# Introduction

If Naropa Institute is not unique, it comes closer to being so than any institute within [our] knowledge. . . Perhaps Naropa’s most precious asset is its student body. Each of the teams members was impressed. The chairman thought his group . . . the most exciting group of students he had ever met.

—Report of the Evaluation Team, North Central Association of Colleges and Schools

---

### NAROPA INSTITUTE

**EDUCATION HAS SOMETHING TO DO WITH YOUR LIFE.**

True education is not something one experiences and then forgets. With training, it becomes a way of conducting one’s life journey, properly. Education at Naropa Institute draws on both Eastern and Western traditions for training the whole person—heart and mind alike. Development of intuition is given equal weight with mastery of subject matter, and specific disciplines are the context in which this journey is taken.

**EXCELLENCE REQUIRES GENTLENESS.**

Zen archery masters when instructing their students in marksmanship, taught that an arrow will not hit its mark if the mind of the archer is muddy and confused. An arrow’s path is a good indication of the state of mind of the archer—an indication of how much the student has learned about the subtle balance of gentleness and strength, relaxation and control.

Gentleness and relaxation are necessary for learning as knowing how to pull or string a bow. At Naropa Institute the subtleties of “marksmanship” are taught through the arts and various scholarly disciplines. Classes are offered in dance, poetics, martial arts, music, theater, psychology, and Buddhist studies. Additional classes range from calligraphy to the biology of knowledge. In all these, students are well-grounded in classical technique, while developing the psychological awareness of the “marksmen.”

**NAROPA, CONTEMPORARY AND ANCIENT.**

The model for Naropa Institute is an ancient one. It comes from the great Indian institution, Nalanda University, which flourished from the fifth through the twelfth centuries. A.D. Nalanda was a school which provided a focus for almost all areas of learning current in India at the time—religion, philosophy, the sciences and the arts. Like Nalanda, the foundation of Naropa Institute’s educational philosophy emphasizes the three-fold development of intellect, intuition and effective action within the world at large.

**INTUITION CAN BE TRAINED.**

While the training of intellectual expertise may be obvious, the training of intuition is not. At the Institute, intuition is trained through contemplative practices, which include sitting meditation and caiti chi’ou. These practices develop nonaggression and gentleness, an environment of mind in which intuition can flourish.

The systematic coaxing of intuition stems back to Naropa, the Indian sage who was a teacher and celebrated scholar at Nalanda University. At one point in his career, Naropa realized that his life had become one-sided—that in developing only the intellectual aspect of his mind he had become adept at how to juggle concepts, but not at how to live. He had learned the meaning of words, but not the sense that brings them to life. Realizing this, Naropa left the university and for the next 12 years devoted himself to contemplative practices. In so doing, he became truly wise and was revered as a sage. His example is why the Institute takes his name.

**THE FIVE COMPETENCIES.**

The form of instruction which Naropa, the sage, developed for his students is the foundation for what we call the Five Competencies. Students in all areas of study are taught and evaluated in these five basic ways:

- First, openness and respect toward others’ experiences. Awareness is built on the willingness to see and acknowledge, without judgment, the psychological experience of one’s life.
- Second, the development of intellect and intuitive insight,
which translates as training in specific scholarly or artistic disciplines, as well as contemplative practices. This process takes place in several stages. The student first becomes involved in mastering his or her discipline—through study and developing sharpness and clarity in the perception of himself and his world. Then the student learns to communicate the details of the discipline, utilizing critical and analytical skills. Finally, the student transcends the discipline: no longer bound by its forms, he is able to apply the training he has experienced to all areas of his life.

Third, appreciation of the cultural context and tradition within which a specific discipline has arisen.

Fourth, communication with others. This includes appreciating the value of the experience, insights and viewpoints of other people; relating to them with openness and curiosity; and developing an increasing facility in communicating with them.

Fifth, effective action in the world at large, whether it be in the area of one's study, within a family or on the job.

A college based on gentleness may seem far-fetched, but in the six short years of our existence, we've seen our approach work. Training of intuition and intellect at Naropa Institute brings forth each student's creativity and has an impact on the various disciplines taught here. Whatever the course of study, each student, as well as faculty and staff member, comes to take delight in his educational journey here. We invite you to join us.

ACCREDITATION

Naropa Institute holds candidate for accreditation status with the North Central Association of Colleges and Schools.

