
<tr>
<td></td>
<td>Elective (1)</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>105 Work Program</td>
<td></td>
</tr>
</tbody>
</table>
PSYCHOLOGY COURSES

Winter Quarter

S303 HINAYANA-MAHAYANA PSYCHOLOGY Lisa Rich The Buddhist approach to the psychological well-being of the individual is based on a personal understanding of the nature of ego and of neurotic patterns of thought and emotional expression. This intimate understanding of one's mind is Hinayana. From this basis we can begin to communicate and work with other people in a more sane, insightful and compassionate manner. This is Mahayana. In our study we will trace the development of the practitioner through the Five Paths. 3 credit hours.

S328 THE BIOLOGY OF KNOWLEDGE Francisco Varela The acts involved in shaping a reality around us have very definite roots in the natural history of animals, species, and mechanisms of human cognition. In this class we will examine topics including: changes in the cognitive capacities of animals through the evolutionary series; basic perceptual and cognitive mechanisms in primates; and the emergence of man's languages and social life.

The discussion of these topics will be centered on a critical presentation of current scientific research and hypothesis. We will also explore how these ideas relate to the Buddhist teachings about patterns of ego and Nagarjuna's philosophy. The course has no prerequisites. 3 credit hours.

S301 INTRODUCTION TO BUDDHIST MEDITATION Tom Garnett For course description see Buddhist Studies, Winter quarter. 3 credit hours.

Spring Quarter

S323 PERSONALITY THEORY EAST AND WEST Karen Roemer Through readings, lectures, films, and discussion we will deal with issues such as ego, dreams, suffering, and definitions of neurosis and sanity in traditional Buddhist psychology and in the works of Western thinkers including Freud, Jung, Skinner, Fritz Perls and R.D. Laing. We will attempt to see how these theories articulate underlying attitudes and expectations about ourselves and the world. 3 credit hours.

S327 TANTRIC WARRIOR Marvin Casper Tantric Warrior refers to an attitude of fearlessness toward the paranoid and restless tendencies of mind. A tantric warrior is often outrageous and inscrutable in his actions and teachings, bypassing conventional morality and logic. By using the example of Chogyam Trungpa's transmission of the Buddhist tantric tradition of Tibet in America, we will attempt to make sense of the process of becoming a tantric warrior. Examples from other spiritual traditions, will also be used. Topics include: Smashing the Guru Trip, Cynicism and Devotion, Vajra Politics, Demystifying Mysticism, Crazy Wisdom. 3 credit hours.

S339 MAITRI PROGRAM: AWARENESS OF PSYCHOLOGICAL SPACE Marvin Casper In the Maitri space awareness practice, created by Chogyam Trungpa, Rinoche, from traditional Tibetan yoga techniques, particular postures and specifically designed rooms evoke different psychological spaces. These psychological spaces, according to Buddhist tantric teachings, are the foundations of thought and emotion. In this course we will explore the major types of psychological space; their relation to pride, passion, paranoia, ignorance, frustration and aggression; and the Buddhist approach to neurosis and psychosis. Students will do the Maitri postures. 3 credit hours.
MASTER OF ARTS IN 
BUDDHIST AND WESTERN PSYCHOLOGY


The Psychology Program is a theoretical and practical study of working with people from both Buddhist and Western viewpoints. Study of the two traditions offers the opportunity to examine critically the methods, theories and insights of each. The foundation of the program is the practice of meditation which provides the clarity and subtlety to understand psychological theory, and the openness and skill to relate to people with compassion.

The program begins winter quarter at Naropa Institute with a study of theory and practice of Buddhist psychology. During the summer quarter, students explore psychotherapeutic literature, group process, individual counseling, and specific western therapeutic approaches. Visiting faculty of western psychotherapists include: Eugene Gandlin, Robert Hall, Leon Lurie, Renee Nell and Louis Ormont.

The practice part of the curriculum occurs from September to June of the second year. In a ten week session students participate at the Maitri Center in New York in an intense situation of sitting meditation and Maitri postures within a communal setting. (For more information on the Maitri Center, see page 10.) Through the Maitri program, students explore the major types of psychological space and their relationship to pride, passion, paranoia, ignorance, frustration and aggression; the nature of sanity, neurosis and psychosis; and the Buddhist approach to helping people. The student also participates in an intensive month-long group meditation either at Rocky Mountain Dharma Center in Colorado or Karmê-Chöling Buddhist Meditation Center in Vermont.

The student tests the depth and accuracy of his study in the everyday world of activity with a six month internship project. Internships have included working in mental health centers, juvenile homes, and hospitals. The last summer sessions of the program are at Naropa Institute and are a further exploration of theory and practice in Buddhist and Western psychology.

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 technique. Rather, our educational goal is to deepen the student’s understanding and insight into compassionate being with others, and is thus appropriate for students and professionals from any of the helping professions.
Required Courses/Master of Arts in Buddhist and Western Psychology

First Year Students

Winter Quarter, 1978

- S504 Social Context of Buddhist Psychological Work 3
- S507 Introduction to Buddhist Psychology 3
- S509 Phenomenology of the Unconscious: Freud’s Interpretation of Dreams 3
- 103 Colloquium ½

Spring Quarter, 1978

- S505 Psychopathology 3
- S506 Mahayana Psychology 3
- S339 Maitri Project 3
- Elective (1) 3
- 105 Work Program 3

Summer Quarter, 1978

Session I

- S519 Introduction to Counseling 3
- S524 Group Process I 3
- S527 Intermediate Buddhist Psychology 3
- S515 Graduate Seminar ½
- 105 Work Program 3

Session II

- S525 Group Process II 3
- S528 Child Development 3
- Elective (1) 3
- S515 Graduate Seminar ½
- 105 Work Program 3

Required Experience
August-June

- S108 Dathun (4 weeks) 4
- S108 Maitri (10 weeks) 10
- S107 Internship (6 months) 13

Second Year Students

Summer Quarter

Session I

- S521 Group Practice 3
- S530 Therapy and Practice 3
- Elective (1) 3
- S516 Graduate Seminar II ½
- 105 Work Program 3

Session II

- S513 The Group as a Therapeutic Tool 3
- S514 Psychosis 3
- S516 Graduate Seminar II ½
- S522 Family Work 3
- 105 Work Program 3

PSYCHOLOGY COURSES

Winter Quarter

S504 SOCIAL CONTEXT OF BUDDHIST PSYCHOLOGICAL WORK Marvin Casper
In the Buddhist tradition, the practice of meditation takes place within the context of relationships with a teacher and with fellow practitioners. In this course we will see how a teacher gathers students, communicates his vision and state of being, works with remittance, and inspires discipline and devotion. We will also explore how institutional structures, communities, and groups are created, and how they function to facilitate psychological growth at different points in the developmental process. Emphasis will be on a study of the specific care of Buddhism in Tibet and its transmission to America. Comparisons will be made to therapist-client relationships and institutional structures in the Western psychotherapeutic tradition. 3 credit hours.
S507 INTRODUCTION TO BUDDHIST PSYCHOLOGY

Tom Garnett

The practice of Buddhist meditation involves working with confusion, subconscious gossip, hopes, fears and thoughts. By sitting quietly for a lengthy period of time, the meditator can see more clearly how the mind works. Along with sitting meditation, the practice involves working with neurosis generated by everyday life situations; every aspect of life becomes a potential source of inspiration and instruction. The practice involves creatively responding to the difficulties of life rather than avoiding them. One begins to develop a precise perception of specific details (samatha) as well as a panoramic view of situations (vipasyana). This course will consist of individual and group sitting practice, and reading of meditation texts from Tibetan and other Buddhist traditions. Students will be encouraged to sit one hour a day and to participate in weekly mynthiahs (all-day practice of meditation). 3 credit hours.

S509 PHENOMENOLOGY OF THE UNCONSCIOUS: FREUD’S INTERPRETATION OF DREAMS

Edward M. Podvoll

This course will consist of a close textual analysis of Sigmund Freud’s The Interpretation of Dreams. This monumental book was the culmination of Freud’s newly developed discipline and practice of working with his own dreams and associations. It contains the most detailed descriptions and phenomenology of primary and secondary process thinking, and unconscious structures and transformations ever made in Western psychology. This work is a model of what precision and clarity could do with the products of introspection, and has been the inspiration for new developments in psychoanalysis. 3 credit hours.

Spring Quarter

S339 MAITRI PROJECT

Marvin Casper

For course description see Buddhist Psychology (B.A.), spring quarter. 3 credit hours.

S505 PSYCHOPATHOLOGY

Edward Podvoll

Ego’s forms and transformations become ways of being in the world where one clings unconsciously and desperately to a personal past. Yet that past history is the result of constant reworking and mythologizing a matrix of events real and imaginary, with the purpose of capturing a solid sense of self and security. Such a past becomes engraved in the gestures of the body, pervades communication, and constructs awareness. This is psychopathology. In psychoanalytic terms it is called transference neurosis. Hysteric, obsession, phobia, and the various character disorders will be considered from both a psychoanalytic and Buddhist approach. 3 credit hours.

S506 MAHAYANA PSYCHOLOGY

Lisa Rich

The psychology of Mahayana Buddhism is a rich and fearless statement of the inherent workability of our human situation with all its obstacles and potentialities. In our study, we will examine how we can cultivate the strength, warmth, and intelligence necessary to work with ourselves and others. We will cover topics including the discovery of bodhicitta, the experience of sunyata, and paramita practices. 3 credit hours.

BUDDHIST STUDIES


Buddhism as taught at Naropa Institute is characterized by its integration of the meditative and the scholarly, the intellectual and the intuitive. 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. Core and visiting faculty include Western scholars in Buddhist history, philosophy and languages; scholars from Traditional “Northern” and “Southern” Buddhist meditative traditions, Mahayana, 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 encouraging students to explore the practice for themselves.

The Bachelor of Arts program offers a basic grounding in Buddhist history, philosophy, and psychology, providing the student with a general survey of Buddhism. Traditions examined include the 18 schools of Hinayana, with special emphasis on the Theravada, the various periods and movements of the Indian Mahayana, the Vajrayana in India, and Buddhism in Tibet and the Far East. Sanskrit and Tibetan languages are offered as electives.

The Master of Arts program builds on the foundation of the B.A. program by extending and refining the student’s ability to work with Buddhism in four ways. (1) In the M.A. program, the most important primary texts of the different traditions are studied including sutra and abhidharma literature from the Hinayana, prajna-paramita, madhyamika and yoga texts from the Mahayana, and tantric texts from Vajrayana. (2) Language study is also an important aspect of the M.A. program. While in the program, the student begins to become familiar with languages of Buddhist traditions in order to be less dependent on secondary studies and translations. (3) The student explores one area of Buddhist tradition in depth both to extend his knowledge of Buddhism and to learn how to carry out scholarly research. This process involves learning how to develop a legitimate and feasible topic, compiling a working bibliography, and researching material efficiently and effectively. (4) Part of the research project involves communicating findings both orally and in written form, with presentations to other classmates and faculty. The student’s ability to communicate his understanding will be furthered throughout his M.A. study.
Practice Options

Meditation practice is an integral part of the Buddhist Studies Program. In addition to daily meditation and weekly nyin thuns (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 a Buddhist meditation center.

The major option offered by Naropa Institute is a ten-week intensive training session at Karmê-Chöling Buddhist Meditation Center. This session is held in the fall, and is designed for B.A. students in Buddhist Studies. 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. Satisfactory completion of the Naropa Institute training session at Karmê-Chöling counts as 10 credit hours towards the Buddhist Studies B.A. degree.

BACHELOR OF ARTS IN BUDDHIST STUDIES

Program Requirements

In order to receive a B.A. in Buddhist Studies, the student must accumulate 90 credits in the following way:

1. Fulfill the Colloquium and Work Program requirements. 1 credit hour
2. Take Buddhist Studies core courses winter and spring of both first and second years. 24 credit hours
3. Take 10 other Buddhist Studies elective courses. 30 credit hours
4. Take 10 elective courses. 30 credit hours
5. Fulfill 5 credit hours of nonspecific course work. 5 credit hours

Total: 90 credit hours

Required Courses/Bachelor of Arts in Buddhist Studies

First Year Students

Winter Quarter, 1978

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credit</th>
</tr>
</thead>
<tbody>
<tr>
<td>B301</td>
<td>Introduction to Buddhist Meditation</td>
<td>3</td>
</tr>
<tr>
<td>B302</td>
<td>Foundations of Buddhism</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Electives (2)</td>
<td></td>
</tr>
<tr>
<td>103</td>
<td>Work Program</td>
<td>1</td>
</tr>
</tbody>
</table>

Spring Quarter, 1978

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credit</th>
</tr>
</thead>
<tbody>
<tr>
<td>B304</td>
<td>Period of the 18 Schools</td>
<td>3</td>
</tr>
<tr>
<td>B310</td>
<td>A Survey of Buddhist Meditative Traditions</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Electives (2)</td>
<td></td>
</tr>
<tr>
<td>105</td>
<td>Work Program</td>
<td>6</td>
</tr>
</tbody>
</table>

Summer Quarter, 1978

<table>
<thead>
<tr>
<th>Session</th>
<th>Course Code</th>
<th>Course Title</th>
<th>Credit</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>B309</td>
<td>Introduction to Mahayana</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Electives (2)</td>
<td>6</td>
</tr>
<tr>
<td>II</td>
<td>B309</td>
<td>Introduction to Mahayana</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Electives (2)</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>105</td>
<td>Work Program</td>
<td></td>
</tr>
</tbody>
</table>

Second Year Students

Winter Quarter, 1978

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credit</th>
</tr>
</thead>
<tbody>
<tr>
<td>B305</td>
<td>Mahayana Schools in India</td>
<td>3</td>
</tr>
<tr>
<td>B316</td>
<td>Buddhism in China</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Electives (2)</td>
<td></td>
</tr>
<tr>
<td>105</td>
<td>Work Program</td>
<td>6</td>
</tr>
</tbody>
</table>

Spring Quarter, 1978

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credit</th>
</tr>
</thead>
<tbody>
<tr>
<td>B307</td>
<td>Buddhism in Tibet</td>
<td>3</td>
</tr>
<tr>
<td>B308</td>
<td>Vejrayana Buddhism in India</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Electives (2)</td>
<td></td>
</tr>
<tr>
<td>105</td>
<td>Work Program</td>
<td></td>
</tr>
</tbody>
</table>

Summer Quarter, 1978

<table>
<thead>
<tr>
<th>Session</th>
<th>Course Code</th>
<th>Course Title</th>
<th>Credit</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>H314</td>
<td>Buddhist Art in India</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Electives (2)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>105</td>
<td>Work Program</td>
<td>6</td>
</tr>
<tr>
<td>II</td>
<td>B384</td>
<td>Buddhism and Western Culture</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Electives (2)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>105</td>
<td>Work Program</td>
<td></td>
</tr>
</tbody>
</table>
MASTER OF ARTS IN BUDDHIST STUDIES

Entrance Requirements

Either: Have successfully completed a B.A. degree in Buddhist Studies from Naropa Institute or another institution.

Or: Demonstrate competency in each of the ten core areas of the Naropa Institute Buddhist Studies B.A. program. These ten core areas each correspond to one of the ten core courses offered winter, spring and summer in the Buddhist Studies B.A. program. Competency in these areas may be demonstrated either by taking the corresponding core course for credit and receiving a "B" or better, or by passing a qualifying exam in the given area. Syllabi from each of the core courses are available upon request. Applicants may request exemption from one or more of the core area requirements if they have taken courses in the area at another institution. Students who have not fulfilled all of the core area prerequisites during their B.A. study at the Institute may apply to the program and receive conditional acceptance into the program, dependent upon completing admissions requirements.

Program Requirements

In order to receive an M.A. in Buddhist Studies, the student must accumulate 45 credit hours in the following way:

1. Fulfill the Colloquium and Work Program requirements. 1 credit hour
2. Take a total of 6 core courses winter and spring quarters. 18 credit hours
3. Take a total of 4 core courses summer quarter. 12 credit hours
4. Take 4 general elective courses. 12 credit hours
5. Fulfill 2 nonspecific credit hours. 2 credit hours

Total: 45 credit hours

Required Courses/Master of Arts in Buddhist Studies

Winter Quarter, 1978

<table>
<thead>
<tr>
<th>Course</th>
<th>Description</th>
<th>Credit</th>
</tr>
</thead>
<tbody>
<tr>
<td>B500</td>
<td>Seminar on Method</td>
<td>3</td>
</tr>
<tr>
<td>B501</td>
<td>Primary Sources Seminar: Readings in the Tripitaka</td>
<td>3</td>
</tr>
<tr>
<td>B502</td>
<td>Master's Project: Planning the Project Elective</td>
<td>3</td>
</tr>
<tr>
<td>103</td>
<td>Colloquium</td>
<td>1</td>
</tr>
</tbody>
</table>

Spring Quarter, 1978

<table>
<thead>
<tr>
<th>Course</th>
<th>Description</th>
<th>Credit</th>
</tr>
</thead>
<tbody>
<tr>
<td>B503</td>
<td>Teaching Seminar</td>
<td>3</td>
</tr>
<tr>
<td>B504</td>
<td>Primary Sources Seminar: Texts of Prajnaparamita and Madhyamika</td>
<td>3</td>
</tr>
<tr>
<td>B505</td>
<td>Master's Project: Researching Project Elective</td>
<td>3</td>
</tr>
<tr>
<td>105</td>
<td>Work Program</td>
<td>3</td>
</tr>
</tbody>
</table>

Summer Quarter, 1978

<table>
<thead>
<tr>
<th>Session I Course</th>
<th>Description</th>
<th>Credit</th>
</tr>
</thead>
<tbody>
<tr>
<td>B506</td>
<td>Seminar on Primary Sources: Sutras from Yogacara</td>
<td>3</td>
</tr>
<tr>
<td>B507</td>
<td>Master's Project: Writing and Presentation Elective</td>
<td>3</td>
</tr>
<tr>
<td>105</td>
<td>Work Program</td>
<td>3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Session II Course</th>
<th>Description</th>
<th>Credit</th>
</tr>
</thead>
<tbody>
<tr>
<td>B508</td>
<td>Seminar on Primary Sources: Vajrayana Texts From India and Tibet</td>
<td>3</td>
</tr>
<tr>
<td>B509</td>
<td>Master's Project: Writing and Presentation Elective</td>
<td>3</td>
</tr>
<tr>
<td>105</td>
<td>Work Program</td>
<td>3</td>
</tr>
</tbody>
</table>

BUDDHIST STUDIES COURSES

Winter Quarter

B301 INTRODUCTION TO BUDDHIST MEDITATION Tom Garnett: Buddhist meditation is based on the practice of mindfulness (samatha) and awareness (vipassana). This practice involves exploring one's own state of mind. Through the sitting practice of meditation one explores and exposes concrete psychological makeup, and how the mind functions. Readings from various meditation manuals will be required, and students will be encouraged to sit one hour a day and participate in bi-monthly nyinmathuns (3 day practice sessions of sitting and walking meditation), 3 credit hours.
B302 FOUNDATIONS OF BUDDHISM William McKeever We will examine early Buddhist tradition beginning with its birth in the 6th century B.C. through two centuries of growth to the division of Buddhism into different schools and sects. A special feature of this period is the development of the basic concepts, practices, and common forms used by all later schools, whether Hinayana, Mahayana or Vajrayana. 3 credit hours.

B305 MAHAYANA SCHOOLS IN INDIA William Indich In Mahayana Buddhism, practitioners work with the problem of ego by opening to the nonsubstantial quality of the world and through working with other people as a basis of compassion (karuna). The course explores the Indian Mahayana tradition—its history, doctrines and meditational practices. In our study topics will include the prajnaparamita, the devotional school of Buddhism, the bodhisattva ideal, and the Mahayamikas and Yogacaran schools of thought. Prerequisite: Period of the 18 Schools or consent of instructor. 3 credit hours.

B316 BUDDHISM IN CHINA William Indich When Indian Buddhism entered China in the first century A.D., it met with well-established philosophical and religious traditions. This course will examine the major indigenous Chinese traditions in an attempt to understand the uniquely Chinese form of Buddhism that developed in the first four centuries A.D. Special attention will be paid to Buddhist's involvement with hsuan-tsueh or “dark learning” in south China. The course will conclude with a treatment of essays of Ch'eng-chiao, one of the first native Chinese medhyamikas. 3 credit hours.

B359 KAGYU LINEAGE: PAST AND PRESENT Tsultrim Klopenburg We will investigate the energies and influences of the Kagyu lineage and see how the siddha tradition of India combined with the existing Kadampa and Nyingmapa traditions of Tibet to produce both crazy wisdom and the disciplined, intellectual training of a monastic tradition. We will also talk about what has happened to the Kagyupas since leaving Tibet, and how the teachings have transcended cultural boundaries. 3 credit hours.

B362 DRIVE ALL BLAMES INTO ONE Hector MacLean In this course we will examine the practical and psychological side of the Mahayana as explained in the bodhiyaravatara text. The Mahayana stage of the Buddhist path is based on the idea of the bodhisattva who abandons his own welfare and works for the enlightenment of other sentient beings. The slogans of Akshara are reminders to the aspiring bodhisattva of his commitment to others. “Drive all blames into one” is one such slogan which epitomizes the bodhisattva path. This slogan exemplifies the importance of surrendering and exposing one's faults, and accepting the responsibility for faults of others, all for the benefit of others. 3 credit hours.

B363 CONTEMPORARY BUDDHIST SOCIETIES IN ASIA Frances Harwood An anthropological approach to village Buddhism and monastic organization in Tibet, Nepal, Sri Lanka, Burma and Thailand. We will examine the history and spread of Buddhism to see how the integration of local culture and Buddhism occurred in the daily life of these societies. 3 credit hours.

A302 INTERMEDIATE SANSKRIT I William L. Ames This course is a two-quarter sequence for students who have taken three quarters of Sanskrit or possess an equivalent knowledge of the language. Students will be expected to have a grasp of Sanskrit grammar, but little or no experience in reading texts. We will read Buddhist texts written in classical Sanskrit. 3 credit hours.

A311 INTRODUCTION TO COLLOQUIAL TIBETAN I Kesang Tashi This course will provide an introduction to colloquial Tibetan, both spoken and written, and the fundamentals of pronunciation and grammar. It is designed for students interested in modern Tibetan culture or in speaking with Tibetans as they pursue a study of the literary and religious traditions of Tibet. 3 credit hours.

A321 INTRODUCTION TO CLASSICAL TIBETAN I William Ames The first of a two-quarter sequential class for students with little or no previous knowledge of classical Tibetan. The first quarter will focus on pronunciation and grammar. In the second quarter, the grammar will be put to use in reading several Tibetan Buddhist texts. 3 credit hours.

B500 SEMINAR ON METHOD Reginald Ray This course will examine the question of "methodology" in the study of Buddhism. How do presuppositions and understandings affect the student's study of the Buddhist tradition? We will look at major schools in the area of interpreting Buddhism that have grown up both in the modern West and in traditional Asia. Readings will be taken from modern "methodologists" such as Otto, van der Leuw, Eliade, and Jung; as well as from Buddhist scholars exhibiting different methods in their treatments of Buddhism including Lamotte, Conze, Guenther and Hofman. 3 credit hours.

B501 PRIMARY SOURCES SEMINAR: READINGS IN THE TRIPITAKA Brian Cuttito This course will focus on readings from the vinaya, sutra, abhidharma literature of the 18 schools, particularly of the Theravada and Saravastivada traditions. Emphasis will be placed on the abhidharma literature which provides a foundation for later development of the Mahayana. 3 credit hours.

B602 PLANNING THE PROJECT William Indich Master's students will work individually with an advisor. 3 credit hours.
Spring Quarter

B304 PERIOD OF THE 18 SCHOOLS William Indich Historically, Hinayana Buddhism included much more than the Theravada school existing in Southeast Asia today. This course will examine the most important of the so-called “18 Schools” of India, tracing their history, doctrines, and practices both in their own right, and as they paved the way for later Buddhist developments of Mahayana and Vajrayana. Special attention will be paid to developing an initial understanding of abhidharma psychology. 3 credit hours.

B307 BUDDHISM IN TIBET John Baker The course will provide a survey of Tibetan cultural, political and religious history from its earliest beginnings to the present day. We will concentrate in particular upon the development of Tibetan Buddhism from its introduction during the period of the kings, through its emergence in the medieval period as the dominant religion of Tibet, up to the final stage of its development during the period of Galugpa dominance. We will also look closely at the interaction between Buddhism and native Tibetan religious form. 3 credit hours.

B308 VAJRAYANA BUDDHISM IN INDIA William McKeever The Buddhist tantra sees the Vajrayana as the most subtle, powerful and sophisticated of all Buddhist mediational traditions. In this course, we will examine the basic ideas, practices and history of Vajrayana Buddhism. Topics will include the origins of tantric Buddhism, its full development in India and its transmission to Tibet, the role of the guru and the semeva vow, ritual and yoga. We will emphasize developing a picture of the Vajrayana that reveals its connection with ordinary human life. 3 credit hours.