SETTING

The city of Boulder lies about 30 miles northeast of Denver—45 minutes via the Boulder Turnpike. Situated a mile above sea level against the backdrop of the continental divide to the west, the city's 14-square-mile area spreads outward 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 of 80,000—unique in the West. Drawn to its beauty, its tolerant attitude and pungent mix of lifestyles, many have settled here from all parts of the country in search of everything from a good ski slope to a spiritual path. The city offers two theater companies, a symphony orchestra and eight spots which host local and nationally-known jazz and rock musicians. The University of Colorado offers year-round theater and dance performances by well-known East and West Coast companies, a foreign film series, concerts and lectures. Nearby Denver, a city of over one million, has a symphony orchestra housed in a sparkling new concert hall, an art museum and an amusement park complete with roller coasters.

For those who enjoy the outdoors, slopes like Aspen and Vail are close by, and hiking and bicycle trails lace the mountains and nearby plains. Boulder’s climate is quite mild. Through most of the year the temperature ranges from 50° to 80°. And it's not uncommon to find people playing tennis on a 60 degree day in winter. Summer days are warm, dry and invariably sunny.

The Summer Institute

1980

HIS HOLINESS THE GYALWA KARMAPA

Naropa Institute
Summer Session I

The Buddhist Studies department of Naropa Institute is proud to announce a special program on Tibetan Buddhism, presented by the leading teachers of the Kagyu lineage.

Teaching in Boulder during session one will be His Holiness the Gyalwa Karmapa, the sixteenth direct descendant in the lineage that has headed the Kagyu order since the twelfth century. Accompanying Karmapa will be Jamgon Kongtrul, Rinpoche, who is one of the most noted scholars in Tibetan Buddhism.

Two weekend workshops will be offered as educational background to this special program: A172, "The Spiritual Practice of the Karmapa Lineage," taught by Loppon Lodro Dorje; and A173, "The Lineage of the Karmapas," taught by Dr. Reginald A. Ray.

Cost: $55 for both workshops; $35 if taken separately.

Naropa Institute
Dept. K
1111 Pearl Street
Boulder, Colorado 80302
303-444-0202
GENERAL COURSE LISTING: SUMMER 1980

The following is a list of all courses and workshops offered by the Institute for both summer sessions, according to subject area. Unless indicated otherwise in the course descriptions, courses are open to all students and may be taken for credit or non-credit. Courses with an asterisk (*) are open to program students only. Course numbers in the 500s indicate graduate level. The cost of each workshop varies and is indicated in the workshop description.

ARTS

DANCE

Session 1

Technique Classes
Basic Dance for Beginners (DSI), Arlene Ray
Modern Dance Technique: Elementary Level (DSI), Arlene Hayashi
Modern Dance Technique: Intermediate Level (DSI), Barbara Dillery
Advanced Modern Dance: Intermediate Level (DSI), Arlene Hayashi

Improvization Studies
Introduction to Open Structures (DSI), Barbara Dillery

Making Spontaneous Dancers (DSI), Arlene Hayashi

WORKSHOP: Balkan Dance (DSI), Steve Citronne

WORKSHOP: Japanese Classical Dance (DSI), Maggie Neumann

MARTIAL ARTS

Session 1

Ta's Chi Chuan, Levels I-IV (DSI), Batum Fuigan, cart Fuigan, Tam Grribly
Push Hands (DSI), Tam Grribly
Aikido (DSI), Wendy Palmer, Richard Hackley

WORKSHOP: Aikido (DSI), Wendy Palmer

Session 2

Ta's Chi Chuan, Level I-IV (DSI), Maggie Neumann, Ed Young
Push Hands (DSI), Ed Young
Ta's Chi Sword (DSII), Maggie Neumann

WORKSHOP: Ta's Chi/Psychology/Meditation Workshop (DSIII), Maggie Neumann, Fuigan Hirokio
Aikido (DSII), Sybille Hayne, Lynn Morrison

MUSIC

Session 1

Global Music (DSIII), Steve Gorn
Opening to Music (DSIII), Bill Douglass
Songwriting and Soundpainting (DSIII), Rachel Fan
African Drumming (DSIII), Tito Sampsa, Memba Jean-Jouis
Dance and Music of the Congo (DSIII), Tito Sampsa, Memba Jean-Jouis
The Creative Music Ensemble (DSIII), Jerry Granelli and Friends

Spontaneous Painting and Music (DSIII), Robert Fine, Jerry Granelli
WHERE Dance and Music Meet (DSIII), Jerry Granelli, Nina Sobeyd

WORKSHOP: Solo Improvisation (DSI), Art Lande
POETICS
Session 1
Wednesday Night Poetry Reading Series
Apprenticeship (WS35), Allen Ginsberg
Women Only Apprenticeship (WS39), Anne Waldman
Reading Shakespeare (WS31), Alice Notley, Clark Coolidge, Diane DiPrima, Anne Waldman
Writing for Real (WS32), Larry Fagin
Haiku: Poetry of Heart and Discipline (WS33), Pat Donovan
17th Century Poets (WS35), Dick Gallup
Romantics (WS36), Stanley Fefferman
European Sound Poetry (WS34), Michael Kohler
WORKSHOP: Summer Academy (A150), Ted Berrigan, Tony Tchou, Clark Coolidge
WORKSHOP: Poetry Writing (A105), Peter Orlovsky
WORKSHOP: Structures of Magic (A150), Diane DiPrima, Snapew Powel

Session 2
Poetic Measures (WS34), Allen Ginsberg
Apprenticeship (WS35), Allen Ginsberg
In the Presence Tank (WS35), Philip Whalen
The Imagery and East Asian Poetry (WS56), Pat Donovan
More Writing for Real (WS32), Larry Fagin
Roaming Shakespeare (WS35), Dick Gallup, Larry Fagin, Allen Ginsberg, Philip Whalen
WORKSHOP: Summer Academy (A150), Avineri Haile, Jamie MacKenzie, Harold Norse
WORKSHOP: Poetry Writing (A105), Peter Orlovsky

THEATER
Session 1
Solo Performance and Personal Myth (T348), Angel Vigil
Storytelling as Theater (T350), Lauren Simms
Performance in Masks (T350), Deborah Faroon
Mime 1 (T310), Letitia Bartlett
Continuing Mime (T351), Rob List
The Technique of Michael Chekhov (T352), Lee Whorley
Core Theater Workshop (T353), Lee Whorley

Session 2
The Natural Voice (T327), Zolke Whitcomb
Voces (T341), Arthur Storer
Chow Characters (T318), Ellen Maddox
 Mime 1 (T318), Letitia Bartlett
Mask Performance (T325), Angel Vigil
Space Awareness and Theater (T328), Lee Whorley
Improvising Theater Performance Class (T331), Paul Pena
The Actor’s Process (T342), Peter Goldhaf
Arts in Process in Therapy (C01), Jerry Grennell, Aranusa Haydeki, Lee Whorley
Dance and Theater as Sound and Pulse (M322), Jerry Grennell
Core Theater Workshop (T353), Lee Whorley
WORKSHOP: The Talking Band Performance Projects (A159), The Talking Band
WORKSHOP: Japanese Theater Intensive (A156), Yuki, Aki Sandai

Muuda Space Awareness
Sessions 1 and 2
Space Awareness Training: Level 1 (U01), Muuda Theater faculty
Space Awareness Training: Level II (U02), Muuda Theater faculty

VISUAL ARTS
Session 1
Calligraphy 1 (G316a), Barbara Bash
Intercession:
Thyra Art Seminar
Session 2
Calligraphy II (G316b), Barbara Bash

HUMANITIES

BIHINDT STUDIES

Session 1
BODHISTAYANA: The Mahayana Path of Awakening (SS14), Farjorwa Tenzin Choegyas, Trungpa, Rinpoche, Paja Regent Owl Trendzy
Buddhist Path Intensive (SS11), Tenzin Buddhish Thought (BS27), Judie Sinum
Vipassana: The Heart of Buddhist Meditation (BS26), Jack Kornfield, Jack Engler
How the Buddha Taught (BS29), Saten Kei Mudayen
Mindfulness’ of Basic Intelligence (BS01), Jeremy Harwood
The Politics of Enlightenment, on, The Enlightenment of Politics (BS07), Keri Springer
Tibet and its Monasteries (BS08), Frances Hanford
The Life and Songs of Milarepa (BS19), Judy Lott
Maps of the Mind: Buddhist Cosmology (BS06), Mark Tatt
Pre-ramanujan’s Causality in Buddhist Thought (BS08), Judie Sinum
Vajrayana Texts (BS07), Mark Tatt
Sanskrit and Tibetan Language Program:
Introductory Introduction to Classical Sanskrit I (L200a), Shervin Elson
Introductory Classical Sanskrit I (L300a), Scott Weltman
Introductory Intensive Tibetan I (L300a), Larry Merinaden
Intermediate Literary Tibetan I (L312a), John Rockwell
Collagist Tibetan I (L314a), Eugen Shenpen
Tibetan Calligraphy I (L310a), Eugen Shenpen
Readings in Sanskrit I (L316a), Shervin Elson