B310 A SURVEY OF BUDDHIST MEDITATIVE TRADITIONS Hector MacLean Every Buddhist tradition regards itself as holding the true lineage of Sakyamun Buddha; at the same time, all traditions tend to favor one theme, style, or type of practice. We will attempt to discover the heart of each tradition and its special way of approaching enlightenment. This course will consist of presentations from representatives of different Buddhist meditative traditions. The presentations will be given by people directly involved with these practices as well as by Naropa Institute B.A. Buddhist Studies students. The course will cover traditions including Soto and Rinzai Zen, Vajrayana, Theravada, and Pureland. 3 credit hours.

B319 LOGIC Newcomb Greenleaf An understanding of logic is essential to a comprehension of how the mind works. In this course, we will look at logic as both the analysis of the sources and nature of knowledge, and the peculiar process by which knowledge is expanded into areas not accessible to direct experience. In particular, we will examine the role of logic in mathematics and in Buddhism, and will consider alternative logics. 3 credit hours.

B329 BUDDHISM IN THE WEST: A HISTORY OF ENCOUNTER Jeremy Hayward We will examine the way in which Buddhist philosophy and practice has been presented and interpreted in the West from the beginning of the twentieth century to the present day. By seeing how popular interpreters of Buddhism have been influenced in the past by their cultural preconceptions, the student will be encouraged to see his or her own preconceptions, thus coming to a more accurate understanding of Buddhist thought and practice. Authors to be studied will include: Bernouf, D.T. Suzuki, A.ion Watts, Lama Govinda and Thomas Merton. We will also touch on the influence of Buddhist thought on such Western writers as Schopenhauer, Nietzsche and Kierkegaard. We will study the interaction of Buddhism and modern physics and examine recent trends in the practice of Buddhism in America. 3 credit hours.

B361 FEMININE ENERGY IN TIBETAN BUDDHISM Tsultim Klappenberg In this course we will examine various iconographic presentations of the feminine principle. In Buddhist tradition, the feminine principle is understood as the birthplace of all that is. Our study will include the dakin principle, the function of the female yidams such as Vajra Yogini, and the Prajna Parani. We will also study historical references to women in Buddhism and the lives of female siddhas of India and Tibet. 3 credit hours.

A302 INTERMEDIATE SANSKRIT II William L. Ames Continuation of “Intermediate Sanskrit I”. See winter. 3 credit hours.

A311 INTRODUCTION TO COLLOQUIAL TIBETAN II Kesten Tashi Continuation of “Introduction to Colloquial Tibetan I”. See winter. 3 credit hours.

A321 INTRODUCTION TO CLASSICAL TIBETAN II William L. Ames Continuation of “Introduction to Classical Tibetan I”. See winter. 3 credit hours.

B603 TEACHING SEMINAR Reginaid Ray In this course the student will present to the class various dimensions of his/her project. The purpose of the presentation is both to refine method and content of the student’s project and to help the student develop teaching skills. The student will also be encouraged to make oral presentations on Buddhism to the Naropa community and outside groups that request such presentations. 3 credit hours.

B604 PRIMARY SOURCES SEMINAR: TEXTS OF THE PRANIAPARAMITA AND MADHYAMIKA William Indich In this course, we will read from Pranaparamita sutras, such as the Perfection of Wisdom in 8,000 Lines, Diamond Sutra, The Heart Sutra and the 100,000 line Pranaparamita. We will also study some of the more important Madhyamiuka texts in translation such as Nagarjuna’s Mula-Madhyamiuka-Karika and works by Shantideva, Chandra Kirti and Sangaraksita. 3 credit hours.

B605 MASTER’S PROJECT: RESEARCH PROJECT Staff Students begin research for project. 3 credit hours.
DANCE

FACULTY: Barbara Demaree, Barbara Dilley, Arwana Hayashi, Paul Oertel, Arlyn Ray, and Visiting Faculty.

The Dance Program at Naropa Institute is a two year course of study which combines training in dance technique and exposure to creative process in the forms of improvisation and composition. Supported by the educational environment of the Institute, the Dance Program reflects a process wherein the student's natural curiosity and interest in dance motivate her toward learning the formal technical skills necessary for this performing art. As students develop a disciplined and committed relationship to the craft, they are encouraged to make dances for themselves and other students.

Dance technique is practiced in an open atmosphere with emphasis on greater body awareness, flexibility, strength, clarity of form, precision of execution, and complete involvement with movement. Modern dance (primarily Merce Cunningham technique), ballet, kinesiology, hatha yoga and t’ai chi ch’uan form the basis for technical training of the body. Students are also encouraged to study Space Awareness, a method of theater training developed by Chogyam Trungpa, Rinpoché.

Out of technical training arises true appreciation for the elements of dance—qualities, rhythms, musicality, structures, textures and shapes. Along with this appreciation for details, students can begin to understand the psychology as well as the body of the dancer; the complete structures of dances; the entire space of the studio. By seeing the larger picture, students begin to see the workings of compositions that are self-existing in the phenomenal world, compositions that exist in art, and compositions that each student makes according to his or her own vision. Expression, form, and the creative process becomes a natural extension of education at Naropa Institute.

CERTIFICATE IN DANCE

Program Requirements

In order to receive a Certificate in Dance, the student must accumulate 72 credit hours in the following way:

1. Fulfill the Colloquium and Work Program requirements. 1 credit hour
2. Take a total of 6 core courses winter and spring quarters of the first year. 18 credit hours
3. Take a total of 4 core courses winter and spring quarters of the second year. 12 credit hours
4. Take Dance Symposium both sessions of each summer quarter. 2 credit hours
5. Take 12 general electives. 36 credit hours
6. Take T’ai Chi Ch’uan one summer session. 3 credit hours

Total: 72 credit hours

Required Courses/Certificate in Dance

First Year Students

Winter Quarter, 1978

D304 Core Dance Class I 3 credits
D308 Visiting Choreographer’s Workshop 3 credits
D310 Ballet Colloquium 1 credit

Spring Quarter, 1978

D305 Core Dance Class I 3 credits
D309 Visiting Choreographer’s Workshop II 3 credits
D338 Dance History Work Program 3 credits

Summer Quarter, 1978

Session I
T’ai Chi Ch’uan 3 credits
Dance Symposium Electives (2) 3 credits
Work Program 6 credits

Session II
Dance Symposium Electives (3) 3 credits
Work Program 9 credits

Second Year Students

Winter Quarter, 1978

D306 Core Dance Class II 3 credits
D308 Visiting Choreographer’s Workshop I Elective (1) 3 credits
Work Program 3 credits

Spring Quarter, 1978

D307 Core Dance Class II 3 credits
D309 Visiting Choreographer’s Workshop II Elective (1) 3 credits
Work Program 3 credits

Summer Quarter, 1978

Session I
Dance Symposium Electives (3) 3 credits
Work Program 9 credits

Session II
Dance Symposium Electives (3) 3 credits
Work Program 9 credits
DANCE COURSES

Winter Quarter

D304 CORE DANCE CLASS I - Arawana Hayashi
This class meets five days a week for 1¼ hours a day and introduces basic dance techniques based on Western and Eastern traditions. Ballet, various techniques of modern American dancers, and work in natural movement and body alignment are one part of the study. The class is directed toward developing a precise and easy awareness of the body, and a clarity of form. This groundwork in technique leads to work in solo and ensemble improvisational dance. We will begin work on several forms of improvisation, including: "Personal Solos", "Walking Mandala", "Corridors", "Duets Close to the Heart" and "the Village". 3 credit hours.

D306 CORE DANCE CLASS II - Arawana Hayashi
This second year class will further develop and deepen a relationship to technical skills with emphasis on precision in execution and presence of being, and maturity in craft and discipline. The improvisational forms will continue emphasizing details of timing, phrasing, and expression in ensemble work. Second year students will begin to perform works and explore the communicative aspect of dance. Required for second year dance students; open to others with consent of instructor. 3 credit hours.

D308 VISITING CHOREOGRAPHERS’ WORKSHOP
This winter and spring Naropa Institute has invited five dancer/teachers to present their work and techniques to people of the Naropa Institute and Colorado communities. The student will directly experience differences and similarities of approach to creative process, and personal evolution of technique and style in an atmosphere that supports individual expression within the discipline of form and commitment.

While in residence at Naropa Institute, many of the dancers will perform throughout Colorado in association with the Rocky Mountain Consortium of the Arts of which the Institute is a charter member. The dancers will often perform in collaboration with students from these workshops. This course is open to all. The dancers for winter quarter are:

Jamie Cunningham received a B.A. and a M.A. in English and Drama at the University of Toronto, Canada. He studied acting and dance at the London Academy of Music and Dramatic Arts and acted in both Canada and England. Mr. Cunningham directed for the B.B.C., and is presently the director of the Acme Dance Company, a touring company based in New York City. The major goal of Mr. Cunningham’s work is to combine dancing, acting, singing, and film.

Simone Forti has been acclaimed as a pioneer in the use of natural movement. She began her career in San Francisco with Anne Halprin and has since worked primarily in New York. In the early sixties she presented a concert of her sculpturally oriented dance constructions, which Don McDonough, in his book The Rise and Fall and Rise of Modern Dance, called “...one of the most influential single concerts ever given by a dancer.” Since 1971 she has focused on a mode wherein the choreography and the music with which it interacts are integral to each other. She has performed extensively in the U.S., Canada and Europe, including art/festivals in Rome, Paris, Cologne and Tokyo.

Peter Van Riper is involved with music, conceptual performance, graphics, and holo-

ography. He unites his effort by calling attention to the direct experience of perception. In his early youth he played with jazz musicians in Detroit. He went on to study in Japan, and contacted with the Gutai group. His music is heard primarily in performance with other elements. In 1974 he toured six cities in Japan performing live music in chance overlap with readings by Fluxus artist Alison Knowles. He now works closely with Simone Forti on performance of sound and movement.

Collin Walcott has a B.A. in percussion from the Indiana University School of Music. He is a disciple of Pandit Ravi Shankar and Ustad Alla Rakha with whom he has studied sitar and tabla since 1967. He has performed with orchestras, chamber groups, dancers, poets, and theater groups as well as recording with a number of contemporary artists including John Abercrombie, Miles Davis, Rachael Faro, Tim Hardin, Richie Havens, Dave Holland, Meredith Monk, John Simon, Tony Scott, and the Winter Consort. For the past four years he has been a member of the musical group “Oregon”.
B310 BALLET *Barbara Demarre*  Ballet is a highly disciplined dance form that develops dedication and appreciation of the inherent beauty of form. In the study of ballet, the student develops precision, flexibility, strength, and musicality. Ms. Demarre teaches in a traditional style from the Royal Academy Syllabus. This course is open to all and is required for first year dance students. 3 credit hours.

**D323 DANCE-THEATER EXPLORATION* Paul Derric* The class is designed for anyone interested in communication through a performance event, whether it be a dance, a monologue, a poem, or a song. We will explore how performance can be most completely fulfilled, and what it is that is essential to this event and to all communication that allows for shared truth.

Class work will be based on dance and theater techniques designed to develop and more completely integrate the total psycho-physical instrument—body, breath, voice, emotion, and intellect. We will try to find which techniques are most useful for each individual to effect the development of a more expressive and communicative instrument. 3 credit hours.

**D342 PRECISION, REPETITION AND EMBELLISHMENT IN DANCE* Arlyn Ray* This course will deal with the process of learning precisely and thoroughly, a movement, a phrase, and a dance. Our study will include learning how to see and develop clarity of movement with our bodies, through the use of repetition. Once the groundwork has been established, we will elaborate on a theme and embellish the movements. With the emphasis on quality rather than quantity, we will be aware of developing alignment, strength, balance and psychological space. This course is open to both beginner and intermediate students. 3 credit hours.

**D343 MAKING DANCES FOR AND WITH CHILDREN* Arawana Hayashi*  This class will be an ensemble group that makes dances and workshops for children. We will make the dances from material that each member brings to the group. We will use everyday movements, games, stories and dances from our ethnic backgrounds. Part of the class will be actually performing and conducting workshops for children in the community. 3 credit hours.

Spring Quarter

**D305 CORE DANCE CLASS I* Arawana Hayashi, Barbara Dilley  A continuation of the winter program for certificate students. This class will meet five days a week, for 1½ hours a day. Ms. Hayashi will teach for two days, expanding and developing material begun in the winter quarter. Ms. Dilley will teach for three days, working on techniques of dancing that emphasize clear lines and full body awareness, as well as exploring forms of discipline in improvisation that develop peripheral vision, a sense of dancing with others, and presence in space. 3 credit hours.

**D307 CORE DANCE CLASS II* Arawana Hayashi  The Core Dance Class II will make ensemble dances which incorporate and expand the student’s technical skill and challenge her ability to improvise. Each dancer will choreograph works to be performed as part of her certificate requirement. Required for all second year dance students. Open to others with consent of instructor. 3 credit hours.