PSYCHOLOGY

Session 1
A Buddhist Approach to Psychotherapy (P301), Samten Nagarajan
Maitri: Awareness of Psychological Space (P303), Marvin Cooper
Psychophysical Learning (P304), Richard Hecker
A Buddhist Approach to Groups (P307), Frances Hilliker
M.A. Program Courses
Hiratau Psychology (P306), Samten Nagarajan
Group Process (P301), Robert Hall, Alyss Hall
Disciplines of the Body (P305), Richard Hecker
Psychology of Space (P204), Marvin Cooper
Group Process (P305), Antonio Wood
Supervised Counselling (P304), Richard Hecker

SCIENCE:

BIOLoyy, Language and Knowledge
Session 1
Learning and Teaching Mathematics (S02), Newcomb Greenleaf

Session 2
Biological Knowledge (S32), Francisco Foris, Humberto Matsumura, Eric Schuster, Robert Osgood
Language (S52), Robin Kormer, Michael Zimmerman, John Robert Rust, George Lakoff, Joseph Goguen
Human Cognition (S31), Newcomb Greenleaf, Florence Bous, Ernst von Glasersfeld, William Irwin Thompson, Fernando Flores
Science Fiction: Playing with Space and Time (S25), Rudy Rucker
Laws of Form (S20), Louis Kauffman
Logic—Old and New (S21), David Finkelstein

ADDITIONAL ELECTIVES

Session 2
WORKSHOP: Feldenkrais: Awareness Through Movement (A148), Mohr Feldenkrais
WORKSHOP: Practicing Go (A149), Skip Dickens
MODERN DANCE TECHNIQUE: Intermediate Level 200 B Barbara Diller

Based in the dance tradition of Merce Cunningham, this class is simple and geometric in form, direct in use of the body and explorative with placement in space. It demands a clear understanding of alignment. The use of stillness within phrasing accentuates the quality of "being" necessary for strong communicative performance. The work integrates ballet and tai chi principles, and emphasis is placed on long phrases that travel in space. 3 credit hours.

MODERN DANCE TECHNIQUE: Advanced Level from Ariane Hernadi

My technique is an assimilation of the major classical modern dance techniques: Cunningham, Graham and Limon, which allow a wide vocabulary of movement. The class is based on discipline and goals (doing it better next time) within a context of developing body awareness, expanding one's body beyond itself and finding a balance within oneself about dance within the context of style. 3 credit hours.

2. Improvisation Studies

INTRODUCTION TO OPEN STRUCTURES

This is an open style. All artistic processes require discipline and practice to sharpen awareness and increase understanding. The simplified forms of gesture reveal directly the relation of mind and body, and from this comes a true expression of ourselves. The disciplines we will work with are personal warm-ups, walking and standing, following, parallel coordinates and their variations, leading, working on the grid, partners and solos. This is a prerequisite for Advanced Open Structures (session 2) and is open to anyone interested in studying time, movement and space. 3 credit hours.

MAKING SPONTANEOUS DANCES

Barbara Diller

1. Body: Presence of being solo, opening up dance technique: awareness of breath, perception. 2. The Artistic Process: Physical and psychological space from which dances arise, discipline-emotional-mental-spiritual. 3. Movement Communication, finding forms for dances by paying attention to the process of dancing. Non-prescriptive. 3 credit hours.

THE STUDY AND PRACTICE OF CONTACT IMPROVISATION II

B. Danna Nancy Stark Smith

Contact improvisation has been developing as a dance movement form since 1972. Moving from the ground up, contact begins with a personal, experiential knowledge of the forces that determine our movement—gravity and momentum—and the senses. From individual mobility, we come into physical contact with others, in pairs, improvising together with these forces: exchanging weight, sharing balance, dancing together. Contact is the "core of language" for physical communication, a means for using movement clearly. We will study the Contact Vocabulary, a journaling language and publish it and contact practitioners, as a text and basis for discussion. No previous experience necessary. 3 credit hours.