**D309 VISITING CHOREOGRAPHERS’ WORKSHOP II Visiting Faculty** For complete course description see Dance, winter quarter. Open to new and continuing students. 3 credit hours. The dancers for Spring Quarter are:

*Meredith Monk* has been performing professionally for 10 years. Her work has been described as “a weaving of many elements (voice, movement, costume, light, film, object, environment) into a singular, meticulously designed artistic whole in which the layering imbues each element with a mysterious signification or luminosity possessed by none of them alone.” In 1968 Ms. Monk formed a performing group, “The House”, comprised of people interested in interdisciplinary approach to performance. In 1971 she won the Village Voice “Obie” Award for Outstanding Achievement in the Off-Broadway Theatre for “Vessel: An Opera Epic.” She also received a Guggenheim Fellowship in choreography and a Brandeis Creative Arts Award in Dance. She has also recorded three albums of vocal music.

*Barbara Dilley* performed professionally with Merce Cunningham Company 1962-68, with Yvonne Rainer 1966-70; and with The Grand Union, a collaborative improvisation ensemble 1970-76. Ms. Dilley has been a choreographer since 1968, and is a core faculty member at Naropa Institute.
D310 BALLE'T Barbara Demarre For course description, see Dance, winter quarter. 3 credit hours.

D323 DANCE-THEATER EXPLORATION Paul Oertel For course description see Dance, winter quarter. 3 credit hours.

D338 SEMINAR ON DANCE HISTORY Arlyn Ray In this historical survey we will examine the origin and evolution of various dance forms to see how such developments interact with other art forms within a given cultural context. We will use American dance as an example, tracing its development from the 19th century to the present day.

Using films, books, periodicals, guest lecturers and live performances as sources of our information, we will learn about many of the innovative and influential figures in dance including Isadora Duncan, Martha Graham, Merce Cunningham and Erik Hawkins. We will attempt to discern the basic trends, relevant issues, and philosophical leanings of the dancers drawing conclusions as to the overall purpose and effect of dance in America in the 20th century. 3 credit hours.

D330 JAZZ DANCE Arlyn Ray We will examine fundamental aspects of jazz dance such as rhythm, isolations, and energy flow. We will view jazz dance as a reflection of its American cultural heritage and explore its expressive and vibrant form within this context. Music will be employed to highlight and counterpoint our work with jazz movement. 3 credit hours.

D343 MAKING DANCES FOR AND WITH CHILDREN Aravarna Hayashi For complete course description see Dance, winter quarter. 3 credit hours.

MARTIAL ARTS

Winter Quarter

D317 T'AI CH'I CH'UAN Bataan and Jane Faigao T'ai Chi Ch'uan is an ancient Chinese system of exercise for physical and mental harmony through a discipline of relaxed movement. The 37 movements of t'ai chi ch'uan as taught by Professor Cheng Man-ch'ing, as well as an introduction to the principles of t'ui shou, "push hands," will be taught. Emphasis will be placed above all on relaxation and on a clear understanding of precise movement, balance and coordination. This course will be taught in three sections: beginning, intermediate and advanced. Please specify which section you should be placed in. 3 credit hours.

Spring

D317 T'AI CH'I CH'UAN Bataan and Jane Faigao For course description, see Martial Arts, winter quarter. 3 credit hours.

POETICS - THE JACK KEROUAC SCHOOL OF DISEMBODIED POETICS

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

The Poetics Program at Naropa Institute provides an open atmosphere for students to work with active bards, perfecting their own writing, and studying seminal poetics texts. Students in the one year certificate apprenticeship collaborate with accomplished poets and prose writers. Daily writing experiments utilize dreams, cut-ups, collage, close observation and recollection of details. These disciplines sharpen style and liberate the student’s natural energy in writing. Through a year’s core study, apprentice writers work closely with advisors toward completion of a chosen writing project. An oral presentation is scheduled to articulate the student’s grasp of areas covered. Through this dual project the certificate students mature their expertise in poetics and prose.

Specific courses are required winter and spring quarters. The core sequence surveys "traditional" and recent American poetic composition, as well as imaginative activity in fiction writing. Allen Ginsberg's Spring Discourse (W248) is required for all core students. Students are also encouraged to take the poetics electives.

Summer quarter, course offerings expand considerably. Important American poets visit as guests, lecturing and participating in a weekly reading series. While the summer quarter provides an opportunity to explore the distinctly American idiom with many visiting poets, students continue to work with advisors on writing projects.

Since summer 1975, the Poetics Program has inspired a number of related local creations—a continuing group of magazines (Sitting Frog, Attaboy, Roof and Bombay Gin), which publish writing of Naropa Institute students, faculty, and Boulder area poets. Prose, poetry and poetics also appeared in issues of the journal LOKA (1975, 1976).

Poetry Readings

Poetry in Boulder manifests in active reading series at Women'space, Boulder County Justice Center, the University of Colorado and neighboring universities. and in regular student readings at Naropa Institute. Visiting Poetics Academy, local poets, and faculty present large weekly readings, throughout the summer.
CERTIFICATE IN POETICS

Program Requirements

In order to receive a Certificate in Poetics, the student must accumulate 45 credit hours in the following way:

1. Fulfill the Colloquium and Work Program requirements. 1 credit hour
2. Take 7 core courses during winter and spring quarters (including W248 Workshop). 19 credit hours
3. Take Writer’s Workshop both sessions of summer quarter. 1 credit hour
4. Take a total of 8 electives from the Buddhist Art, Buddhist Psychology and/or Buddhist Studies departments. 24 credit hours

Total: 45 credit hours

Required Courses/Certificate in Poetics

Winter Quarter, 1978

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>W300 Writing Apprenticeship I</td>
<td>3</td>
</tr>
<tr>
<td>W303 Juggernauts on Main Street</td>
<td>3</td>
</tr>
<tr>
<td>W304 Lineage to the Pacific</td>
<td>3</td>
</tr>
<tr>
<td>Elective (1)</td>
<td></td>
</tr>
<tr>
<td>103 Colloquium</td>
<td>1</td>
</tr>
</tbody>
</table>

Spring Quarter, 1978

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>W302 Imagination in Fiction</td>
<td>3</td>
</tr>
<tr>
<td>W305 Writing Apprenticeship II</td>
<td>3</td>
</tr>
<tr>
<td>W307 The French Connection</td>
<td>3</td>
</tr>
<tr>
<td>W248 (Workshop) Spring Discourse: Beginning Blake (2 weeks)</td>
<td>1</td>
</tr>
<tr>
<td>Elective (1)</td>
<td></td>
</tr>
<tr>
<td>105 Work Program</td>
<td></td>
</tr>
</tbody>
</table>

Summer Quarter, 1978

<table>
<thead>
<tr>
<th>Session</th>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>W309 Writers’ Workshop (apprenticeship) – a weekly seminar</td>
<td>½</td>
</tr>
<tr>
<td></td>
<td>Electives (3)</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>105 Work Program</td>
<td></td>
</tr>
<tr>
<td>II</td>
<td>W309 Writers’ Workshop (apprenticeship) – a weekly seminar</td>
<td>¼</td>
</tr>
<tr>
<td></td>
<td>Electives (3)</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>105 Work Program</td>
<td></td>
</tr>
</tbody>
</table>

POETICS COURSES

Winter Quarter

W300 WRITING APPRENTICESHIP I Dick Gallup, Joanne Kyger A writing workshop in which poetry and prose students meet with the faculty on a one-to-one basis in order to develop their own creative writing, as well as work in a classroom context. Methods such as collage, dream, and journal investigation will be explored, with writing experiments and readings assigned by the core advisors to meet particular students’ needs. 3 credit hours.

W303 JUGGERNAUTS ON MAIN STREET Dick Gallup An intensive study of selected poems by four poets: Frank O’Hara, John Ashbery, Ted Berrigan and Nicanor Parra. Frank O’Hara’s Personism and courageous relatedness; Ted Berrigan’s Irish funk in the process of dismantling the Christian world; John Ashbery’s early strolls in the garden between his ears; Nicanor Parra’s kleig lights on the southern horizon. 3 credit hours.
W304 LINEAGE TO THE PACIFIC Joanne Kyger This course will trace Joanne Kyger's poetic lineage concentrating on texts which have inspired her own life and work, specifically for their storytelling and place in the "oral" tradition. We will begin with Homer and progress to Ms. Kyger's coastal contemporaries: Jack Spicer, Lew Welch, Gary Snyder, Philip Whalen, Robert Duncan and John Thorpe. The emphasis in this course is on considerations of place, reflection, conversation, reading, writing and walking as the stuff and source of literature. Texts used will include: Zei Shonagon's Pillow Book, Shakespeare's Measure For Measure, and works by T.S. Eliot, William Carlos Williams and Charles Olson. 3 credit hours.

W329 AMERICAN AND OTHER FOLKLORE LANGUAGE W.S. Burroughs, III Burrough's course to be based on current street dialects, Gullah's dropped consonants and breath pauses, Roverboat to steamroller blues, drink muddy water, chain gang songs & field hollers, parking lot hog calling contests, many Briar Patches of First Noble Truth. Texts include: Uncle Remus stories (Tar Baby), Twain's Jumping Frog and John Henry the Man, Guthrie's Bound for Glory, Tutola's Palm Wine Drunkard, Celine's Guignol's Band, and Ambrose Bierce's Devil's Dictionary. 3 credit hours.

Spring Quarter

W302 IMAGINATION IN FICTION Michael Brownstein In an attempt to understand and utilize imaginative activity in the individual, this course is a close reading of modern novels that display the workings of the imagination to a high degree. We will examine how various prose styles produce a vision of the novelist's reality. The course will trace paths of energy and insight left by novelists as investigators and evaluators of life. Authors are chosen whose works typify different ways of seeing and transcribing (transforming) reality. The novelists whose works will be read include: Louis-Ferdinand Celine, Virginia Woolf, Andre Breton, Ronald Firbank, Evelyn Waugh, Kerouac and Burroughs. 3 credit hours.

W306 WRITING APPRENTICESHIP II Dick Gallup, Michael Brownstein A continuation from winter quarter. 3 credit hours.

W307 THE FRENCH CONNECTION Dick Gallup Study of the work of French poets whose influence on American poetry has been considerable, including Guillaume Apollinaire, Pierre Reverdy, and Paul Eluard. We will concentrate on methods of composition and rearrangement of the mind under the pressure of romantic love, real tragedy (history), and the collapse of European rational control over just about everything. 3 credit hours.

W330 FINDINGS AND OTHER RELIGIOUS RADII Jack Collom In this class I will present my findings in certain areas and aspects of poetry—these areas selected to, as it were, make a ring around a central approach—that we may then mutually explore each area (and related shots—open here to student initiative) both for their own sakes and for the sake of applying to our writing the insights taken. Some of the findings are in: Alexander Pope, G.M. Hopkins, W.C. Williams, Gary Snyder, Shakespeare, rhythm, children's poems, embarrassment, the interchanges between earth and sky. 3 credit hours.

Poetics Workshop

THEATER

FACULTY: Letitia Bartlett, Paul Oertel, Rob List, Richard Sassoon, Lee Worley

"The requisite state of mind is a passive readiness to realize an active role, a state in which one does not "want to do that" but rather "resigns from not doing it".

—Gratowski, Towards a Poor Theater

Theater as an artistic discipline offers a vivid and tangible opportunity to explore the psychology of human action and to transmute that action into creative form. As a discipline theater suggests that the art of living is a process of personal discovery rather than a fixed and predetermined pattern. The actor works with the possibility of recognizing each moment as an opportunity to celebrate the shifting textures of life. At Naropa Institute, the practice of meditation as non-action is the basis of theater training. Meditation is not an escape from activity, but is a tool to help develop discipline, clarity, and openness toward ourselves and the world. Before one can act with confidence, one must understand action in relation to the mind. By studying and becoming more precise with actions one habitually performs, one can begin to discover the interplay of action with intuition and personal style. Theater technique examines characters, roles, human interactions, and relationships to space. The actor lives in the immediate relationship of actor and audience, and works to communicate a constant tension between the attempt to maintain a solid, defined self, and the continual movement of life situations. The actor’s discipline is to approach things directly and simply, to become an explorer of life, without preconceptions.

The core theater student at Naropa Institute becomes a member of an acting ensemble which, in the first year, develops a vocabulary of exercises which help the student release the blockages to self-expression and group dynamics. With the exercises as a foundation, the ensemble proceeds into a study of characters, culminating in an experiential examination of the heritage of western theater through work on classic and contemporary plays. In the second year, the group begins to develop its own identity by working as playwrights, directors and actors in the creation of small theater pieces. Students are encouraged to incorporate their experience in other disciplines and are expected to share their developing technique with first year students. In the spring of the second year the ensemble collaborates on an original theater piece to be performed for the Naropa community.

The two year study has been implemented as preparatory training for the Naropa Theater Ensemble, a resident repertory company based in Boulder.

CERTIFICATE IN THEATER

Program Requirements

In order to receive a Certificate in Theater, the student must accumulate 72 credit hours in the following way:

1. Fulfill the Colloquium and Work Program requirements. 1 credit hour
2. Take a total of 5 core courses winter and spring quarters of both first and second years, and the second summer quarter. 30 credit hours
3. Take Explorations, A Weekly Seminar (T306) for 3 sessions of the summer quarters. 2 credit hours
4. Take 4 required electives from the Theater, Dance or Mudra Theater Department. 12 credit hours
5. Take 9 general electives. 27 credit hours

Total: 72 credit hours
### Required Courses/Certificate in Theater

#### First Year Students

<table>
<thead>
<tr>
<th>Winter Quarter, 1978</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>T300 The Basis of Ensemble</td>
<td>6</td>
</tr>
<tr>
<td>103 Colloquium</td>
<td></td>
</tr>
<tr>
<td>Elective from Dance, Theater, or Mudra Theater</td>
<td>3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Spring Quarter, 1978</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>T304 Characters and Plays</td>
<td>6</td>
</tr>
<tr>
<td>Elective from Dance, Theater, or Mudra Theater</td>
<td>3</td>
</tr>
<tr>
<td>105 Work Program</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Summer Quarter, 1978</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Session I T306 Explorations, A Weekly Seminar</td>
<td>½</td>
</tr>
<tr>
<td>Electives (3)</td>
<td>9</td>
</tr>
<tr>
<td>105 Work Program</td>
<td></td>
</tr>
</tbody>
</table>

| Session II T306 Explorations, A Weekly Seminar | ½ |
| Electives (3) | 9 |
| 105 Work Program | |

#### Second Year Students

<table>
<thead>
<tr>
<th>Winter Quarter, 1978</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>T302 Collaboration</td>
<td>6</td>
</tr>
<tr>
<td>Elective</td>
<td>3</td>
</tr>
<tr>
<td>105 Work Program</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Spring Quarter, 1978</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>T305 Performance Preparation</td>
<td>6</td>
</tr>
<tr>
<td>Elective</td>
<td>3</td>
</tr>
<tr>
<td>105 Work Program</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Summer Quarter, 1978</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Session I T307 Performance</td>
<td>6</td>
</tr>
<tr>
<td>Elective</td>
<td>3</td>
</tr>
<tr>
<td>105 Work Program</td>
<td></td>
</tr>
</tbody>
</table>

| Session II T306 Explorations, A Weekly Seminar | 1 |
| Electives (3) | 9 |
| 105 Work Program | |

### THEATER COURSES

#### Winter Quarter

**T300 THE BASIS OF ENSEMBLE Lee Worley** The first essential of the acting study is an exploration of the actor. How do the body and voice function? What are the blockages to allowing energy and emotion to flow through us? How does one eliminate preconceptions of what our bodies can do? The theatrical techniques for relaxation, concentration, imagination, and improvisation move us toward a looser relationship with our self-image and patterns. We begin by examining the dynamics of groups, the territoriality of ego, and the energy of environments. Once a foundation of openness is established, we can explore the connection between the mind and the emotions, and work toward creative theatrical expression.

The ensemble workshop is the departure point for the total course, and the group will be encouraged to move slowly through disciplines of self and group expression toward a shared vocabulary of techniques which can become source material for the rest of the study. 6 credit hours.

**T302 COLLABORATION Lee Worley** In order to make a valid relationship with theater, one must grapple with the necessity of translating 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. The quarter will be devoted to the creation of small theater pieces by members of the ensemble. Each student will be expected to design and perform in the group pieces while continuing to work on personal technique, and communicating the fundamentals to 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. This course is required for all second year theater students and open to others only with the consent of the instructor. 6 credit hours.

**T326 PERSONALITY AND VISION Richard Sassoon** Creative work in theater, as in other media, comes from bringing together vivid personal experience and a disinterested, or uncentered vision of life. If we work only from the motive of self-expression, the process and results are narcissistic and trivial; adhering to abstract understanding, which we do not feel and live through, becomes superficial, sterile. Yet when we begin to connect our personal feelings with what we may really know, often we become hysterical and paralyzed.

In this class we will work with exercises that could help us to confront the roots of intellectual and imaginative inhibition or fickleness. We will study examples of creative tradition in which accuracy of vision, and the colorful richness of personal life enhance each other. We will focus on the interplay of the forms of comedy and tragedy. 3 credit hours.
T327 VOICE WORK  Paul Oertel  The function of this course is to facilitate the development of a technique of vocal production that serves most clearly and completely the communicative needs of the individual, whether it be making abstract sounds, speaking a poem, singing a song, acting a scene from a play, or simply involved in a conversation. The goal is to find a vocal expressiveness which is as unblocked by tensions and unnecessary holding patterns as possible, so that the voice is free to serve the communicative needs of a given situation. 3 credit hours.

M319 SINGING AND SONGWRITING  Rachel Faro  This course is for people on any level of experience. You do not necessarily have to know how to play an instrument—if you can talk, if you can breathe, you can sing. This course is designed to help students discover their own particular voices and to help them get in touch with their minds and feelings by flowing into the expression of song. 3 credit hours.

Spring Quarter

T304 CHARACTERS AND PLAYS  Lee Worley  Studying the characters created by playwrights such as the Greeks, Chekhov, Brecht, and Beckett lends experimental insight into various traditional definitions of man in the western world. Through enacting characters, we can form a personal relationship to these playwrights, and an understanding of their differences and similarities to the individuals in the group. The study of creating a character developed from this viewpoint sharpens the tools of imagination, attention, and relationship to detail, and encourages compassionate insight into the human condition. By allowing the playwright to guide us, we are able to broaden our habitual style of action and reaction. In this context, the work of directors such as Stanislavski, Jerzy Grotowski, and Joseph Chaikin will encourage our developing technique and flexibility. 6 credit hours.

T305 PERFORMANCE PREPARATION  Lee Worley  Drawing from the collaboratives of the winter quarter, the ensemble will create a full-length theater piece. In addition to taking responsibility for the writing, directing, and acting of this work, students will be expected to deal with the many other aspects of production including costumes, lighting, and publicity. The students will have opportunities to develop a more versatile relationship to group creation, and to discover what other skills they can use in the making of theater. This course is required for theater program students and open to others only with the consent of the instructor. 6 credit hours.

T310 KITE TAIL MIME  Letizia Bartlett, Rob List  In the field of mime, whether it be the classic French technique or that of the Balinese Topeng, the emphasis in training must always be on clarity of expression and simplicity of style. In this course we will explore several basic mime principles including: exercises in isolation and articulation of the body; motion and stillness; observation and development of characters; imagination study; and the physics of object illusion and pantomime. We will also begin the actor’s study of the mask. 3 credit hours.

T327 VOICE WORK  Paul Oertel  For course description, see Theater, winter quarter. 3 credit hours.

MUDRA THEATER TRAINING

Mudra Theater Training develops precision of action—whether it be in daily life or on the stage. Normally we coordinate our day-to-day activities quite well, but placed in an acting situation, we tend to become hesitant and lost, not knowing how to handle simple tasks. The question of acting is not the point—many trained performers in both eastern and western traditions who act beautifully on the stage may, when not on stage, handle themselves neurotically. Based on the traditional training for Tibetan monastic dances, the discipline of Space Awareness teaches how to handle body, speech, and mind while performing—whether it is acting a role in a play or making dinner.

MUDRA THEATER COURSES

Winter Quarter

U301 SPACE AWARENESS TRAINING I  Susan Niemack, Deborah Omler  By experiencing awkwardness, we see how much we tend to ignore the parts of our body. This is the basis of precision and gesture—awareness of body and the space around it. 3 credit hours.
U302 SPACE AWARENESS TRAINING II Stanley Hoffman, Susan Niemack
Having established a relationship with the body and space in Training I, it is possible
begin to make a statement—to participate in a dialogue with the various qualities
of space. (Prerequisite: Space Awareness Training I). 3 credit hours.

U302 SPACE AWARENESS TRAINING III Susan Niemack, Stanley Hoffman
In order to communicate, to respond, we must first be able to receive the ongoing
message of the environment through the sense perceptions. Work with vision and
voice heightens the simultaneous experience of contrasting qualities of space.
(Prerequisite: Space Awareness Training II). 3 credit hours.

U310 MUSIC AND GESTURE Stanley Hoffman
Extension of coordination of body, speech, and mind developed in Space Awareness Training to play instruments
alone and in ensemble. Open to anyone who has completed Space Awareness III. No
formal musical training is required. 3 credit hours.

U311 DAILY LIFE AND RITUAL THEATER Susan Niemack, Stanley Hoffman
Boredom provides the basic ground for seeing ritual in everyday life. It offers
the nonaggressive space for appreciation of detail and art in ordinary situations.
This understanding allows a total relationship with the commonplace, and creates
awareness of life as theater. Theater, in turn, can reveal basic sanity and present
the ritual drama of life as it is. Our experience of these relationships in “Daily Life
and Ritual Theater” will be directed through the practice of theater techniques and
exercises from the prerequisites course, “Space Awareness Training”. 3 credit hours.

Spring Quarter

U301 SPACE AWARENESS TRAINING I Susan Niemack, Deborah Omfor For
course description see Mudra Theater winter quarter. 3 credit hours.

U302 SPACE AWARENESS TRAINING II Stanley Hoffman, Susan Niemack For
course description see Mudra Theater winter quarter. 3 credit hours.

U303 SPACE AWARENESS TRAINING III Stanley Hoffman, Deborah Omfor For
course description see Mudra Theater winter quarter. 3 credit hours.

U310 MUSIC AND THEATER Stanley Hoffman For a course
description see Mudra Theater, winter quarter. 3 credit hours.

U311 DAILY LIFE AND RITUAL THEATER Susan Niemack For a course
description see Mudra Theater, winter quarter. 3 credit hours.

ACADEMIC AND FINANCIAL INFORMATION

ADMISSIONS

The most important consideration for admission to Naropa Institute is that the
student shares our educational goals and purposes. The Institute is seeking the
student who has a critical, questioning mind—a capacity to examine not only the
world at large, but also himself. The educational process at Naropa Institute is based
on a combination of discipline and delight.

NONPROGRAM STUDENTS
A nonprogram student is any student taking courses for credit or noncredit, but not
currently enrolled in a degree or certificate program at the Institute. Naropa Institute
follows an open admissions policy for nonprogram students. Although nonprogram
students are accepted through the final registration periods, pre-registration is
strongly encouraged before December 1, 1977 for winter quarter, and before
February 21, 1978 for spring quarter, in order to guarantee space in desired classes.
To pre-register, please complete and submit the application designated “All
Students” at the back of the catalogue.

PROGRAM STUDENTS
Admission to Bachelor of Arts and Bachelor of Fine Arts Degree Programs
Naropa Institute offers B.A. degrees in Buddhist Psychology and Buddhist Studies,
and a B.F.A. degree in Buddhist Art. 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 already completed the first two undergraduate years of college or
their equivalent. To apply, the applicant should submit official transcripts of all
undergraduate work, any standardized test scores, and three letters of recommenda-
tion to the Registrar prior to November 15, 1977. Please complete the forms for
“Now Program Applicants” at the back of the catalogue, and include an essay not to
exceed two pages describing your interest in the program for which you are applying.

Admission to Master of Arts and Master of Fine Arts Degree Programs
Naropa Institute offers a Master of Arts degree in Buddhist Psychology, Buddhist
Studies, and a Master of Fine Arts degree in Buddhist Art. Applicants should have
completed four years of undergraduate work, and possess a Bachelor of Arts degree
or its equivalent for the M.A. program in Psychology. The Buddhist Studies M.A.
program requires the student to have successfully completed the Naropa Institute
B.A. in Buddhist Studies or its equivalent (i.e., a B.A. degree in Buddhist Studies
from another school) or to demonstrate competency in each of the ten core areas of
the Naropa Institute Buddhist Studies Program.
The applicant should submit to the Registrar official transcripts of all undergraduate and graduate work, and three letters of recommendation prior to November 15, 1977. The applicant should include an essay not to exceed two pages in length describing interest in the program for which the application is being made. He should also submit the admissions forms at the back of the catalogue. Other information, such as results of standardized tests scores may, at the student's option, be submitted for consideration.