THE STUDY AND PRACTICE OF CONTACT IMPROVISATION II

Danna Nancy Stark Smith

We will involve ourselves with the issues that come out of this genre—principle and developing the subtle states of mind and body involved in this discipline. In addition to the physical practice we will read from and discuss books brought up in Contact Quarterly as well as those that come up in the course of our own dancing. Prerequisite: For people with more than a beginning understanding of contact improvisation. Approval of instructor necessary. 3 credit hours.

3. The Study of Body Alignment

TOOD ALIGNMENT TECHNIQUE II

John Rolland

This class is an extension of the alignment work of Maiell, Todd and their pupil, Barbara Clark. The material of this class is the work of spinoza's body and the creation of the human skeleton as a dynamic structure which functions in support, balance and more the body. Through reading and discussion of Todd's work, the principles of human anatomy will be studied from the point of view of achieving mechanical balance within the skeleton. Using a process of guided imagery, the student will personalize these principles within his or her own body. The purpose of Todd's work is the achievement of postural balance and efficiency of movement. From this course, students will develop the skills necessary to work with Todd's material on their own. 3 credit hours.

6. Ethnic Dance

DANCE AND MUSIC OF THE CONGO

Title: Smola

Dance and making music are inseparable in African culture. Congolese dance is the direct expression of complex rhythms, dynamic movements, African archetypes, the realities of everyday life and the energy of our own being. This is a primarily dance class, but singing and live drumming will be a part of the class. 3 credit hours.

BUGAKI A100 Ariane Hernadi

See Workshop listing.

INDIAN CLASSICAL DANCE A140 Arlyn Ray

See Workshop listing.

5. Composition

NEW REPETITORY DGRS Fritsu Nade

Our focus is to teach the process of a dance comes into being from its original inspiration to a final product—where inspiration is a form or dance from existing repertoire will be learned and performed, and also used as a model for one's own creative process. We will explore various aspects of this process: creative intuition, the receptive state, source, developing material, improvisational devices, structures and performance. Prerequisites: Intermediate or Advanced Technique and some performance experience 3 credit hours.

MIME 17100 Leslie Barlett

For course description see Theater, section 1. 3 credit hours.

PERFORMANCE IN MASKS 200 Deborah Fortun

For course description see Theater, section 1. 3 credit hours.

WHERE DANCE AND MUSIC MEET 20100 Jerry Gravelli and Nina Seydoff

For course description see Music, section 1. 2 credit hours.

SOLO PERFORMANCE AND THE PERSONAL MYTH 20200 Angel Figueroa

For course description see Psychology, section 1. 1 credit hour.

MAITRI Awareness of Psychological Space 20000 Marsha Renzieher

For course description see Psychology, section 1. 1 credit hour.

PSYCHOPHYSICAL LEARNING 20200 Rich- edd Hecker

For course description see Psychology, section 1. 5 credit hours.

Workshops

BUGAKI A100 Ariane Hernadi

Dance is a dance once practiced in Japan during the seventh and eighth centuries. It is a magnifi-
cently costumed and masked pageant of orange and regal beauty that is performed with gaiety, the "elegant music" of the Japanese court. Bugarak's banquet is a mixture of pageantry and elegance and is an expression of the dignity of dancing that has been passed from teacher to student in the impe-
rerial gaijakko for a thousand years. Students are not required to have studied any other form of dancing. $50-$501 credit hours.

INDIAN CLASSICAL DANCE A140 Arlyn Ray

This is an introduction to the practice and theory of Indian Classical dance, an adherent to the Indian Classical style. Initially we will learn the basic steps, format, and hand ges-
tures (mudra) that comprise the dance (dhn). A study of the rhythmic systems (tala), music, and mythological background will also be included. $40-$50 1 credit hour.