Admission to Certificate Programs in Arts
Applicants for Dance, Poetics, and Theater certificate programs should submit official transcripts of previous courses of study, and three letters of recommendation to the Registrar prior to November 15, 1977. The applicant should also include an essay documenting previous experience and/or demonstrating potential and real interest in the field. Also submit the admission forms at the back of the catalogue. Primary consideration will be given to experience in the field rather than prior college work.

STUDENT STATUS
Winter-Spring A full-time student is any student taking all required courses in a degree or certificate program or any student taking 12 or more credit hours a quarter.

Summer During each session of summer quarter, a full-time student is any person taking 8 or more credit hours.

Credit Naropa Institute is presently in the process of applying for accreditation. Already a number of institutions around the country are accepting Institute courses for transfer credit under the rubric of independent study with a particular professor at the home institute. Students wishing to take Naropa Institute courses for transfer credit should arrange this in advance with their home institutions.

Noncredit Students may take courses on a noncredit basis. The noncredit student will be expected to participate fully in classroom work and reading assignments, but will not be required to submit papers or take examinations.

Audits Full-time students may audit courses with the permission of the instructor. A $10.00 audit fee is required when the student registers to audit a class.

Graduation Requirements
To complete a degree, the candidate for the Bachelor of Arts, Bachelor of Fine Arts, Master of Arts, and the two-year Master of Fine Arts degrees must have completed 90 credit hours of work with Naropa Institute and successfully met the specific requirements of the program. The Master of Fine Arts one-year program is completed with 45 credit hours of work. The candidate for a certificate in Dance or Theater must complete 72 credit hours of work and successfully meet the specific requirements of the program. The candidate for a certificate in the one-year Poetics Program must complete 45 credit hours of work and successfully meet the specific requirements of the program.

ACCREDITATION
Naropa Institute has applied for candidacy for accreditation by the North Central Association of Colleges and Secondary Schools. The evaluation team from the Association will visit Naropa Institute in the near future.

FINANCIAL AID
Students are not yet eligible for federal financial aid programs. Nor is the Institute able at this time to offer scholarships, since it operates largely on student tuition. In some cases, brief deferred payment plans can be arranged. In addition, we are currently applying for eligibility for veterans' benefits.

ADVISING
Each degree or certificate student is assigned a core faculty member for his or her particular program to act as faculty advisor. The advisor works closely with the student to design a program of study and to discuss ongoing progress and problems.

In addition, the Office of Student Communications and Projects provides a forum for all students to discuss problems and suggestions connected with their educational experience. Trained meditation instructors are also available for students who wish to participate in meditation practice. Students and instructors meet at regular intervals to discuss practice.
ACADEMIC INFORMATION

EVALUATION
At the end of a session each program student submits a written evaluation of his learning experience to the instructor. The instructor utilizes this report in composing a narrative evaluation of the student's involvement in the course and in assigning a letter grade to the student's academic performance. A copy of each self-evaluation and narrative evaluation is put in the student's file and the grade is entered on the permanent record. The grade-point average is computed and narrative evaluations compiled. During the Drop/Add period of the following session, each student is required to meet with his or her academic advisor to review the previous session's evaluations and grades, to assess progress and plan accordingly for the upcoming session.

Narrative evaluations as a rule are only given to Naropa Institute degree or certificate students. However, nonprogram students taking courses for credit may arrange for narrative evaluations with their instructors.

GRADING SYSTEM
In addition to narrative evaluations, letter grades are assigned to all courses as follows: A=excellent; B=good; C=average; D=minimum passing; F=failing; I=incomplete; S=satisfactory; U=unsatisfactory; WP=withdrawal passing; WF=withdrawal failing. The grade-point average is computed by multiplying the credit points per hour (A=4, B=3, C=2, D=1, F=0) by the number of hours for each course, totalling the hours and the credit points and dividing the latter by the former. Grading symbols S, U, I, and WP are not included in GPA computation.

An Incomplete may be given when there is an agreement between the instructor and the student as to work yet to be done and a deadline for completing it. The deadline for completion should not be later than the end of the student's next quarter of enrollment, although in some cases an extension may be obtained with the instructor's permission. If the deadline is not met, the Incomplete automatically becomes an F on the permanent record. In the case of the student's withdrawal after receiving an Incomplete, the work must be completed no later than 12 months after the date of registration for the course. Complete withdrawal or withdrawal from a course by the end of the third week of classes will not be recorded on the student's permanent academic record and will not enter into computation of hours attempted, GPA or any other totals. Students who withdraw after the third week are subject to a grade of WP (withdrawal passing) or WF (withdrawal failing) as assigned by the instructor. All withdrawals must be cleared through the Office of the Registrar.

Good academic standing requires a grade-point average of 2.0 for all work undertaken at Naropa Institute. A student whose GPA falls below 2.0 will be placed on probation for one quarter. If at the end of the probationary period the student's GPA is still below 2.0, he may be deemed ineligible for continued study in a program.

PASS/FAIL OPTION
A program student may enroll for up to 12 credit hours on a Pass/Fail basis throughout his course of study at Naropa Institute. Pass/Fail grading is not permitted in courses required for a student's main course of study. Only six credits may be taken Pass/Fail during a single quarter. A program student must receive permission from his academic advisor and the course instructor in order to be eligible for this type of grading. Students not enrolled in a Naropa Institute degree or certificate program who are taking courses for credit may receive Pass/Fail grading for an unlimited number of credit hours. Choice of Pass/Fail grading must be made and all approvals obtained by the end of the Drop/Add period.

TRANSFER AND EQUIVALENCY PETITIONING
Since Naropa Institute B.A. programs offer a specific and distinctive curriculum of study, transfer or equivalency credit may be applied toward the 90 credits or equivalent needed for admission but generally not toward program requirements. Similarly, for M.A. and M.F.A. programs, transfer or equivalency credit may be applied to the admission prerequisite of the baccalaureate equivalent, but generally not toward program requirements. In some special cases where previous course work beyond the admission requirements is deemed particularly appropriate to the program of study, up to 12 additional credits may be recognized.

The Institute recognizes credits earned for academic work completed with a grade of C or higher at an accredited collegiate institution. Any applicant seeking transfer credit should have official transcripts of all previous work sent to the Office of the Registrar.

Applicants who have not completed the undergraduate work needed for admission may submit evidence of equivalent educational experience which the Institute may credit toward admission requirements. Persons seeking equivalency credit should write to the Office of the Registrar requesting the Equivalency Petitioning Procedures booklet. The applicant should request this booklet well in advance of the program application deadline in order to have time to submit the information requested. Assessment of equivalency credit is considered final at the time of admission.

In some cases applicants who have not completed petitioning procedures prior to the application deadline may be granted conditional acceptance to a program. Full acceptance is contingent upon approval of the completed petition by the Equivalency Committee.
FINANCIAL INFORMATION

TUITION
Tuition charges for classes are computed on a cost per credit hours basis.
Noncredit $99 per 3 credit class ($33 per credit hour)
Credit $136 per 3 credit class ($45 per credit hour)

APPLICATION FEE
For students not involved in a degree or certificate program, there is an annual $10 application fee. Students who apply for degree or certificate programs must pay a one-time fee of $20. All application fees are nonrefundable.

ENROLLMENT CONFIRMATION DEPOSIT
Confirmation deposits are required of all new and returning program and nonprogram students when confirming their intent to enroll in any quarter. The deposits are nonrefundable. The confirmation deposit for all students is $75 and is automatically applied toward tuition when a student registers. We must have this deposit to reserve course space and make appropriate arrangements for faculty and facilities. Confirmation deposits are due before December 1, 1977 for winter quarter, and February 21, 1978 for spring quarter. Enrollment confirmation deposits for workshops are due one week prior to the beginning of the workshop. This deposit is $15 for each workshop and is also nonrefundable.

LATE REGISTRATION
Late registration is permitted through January 9, 1977 for winter quarter and March 23, 1978 for spring quarter. Any student registering after the designated registration day for any quarter will be charged $10 plus $2 a day through the end of the registration period. No one will be allowed to register after January 9th for winter quarter, or March 23rd for spring quarter.

PAYMENTS
The balance of all charges is due in cash, traveler's check, money order, or certified check at registration. Any student paying with a check not acceptable to the bank is subject to disenrollment. All payments including deposits, fees, and final payments must be made in U.S. dollars. All other payments will be returned.

DEFERRED PAYMENT PLAN
When paying bills, students may choose a deferred payment option by paying one-third of the total bill by the due date and the balance in two equal installments during the quarter at the dates stated on the fee bill.

Failure to make the required payment on any due date will result in the following action:

a) The student will be disenrolled from the Institute and become ineligible for all services;

b) No grades will be issued for courses in progress;

c) No transcripts, diplomas, certification, or pre-registration materials will be issued for the student until the bill is paid in full;

d) A late payment charge of 1½% monthly on unpaid balance will be assessed.

When a student defaults on a payment, an official notification will be mailed by the Student Finance Office to the student's address of record. The letter will inform the student that his or her account is overdue and that he or she is disenrolled as of the date of the letter. Appeal process is available through the Student Finance Office.
### SCHEDULE CHANGES AND REFUNDS

Students may add or drop courses without penalty through January 9, 1978 for the winter quarter, and through March 23, 1978 for the spring quarter. The percentages quoted in the following refund schedule refer to tuition fees charged minus confirmation deposits and application fee.

<table>
<thead>
<tr>
<th>Circumstance</th>
<th>Refund</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) Complete withdrawal or course drop before the end of late registration period</td>
<td>100%</td>
</tr>
<tr>
<td>2) Complete withdrawal or course drop from the end of late registration through the 7th day of classes</td>
<td>75%</td>
</tr>
<tr>
<td>3) Course drop after the 7th day of classes</td>
<td>none</td>
</tr>
<tr>
<td>4) Complete withdrawal from the 7th through the 10th day of classes</td>
<td>50%</td>
</tr>
<tr>
<td>5) Complete withdrawal after the 10th day of classes</td>
<td>none</td>
</tr>
</tbody>
</table>

### SPECIAL FEES

- **Late Registration Fee** $10 plus $1 a day through the end of late registration.
- **Student Activities Fee** $5 each quarter. All degree and certificate students are required to pay a student activities fee at the beginning of each quarter. (Any non-program student has the option of paying the student activities fee.) Those who do not pay will not receive the student discount at special events.
- **Transcript Fee** $2. One transcript of the student's record is furnished free. A charge of $2 is payable in advance for additional copies.
- **Replacement of Student Card** $5 fee, refundable if the lost card is returned to the Institute.
- **Naropa Institute Meditation Retreat** $75. One week, offered at Rocky Mountain Dharma Center. Not required, fee approximate.
- **Dathun** $290. Room and board for one month.
- **Weektun** $90. Room and board for one week.
- **Karmé-Chöling/Naropa Institute Programs** $700. Ten-week study and practice option, $1100. Four month study and practice intensive.
- **Out of Residence Fee** $10 per credit granted; up to $120 for each out of residence session.
- **Audit Fee** $10. Anyone who exercises the audit privilege shall be required to pay this fee at registration.

---

**WILLIAM L. AMES** has studied Tibetan and Sanskrit for five years, including three and a half years of Tibetan with Geshe Thujhey Wangchuk. In the summer of 1976, he attended a ten-week program in spoken Tibetan at Kagyu Dorden Kunchab in San Francisco. He has taught Tibetan and Sanskrit courses at Naropa Institute for three years. Mr. Ames has been a student of Trungpa Rinpoche since 1970.

**JOHN BAKER** helped to found Naropa Institute in 1974. He has studied and lectured on Tibetan Buddhist meditation, psychology, and philosophy for the past six years under the guidance of Chogyam Trungpa, Rinpoche. He is co-editor of Cutting Through Spiritual Materialism, and The Myth of Freedom, both collections of talks by Trungpa Rinpoche. Mr. Baker has taught courses on Buddhism at Naropa Institute since its inception. He is presently a core faculty member and is completing graduate work at the University of Chicago in Chinese Studies.

**LETTITA BARTLETT** studied pantomime with Samuel Avital, and mime and Balinese mask with Leonard Pitt in Berkeley. She was an original member of the Boulder Mimes Theater. In 1974 she formed Kite Tail Mime with Rob List. “Kite Tail” has performed in the streets, nightclubs, and theaters of Colorado, and currently tours west coast universities with Tandy Real Dance Company during the winter months. In 1976, Kite Tail Mimes toured Rocky Mountain towns with the summer Chautauqua tent show, under a grant from the Colorado Council of the Arts.

**MICHAEL BROWNSTEIN**, poet and novelist, has published Strange Days Ahead (1975), Country Cousins (1974), Brainstorms (1971), and Highway to the Sky (1968). His prose and poetry have appeared in numerous magazines and anthologies, and he has given many public readings. He translated modern French poetry as a Fulbright Fellow in Paris (1967-69), and has a B.A. in English literature. Mr. Brownstein is on the core faculty of the Poetics Program at Naropa Institute.


**MARVIN CASPER** holds a B.A. in psychology from Community College of New York and an M.A. in sociology from the New School for Social Research. He has taught at Connecticut College, Queens College, the University of Colorado, and the Vajradhatu Seminary. Mr. Casper has been counseling meditation students and teaching Buddhist psychology under the supervision of Chogyam Trungpa, Rinpoche, for the past five years, and has conducted Maitri staff training programs and workshops for psychotherapists. He is the co-editor of Cutting Through Spiritual Materialism and Myth of Freedom, and is author of articles on Maitri and the psychology of meditation. He is currently writing books in collaboration with Chogyam Trungpa, Rinpoche, on the Buddhist approach to psychotherapy and on space awareness.

**JACK COLLUM** is the author of five books of poetry including Blue Heron and IBC, Ice, and Squirrel’s Tail. He received a M.A. from Colorado University and is the editor of the magazine. Mr. Collum has taught in Poets-in-the-Schools programs in Colorado and Nebraska.

**GREGG CONLEE** helped establish Naropa Institute in the summer of 1974. He became Resident Director of Maitri in New York during the fall of 1974. Mr. Conlee attended Vajradhatu Seminary in 1975, and was the central coordinator for his Holiness Karmapa’s 1975-77 national tour. He is presently Assistant Director of Naropa Institute in charge of fundraising.

**BRIAN CUTILLO** received a B.A. from Massachusetts Institute of Technology. He has studied Tibetan, religion, and philosophy at Lamas United States. Mr. Cutillo also studied Sanskrit and was involved in translating abhidharma source material for four years. Currently he is preparing the publication of Sakkya Pandita’s Illuminating Buddhist Thoughts and a translation of a rare collection of Milarepa’s songs.
BERNICE DAVIS received a R.N. and an A.A.S. from Kingsborough Community College in New York in 1966. She has worked in many medical settings including an adolescent psychiatric ward which she created, and various intensive care facilities. Ms. Davis was Head Nurse Supervisor at the Boulder Memorial Hospital Psychiatric Unit in 1975-76. She is presently on the core faculty of the B.A. Psychology Program at Naropa Institute.

BARBARA DEMAREE has been on the faculty of Ballet Arts in Boulder, Colorado for the past eight years. She is a member of the Royal Academy of Dance and teaches ballet by the Royal Academy Syllabus method. Previously, she taught ballet in San Francisco for Jean Hart and the Danes' Theater, and has danced professionally in Europe for many years.

BARBARA LLOYD DILLEY is one of America's most notable dancers and choreographers. She has performed professionally with Merce Cunningham Company (1952-58), with Yvonne Rainer (1956-70), and with The Grand Union, a collaborative improvisation ensemble of six choreographers (1970). Ms. Dilley has taught at many universities and schools including Radcliffe, Massachusetts Institute of Technology, Cornell, and Oberlin, and has been a choreographer since 1968. She has been on the faculty of Naropa Institute since its inception, and is a core faculty member and coordinator of the Dance Program.

BATAAN FAIGAO has studied under Master Cheng Man-Ching since 1968. Ms. Faigao has taught tai chi ch'uan in Mt. Vernon, New York, and Denver, Colorado. Presently he is the resident instructor approved by Shu Jung for the Naropa Institute program.

JANE FAIGAO has studied under Master Cheng Man-Ching since 1968. Ms. Faigao has taught tai chi ch'uan in Mt. Vernon, New York, and Denver, Colorado. Presently she is the resident instructor approved by Shu Jung for the Naropa Institute program.

RACHEL FARO has been a writer and singer since childhood, she studied guitar with Manuel Gayol and the Reverend Gary Davis, and piano with Isabella Sant Ambrogio. She studied Indian classical singing, and has worked with Paul Gerert in New York on vocal techniques. Ms. Faro recorded two albums on RCA Victor produced by John Simon: "Refugees" and "Rachel Faro II." She composed the soundtrack of four films, including "Wombat-House," a film directed by Johanna Demetrakas. She contributed music to "Chosa: A Native American Odyssey" and is currently composing music for a feature-length documentary.

GAYLON FERGUSON has been a student of Chogyam Trungpa, Rinpoche for five years. He studied philosophy and psychology at Yale University, lived and studied at Karmê-Chöling Meditation Center for four years, and attended the 1975 Vajradhatu Seminary. Mr. Ferguson is currently director of Karmê-Chöling Buddhist Meditation Center.

DICK GALLUP is the author of Hinges, The Bingo, Where I Hang My Hat, The Wacking of the Fruit Trees, and other volumes of prose and poetry. His work has been published in numerous books, magazines, and other anthologies. He has worked in the Poetry Project at St. Mark's Church in New York City and in 1974 was Poet-in-Residence, Hampshire and Mineral Countires, West Virginia. Mr. Gallup has done poetry readings at colleges and universities around the country, and has conducted workshops for students ranging from elementary school through college.

TOM GARNETT studied philosophy at the University of Chicago (1987-89). He has been a student of Chogyam Trungpa, Rinpoche, for six years and attended the 1974 Vajradhatu Seminary. Mr. Garnett taught at the 1976 Vajradhatu Seminary and has conducted workshops, classes, dathuns, and eight-week study and meditation programs.

ALLEN Ginsberg has been a renowned poet for many years, and is a member of the National Institute of Arts and Letters. Mr. Ginsberg is the author of Howl, Kaddish, The Fall of America, and First Blues in recent years he has been exploring poetics of meditation and also pop music. He teaches full courses during summer quarters, workshops during other quarters, and is co-coordinator of the Poetics Program at the Institute.

NEWCOMB GREENLEAF received a Ph.D. in mathematics from Princeton in 1961. He taught at Harvard, the University of Rochester, and the University of Texas. His teaching activities have focused on developing special classes for those with "mathematical blocks". In recent years he has been developing the "innovatist" or "constructive" approach to mathematics, which has many parallels with Buddhist thought. A student of Chogyam Trungpa, Rinpoche, he was coordinator of the Dharma Center in Austin, Texas, and is now an officer of Vajradhatu working with Dharma Center, urban meditation centers.

ARAVANA HAYASHI has been artistic director of City Dance Theater, an improvisational dance company in Boston, since 1971. She has spent the last ten years involved in community-oriented dance-theater with adults and children, largely sponsored by the Mayor's Office of Cultural Affairs, Boston, and Young Audiences, a national organization which presents performances and workshops in the public and special education systems. She has been teaching dance technique and improvisation since 1968 and was on the faculty of the Fine Arts Museum School and the Institute of Contemporary Dance in Boston. Ms. Hayashi studied major modern dance techniques, ballet with Nina Fonaroff, hatha yoga, and Vipassana Ch'an with T.T. Liang. She was a member of James Cunningham & Dancers in New York and has taught, choreographed, and performed in communities throughout the country.

JEREMY HAYWARD was a Senior Scholar at Trinity College, Cambridge University and received a Ph.D. in nuclear physics in 1965. He held research fellowships at the Laboratory of Molecular Biology at Cambridge University, the Department of Biology at Massachusetts Institute of Technology, and in the Department of Microbiology at Tufts University Medical School. He taught high school science for two years during which time he organized and participated in several training programs for teachers and administrators concerned with innovation. Dr. Hayward studied and taught for four years at Karmê-Chöling Buddhist Meditation Center and became Executive Director of the center in 1974. He is currently Vice President of Naropa Institute and on the Board of Directors of both the Nalanda Foundation and Vajradhatu.

KAREN HAYWARD received a B.A. in theater from the University of Denver in 1987. She has been a student of Chogyam Trungpa, Rinpoche, since 1972, and attended the Vajradhatu Seminary in 1974. She coordinated the Dharma Center in Chicago for two years, and is a meditation instructor. Ms. Hayward has worked at Naropa Institute since 1975 and is presently the head of Student Communications and Projects Department, general student advisor, and coordinates meditation instruction at the Institute.

FRANCES HARWOOD received a B.A. in anthropology from Vassar College, and studied social anthropology at Cambridge University. She received a Ph.D. from the University of Chicago in 1971 for a field study of a charismatic religious movement in the South Pacific. Ms. Harwood taught at Wesleyan University for seven years, and was a visiting fellow in anthropology at Harvard University before taking up post-doctoral studies in Buddhism and psychology at Naropa Institute.

STANLEY HOFFMAN holds a B.A. in music composition and an M.A. in musicology and ethnomusicology from the University of Michigan. He has served as musical director for several productions of Brecht plays, and participated in performances of Japanese and Malay theater. Mr. Hoffman is presently Associate/Co-Director of Mudra Theater Group, working on music for productions, and teaching space awareness.

WILLIAM INDICH holds a M.A. in east-west philosophy from the University of Colorado and is completing a Ph.D. in east-west philosophy at the University of Hawaii. Mr. Indich has been studying and teaching Buddhist philosophy and psychology, and meditation for the past six years. He has taught Buddhist philosophy at the Vajradhatu Seminary and was an instructor of Asian Religions at the University of Colorado. Mr. Indich is on the core faculty of the Buddhist Studies Program.
GINA JANOWITZ received a B.F.A. from the University of Colorado. She has worked closely with Trungpa, Rinpoche on designs and drawings for the past four years. Her work has appeared in national publications and she has designed six published book covers. She attended the 1973 Vajradhata Seminary, is a meditation instructor, and presently is a director of Center Design Studio, Inc., in Boulder, Colorado.

TSULTIM KLOPPENBURG lived for four years among the Tibetans in Northern India and Nepal. She was ordained by H.H. Karmapa as a Kagyu nun in 1970 and remained a nun for three and a half years. She has studied at Sandvik University in Banaras and with the late Abo Rinpoche in Munnal, India. Ms. Kloppenburg was a founder of the Vashon Island Dharma Study Group and the Dharma Shala in Seattle. She attended the Vajradhata Seminary in 1976, and has been working with the Vajradhata Tibetan translation group.

JOANNE KYSER attended the University of California at Santa Barbara, then moved to San Francisco in 1967 and met the group of poets from Black Mountain College as well as other assemblages of San Francisco energy. She lived in Japan from 1960-54 and received a degree in flower arranging from the Ikono-Kobo School in Kyoto. Ms. Kysry has taken in the Poetry-in-the-School program in New York and has given numerous poetry readings across the country. Her books include The Tapestry and the Web (1965), Places to Go (1970), and All This Every Day (1978). For the past eight years she has lived on the north coast of California. She has been part of the Visiting Poets Academy at Naropa Institute since 1976.

PETER LIEBERSON received a M.A. in musical composition from Columbia University. He has worked as a musical assistant to Leonard Bernstein, and as assistant to the producer for Young People's Concerts (Michael Tilson Thomas and N.Y. Philharmonic) for CBS-TV. He has performed with and been commissioned by the Group for Contemporary Music, Spectrum Muzieke, Berkshire Music Center at Tanglewood, Pierre Boulez and the New York Philharmonic, and Tashi. Mr. Lieberson is a founding member both of the New Orchestra and the Composer's Ensemble. He has been a student of Chogyam Trungpa, Rinpoche, since 1975 and presently is head of special events at Naropa Institute.

ROB LIST studied pantomime with Samuel Avital, and mime and Balinese mask with Leonard Pitt in Berkeley. He holds a B.A. degree in theater from Grinnell College. In 1974 he formed Kite Tail Mime with Leslie Bard second. They have performed for a wide variety of audiences all over the West. In 1974-1976 they toured west coast universities with the Tandy Beal Dance Company. In 1976, under a grant from the Colorado Council of the Arts, Kite Tail Mime toured the Colorado Rockies with the only Chautauqua tent show now performing in this country.

HECTOR MacLEAN was a member of the Executive Committee at Karmê-Chöling in 1973. He was co-organizer for two arts festivals, "Dharma Festival" (1974), and "Mandala Festival" (1975), in Boston. Mr. MacLean was Assistant Director for the Tibetan Buddhist Art Exhibit at Massachusetts Institute of Technology in 1975. He is a graduate of the Buddhist Monastic Studies Program at Karmê-Chöling and has given lectures and workshops on Buddhist meditation and philosophy in cities throughout the United States. Presently he is Assistant Director at Naropa Institute overseeing facilities, office management, and student nonclassroom activities.

DAVID McCARTHY attended the Massachusetts College of Art and studied philosophy and literature at the University of Gaens in France. He has done research in historical art and literature, has been a professional painter, and has published a book of poetry. He has worked at Naropa Institute as copyreader and presently is head of the extension program. He attended the Vajradharma Seminary in 1976 and has been a student of Chogyam Trungpa, Rinpoche, for four years.