MOBILITY AND SANITY 20100 Robert Hartman

This workshop explores various facets of thermo dynamic work and the concepts of being from an "energetic" point of view. Emphasis will be on the relation-
ship between yoga and meditation practice, body work as a concentration discipline, and as an approach to understanding the body in move-
ment. The workshop will stress personal discov-
eries in the learning of practical and simple manipulative techniques. The workshop is a practice-oriented discipline and is an important aspect of any movement and expres-
sive therapy. $45-$50 1 credit hour.
Session 2

CONTEMPORATL DANCE INTENSIVE 1991 Barbara Dilley & company
July 15-August 20
For the first time, Naropa Institute is offering an advanced training in the discipline of dance. By studying the relationship of technique, improvisation, and anatomy in the environment of the dance studio, and being used to focus on the natural materials of the body in motion, developing a style in reading, timing and putting down positions based on exercises from the source and from dance disciplines and improvisation, exploring interacting groups in geometric formations of lines, shapes, and circles. The work is based on the relationship between the dancer and the space, and the relationship among individuals in the space, with attention to developing peripheral vision, personal trust and interaction, intuition and rhythm. 3 credit hours.

DANCE TECHNIQUE: Intermediate Level 2000 Amara Hayashi
This course is for dancers who have studied the fundamentals of the technique and are interested in investigating and refining their personal style. Students will follow a format in which one could complete dance will be taught to highlight each dancer’s phrasing, technical skill and presence. By the completion of the dance, we learn to create, 3 credit hours.

ADVANCED HAWKINS DANCE TECHNIQUE 2006 Huddie Hawkins
This class will be designed to introduce the advanced level in the basic concept and movement forms of Hawkins’ “Movement Theory of Movement.” Ease and efficiency of movement and strength without excessive strain will be encouraged through use of specific imagery and exercises. Focus will be on alignment, posture, control, weight shift and learn to think and feel while dancing. Movement phrases will concentrate on flow, dynamics and the joy of moving. 3 credit hours.

Improvisation Studies

ADVANCED OPEN STRUCTURES 2005 Barbara Dilley
The environment for these improvisations is the architecture of a grid pattern in space. This type of structure permits a point of reference for direct communication. Dancing with others and with the open space will be the focus. Each “set” in a complete experiment, we will study how to communicate more clearly what we are, what we like, what we want and what the responsibilities of creative expression. The disciplines will be primarily gestural structures in quartet, duo, trio and solos as well as object arrangements leading to composition and environments from which dance happens. Prerequisite: Introduction to Open Structures or permission of the instructor. 3 credit hours.

MAKING SPONTANEOUS DANCES 2001 Amara Hayashi
For course description see session 1, 5 credit hours.

SUMMER/DANCE 14

Intersession

*DHARMA ART SEMinar
(July 11-16; See p. 24

The cost of the program includes the Art Seminar, a weeklong course in meditation training, classes in Zen Practice, personal counsel, and a meditation retreat, $1,095. Non-residents, $990. nonmembers.

Qualified students may receive graduate credit for this course. The schedule will be made available after the dance department’s, $900 for credit. You should also include a $15 application fee and $50 to cover the cost of housing and meals.

ARTISTIC PROCESS IN THERAPY: The First Step (1977) Jerry Granelli (music), Amara Hayashi (dance), Lee Warner (theater, co-director)

The use of artistic process in therapy is a growing and field with great potential for helping others. This course will be based on a solid and genuine foundation. The first step in applying art to the therapeutic process is to learn how to work with one’s own mind and body through artistic process. In this course, we will take the first step by exploring the fundamental levels of artistic form: dance, theater and music. The course is based on the notion that these disciplines are fundamental to all mental health care and communication, and therefore accessible to everyone.

Our journey through these forms will develop through three stages. First, we will develop genuine contact with ourselves through slow and detailed movement, which inhabit our bodies and minds, and through learning the trust of the body. Second, we will explore the possibilities of artistic process for communicating with others. Finally, we will develop the potential of artistic process in collaboration, which involves spontaneity, play and improvisation. From this foundation provided by the journey into artistic process, the question of practicing art therapy can begin to be raised in a genuine way. This course is designed for all people who wish to work creatively, with others, including therapists and would-be therapists, writers, artists and nonprofessionals. 3 credit hours.

CREATIVE DANCE MOVEMENT—AN APPROACH TO WORKING WITH OTHERS 2001 Aryan Hasu and Amara Hayashi
As non-verbal forms of expression, dance and movement disciplines provide a relationship between body and mind. In this class, we will investigate awareness of body and posture in order to develop a better understanding of our own psychophysical functioning. We will then explore how this knowledge can be utilized in work with others. Our work will be experimental, relying on exercises, techniques, games and other activities. We will also examine how this basic approach to movement/dance can interact with other visual and expresser art forms. 3 credit hours.