WILLIAM MC KEEVER graduated from Yale University with a B.A. in philosophy and psychology in 1973. He has been a student of Chogyam Trungpa, Rinpoche, for five years and was an instructor at Karmê-Chöling Meditation Center. He was a coordinator of the Naropa Foundation Visual Dharma project involving publication of a text and catalogue, and the presentation of an exhibition of Tibetan Buddhist Art at Massachusetts Institute of Technology. In 1975 Mr. McCreeve became the Executive Director of Karmê-Chöling, and attended the Vajradharma Seminary. He has conducted workshops and lectures in several cities on the east coast including a workshop at Harvard on Buddhist meditation. In 1977 he toured various Asian Buddhist centers, and in April, 1977, was appointed the Executive Director of Naropa Institute.

J. NAGARajan received a B.A. from Harvard College. He did graduate work in sociology at Brandeis University and trained as a family therapist at Boston Family Institute. He has also had Gestalt Training. Mr. Nagarajan practiced therapy for four years in the Boston area and worked in a therapeutic community as well as a school for adolescents with special needs. He attended the 1975 Vajradhata Seminary and was a teacher at the Boston Dharma Shala. Presently, he is Executive Director of the Maitri Center in New York.

SUSAN NIEMACK studied theater and dance at Pasadena City College and Pomona College in 1970-72. In 1975-78 she worked with experimental theater in Los Angeles and the Bay Area. Ms. Niemann joined the Mudra Theater Group in 1973. Presently, she is co-director of Mudra Theater Group.

JACK NILAND studied art at Cooper Union, and has been a student of Trungpa, Rinpoche for six years. He attended the 1975 Vajradhata Seminary and has also worked with Trungpa, Rinpoche in areas of Buddhist design.

PAUL OERTHEL received a B.A. in dramatic art from the University of California, Berkeley, and a M.F.A. in acting from New York University School of the Arts. He has studied and performed extensively in both dance and theater disciplines, attempting to find training and performance that bridged the gap between both forms. Mr. Oertel is currently a member of the Nancy Spanish Dance Theater of Colorado.

DEDORAH OMLOR received a B.A. in aesthetics from the University of California at Santa Cruz in 1971. She began working with the Mudra Theater Group in 1974 and has been a student of Chogyam Trungpa, Rinpoche since 1975.

EDWARD MITCHELL PODVOLL received an M.D. from the N.Y.U. Bellevue College of Medicine in 1961. From 1963-66, he trained in neurophysiology at the National Institute of Health. He studied psychiatry and psychoanalysis from 1964-69 and became a faculty member of the Washington Psychoanalytic Institute in 1972. For nine years (1966-74) he was a staff physician and a director of the Chestnut Lodge Hospital in Rockville, Maryland. Until recently Dr. Podvoll was Director of Education and Training at the Austen Riggs Center, Stockbridge, Massachusetts. His research and writing are concerned with intensive individual psychotherapy and the treatment of psychotic states.

ARLYN MATUSOFF RAY has studied western forms of dance, both classical and modern, since childhood. In 1971 she traveled to India where she trained in the classical dance forms of India. She has performed in many cities throughout the United States and since 1974 has been on the faculty of Naropa Institute. She holds a M.A. degree in modern dance from the University of Colorado.

REGINALD RAY received a Ph.D. from the University of Chicago in 1973 in the History of Religions Department, specializing in Buddhism. As a Fulbright-Hays scholar, he studied Tibetan Buddhism in India for a year. He has written and acted in roles for Journal of Asian Studies and LOKA. Formerly assistant professor of religious studies at Indiana University in Bloomington, he came to Naropa Institute as a full-time faculty member in 1974 to help organize the Buddhist Studies Program. He is presently coordinator of this program, and Assistant Director in charge of faculty and curriculum.
LILA RICH has been a student of Chögyam Trungpa, Rinpoche, for six years. She attended the 1973 Vajradhara seminar, lived and taught at Karmê-Chöling Buddhist Meditation Center for two years, and is a meditation instructor. Previously, she coordinated the Vajradhara teachers staff and has taught classes at Karma Dzong Meditation Center and Naropa Institute for the past two years.

NOEDUP YONDU RONGAE was born in Kham, Tibet, the first son of the master artist, Tenzin Rongae. At the age of eight he was asked to work as a professional artist partly because he had remarkable artistic talent, and partly to honor his father. He worked with his father and fellow artists on many thangkas, fresco paintings, and religious masks until he fled to India with his parents in 1969. In India, he and his father continued to practice the art of thangka painting and build an important stupa in which they painted frescoes and sculpted a human-size image of Padmasambhava. He presently teaches and coordinates the Buddhist Art Program at Naropa Institute.

RINZIN WANGCHUK RONGAE is the youngest son of Tenzin Rongae. At the age of nine, he became a monk under Khamtrul Rinpoche who was the abbot of Khampagar. As a monk of the Drupa Kagyu order, he memorized volumes of religious texts and also learned ceremonial use of religious musical instruments and dances. In Tibet he began thangka painting with Khamtrul Rinpoche and his father, and in 1959 he fled to India with his family. He presently assists his brother, Noedup Rongae, in teaching thangka painting.

TENZIN YONDU RONGAE has been working for more than thirty years as a practitioner of traditional Tibetan arts including thangka painting, mask making, and sculpture. For thirty years he was the master painter and teacher at the monastery of Khamtrul, Rinpoche, near Khampagar in East Tibet. Following the Communist invasion in 1959, he escaped to India where he rejoined Khamtrul, Rinpoche, and created more than 200 masks for the re-establishment of traditional lama dances. He came to the West in 1974, and is presently serving as thangka painting consultant in Naropa Institute’s Buddhist Art Program.

KAREN ROPER received a B.A. in psychology in 1968 from Drake University and an M.A. in 1968 from the New School for Social Research in New York City, where she specialized in personality theory. Over the next year she completed the course work for a Ph.D. at the New School and began teaching at Pratt Institute (1969–74). She has two years of experience with bioenergetic analysis and three years of gestalt training, including a year in Laura Peri’s professional group. She attended the Vajradhara Seminary in 1974, has been coordinator of the Dharmaedita in New York City and the Maltrin study group.

RICHARD SASSOON has written and directed plays in the Bay Area and has also written prose. He was director of Transvaluations Workshop, teacher at the California College of Arts and Crafts, and an editor of Coyotes Journal. He has worked with the San Francisco Mime Troupe and the San Francisco Open Theater. A student of Chögyam Trungpa, Rinpoche, for six years, Mr. Sassoos has also been connected with the Space Awareness Program.

KESANG TASHI was born in Kham, Tibet. He received his early education in Tibet and the Yunnan province of China. After obtaining a B.A. degree from Dartmouth College in Chinese philosophy and literature, he completed three years of graduate work in the anthropology of religion and political anthropology at the University of Wisconsin, Madison. In 1972-1973 he went to India on a Ford Area Study Grant to do field study among Tibetan political elites in India, focusing particularly on the Tibetan religious value system in a new social and political arena. He studied medhyyamika philosophy, Tibetan literature, and Sanskrit at the University of Wisconsin, receiving a M.A. in 1976.

LUDWIK TURZANSKI received a M.F.A. from Colorado University in 1969. He has worked for nine years in sculpture, drawing and film-making and is currently Chairman of the Art Department at Colorado University in Denver. He has had numerous exhibits of sculpture and painting in the Denver-Rockwood area and has also been involved with film, media and theater. Mr. Turzanski taught Buddhist Aesthetics in 1974 at the Vajradhara Seminary and has taught at Naropa Institute since 1974.

FRANCISCO JAVIER VARELA received a B.A. in 1963 and a M.A. in 1967 from the University of Chile in Santiago. He came to the United States as a Teaching Fellow at Harvard from 1968 to 1970. Dr. Varela received a Ph.D. in biology from Harvard in 1970. He has taught at the University of Chile, the National University in Costa Rica, and is presently an Assistant Professor at the University of Colorado School of Medicine.

ANNE WALDMAN is author of six books of poetry, the most recent being Fast-Speaking Woman and Journals and Dreams (1976). She is editor of two poetry anthologies for Bobbs-Merrill, editor of Angel Hair magazine and books since 1965, and coeditor of Full Court Press. Director of the Poetry Project at St. Mark’s Church in the Bowery in New York City, she has done readings, workshops, and performances across the U.S.A. and in Europe. She has a B.A. degree in literature from Bennington College, and is co-founder and co-coordinator of the Poetics Program at Naropa Institute.

LEE WORLEY holds a B.A. in theater from Mt. Holyoke College and is also a graduate of The Neighborhood Playhouse in New York City. From 1965 to 1972, she was an actress and workshop director with The Open Theater and was previously a member of the Living Theater in Europe. She has taught acting at Sarah Lawrence College and The New School, conducted improvisational theater workshops for drug rehabilitation programs, and was a founder of Theater Arts Corporation in Santa Fe, New Mexico where she directed an acting ensemble called Wit’s End from 1972 to 1975. She is currently a core faculty member in the Theater Department at Naropa Institute.
ALL STUDENTS
(Nonprogram students, new program applicants, continuing degree and certificate students.)

Name ___________________________ Date ________________
Last                      First                      Middle Initial

Address ____________________________
Number and Street City State Zip

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. Naropa Institute reserves the right to close those courses which are over-enrolled, to cancel 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 circle 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.

Registering for:  □ Degree Program  □ Certificate Program
□ Nonprogram student  □ Continuing degree or certificate student

WINTER
Course Number Course Title
__________________________
C NC
__________________________
C NC
__________________________
C NC
__________________________
C NC

Alternates:
__________________________
C NC
__________________________
C NC
__________________________
C NC

□ Previously received transfer credit for Naropa Institute courses.
□ Currently applying for transfer credit for Naropa Institute courses.

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

New Program Applicants Only
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 additional information as instructed in the catalog to:
Office of Admissions, Naropa Institute, 1111 Pearl Street, Boulder CO 80302

Name ___________________________ Date ________________
Last                      First                      Middle Initial

Address ____________________________
Number and Street City State Zip

Applying for:  □ Winter Quarter  □ Certificate Program
□ Spring Quarter  □ B.A.  □ B.F.A.  □ M.A.
□ Both  □ M.F.A.

Attending:  □ Full-time  □ Part-time

Program applying for: ____________________________________________

Have you previously attended Naropa Institute? □ Yes  □ No

If yes, list last date of attendance ____________________________________________

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

Applicant's signature ___________________________ Date ________________

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.
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 November 15, 1977.

<table>
<thead>
<tr>
<th>School Name</th>
<th>Address</th>
<th>Dates attended</th>
<th>Degree Earned</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

If your application requires that you forward recommendations for your program, please list below the names and addresses of those forwarding letters of recommendation. Have the letters sent to the Registrar to be received no later than November 15, 1977.

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

CALENDAR

<table>
<thead>
<tr>
<th>Fall</th>
<th>September 30—Friday</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>October 3—Monday</td>
</tr>
<tr>
<td></td>
<td>December 9—Friday</td>
</tr>
<tr>
<td></td>
<td>December 10—January 2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Winter</th>
<th>January 3—Tuesday</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>January 4—Wednesday</td>
</tr>
<tr>
<td></td>
<td>January 9—Monday</td>
</tr>
<tr>
<td></td>
<td>January 25—Wednesday</td>
</tr>
</tbody>
</table>

| March 7—Tuesday | March 8,9,10     |
| March 10—March 17 |

<table>
<thead>
<tr>
<th>Spring</th>
<th>March 17—Friday</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>March 20—Monday</td>
</tr>
<tr>
<td></td>
<td>March 23—Thursday</td>
</tr>
<tr>
<td></td>
<td>April 10—Monday</td>
</tr>
</tbody>
</table>

| May 21—Sunday | May 22,23,24      |
| May 25—June 3 |

<table>
<thead>
<tr>
<th>Summer</th>
<th>Session I</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>June 4—Sunday</td>
</tr>
<tr>
<td></td>
<td>June 7—Wednesday</td>
</tr>
<tr>
<td></td>
<td>July 7—Friday</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Session II</th>
<th>July 15—Saturday</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>July 17—Monday</td>
</tr>
<tr>
<td></td>
<td>August 18—Friday</td>
</tr>
</tbody>
</table>

REGISTRATION

Classes Begin
Classes End
BRAK

REGISTRATION

Classes Begin—9 week quarter
End of Drop/Add and Late Registration Period
Last day to drop a course without withdrawal being recorded on permanent record
Classes End
Exam Period
BRAK

REGISTRATION

Classes Begin—9 week quarter
End of Drop/Add and Late Registration Period
Last day to drop a course without withdrawal being recorded on permanent record
Classes End
Exam Period
BRAK