5. Anatomy

MOVING THE AXIAL SKELETON 2001 fringe Dance
This course is designed for professional artists and therapists who wish to focus on the central musculoskeletal structures of the human body—spine, pelvis, rib cage and skull. These segments will be examined in terms of their functions in weight support, centering body movement, and communication between self and world. The work will include exploration of visualisation/concentration, breathing/vocalization, motor patterns/animals, full range spine and pelvis movement through all the spatial dimensions. Prerequisite: Todd Alignment/Functional Human Anatomy and/or Knowledge, as well as taking part in our teaching experience. Applicants must submit to the instructor, c/o Naropa Institute, a resume and letter explaining reasons for wanting to be in the class. 5 credit hours.

Ethnic Dance

MUSIC AND DANCE OF THE CONGO 2001 Tina Songyi
For course description see session 1, 5 credit hours.

BALKAN DANCE 2001 Steve Claryne
See Workshop listing, session 2.

JAPANESE CLASSICAL DANCE 4010 Maggie Stein
See Workshop Listing, session 2.

5. Anatomy

MOVING THE AXIAL SKELETON 2001 fringe Dance
This course is designed for professional artists and therapists who wish to focus on the central musculoskeletal structures of the human body—spine, pelvis, rib cage and skull. These segments will be examined in terms of their functions in weight support, centering body movement, and communication between self and world. The work will include exploration of visualisation/concentration, breathing/vocalization, motor patterns/animals, full range spine and pelvis movement through all the spatial dimensions. Prerequisite: Todd Alignment/Functional Human Anatomy and/or Knowledge, as well as taking part in our teaching experience. Applicants must submit to the instructor, c/o Naropa Institute, a resume and letter explaining reasons for wanting to be in the class. 5 credit hours.

Ethnic Dance

MUSIC AND DANCE OF THE CONGO 2001 Tina Songyi
For course description see session 1, 5 credit hours.

BALKAN DANCE 2001 Steve Claryne
See Workshop listing, session 2.

JAPANESE CLASSICAL DANCE 4010 Maggie Stein
See Workshop Listing, session 2.

THE NATURAL VOICE 2001 Debak Rhoades
For course description see Theatre, session 2, 3 credit hours.

DANCE AND THEATER AS SOUND AND SPACE 2002 Jerry Granelli
For course description see Music, session 2, 3 credit hours.

SPACE AWARENESS AND THEATER 2001 Lee Warner
For course description see Theatre, session 2, 3 credit hours.

THE BIOLOGY OF KNOWLEDGE 2002 Humberto Maturana
For course description see Science, session 2, 3 credit hours.

Workshops

JAPANESE CLASSICAL DANCE 4010 Maggie Stein
See Workshop Listing, session 2.

BALKAN DANCE 2001 Steve Claryne
One two-hour class per week.

This workshop will introduce dancers from the village regions of Yugoslavia, Greece, Bulgaria, Romania, Albania and Turkey. The traditional dance and circle dancers originally created for holidays, rituals and celebrations, and are now prominent in the community of dancers and musicians. Rhythms and movements travel down a line, around a circle of people connected by belts, shawls, and various hand holds. Brats and self-made drums required. 30.

LOMI BODY WORK 2001 Richard Heckler
For course description see Psychology, session 2.

FELDENKRAIS: Awareness Through Movement 2001 Moshe Feldenkrais
August 15 (evening), 16 and 17 (10 a.m.-5 p.m.). For description see Additional Electives, p. 33.

Summer/Dance 15
MARTIAL ARTS

T’ai chi ch’uan is an ancient Chinese system of exercise for physical and mental harmony through a discipline of relaxed movement. The 57 moves of t’ai chi ch’uan as taught by the Master Cheng Man-ch’ing contain relaxation and understanding of precise movement, balance and coordination.

T’ai chi ch’uan appears to be an art involving both a physical and a meditative discipline. It was founded more than 50 years ago by Master Moshe Uyeshii, known as O’Sensei, who developed the movements from a lifelong study of ancient fighting arts, including sword, spear, jo (stick), and jujitsu. Through continuous practice of immovable artifice, techniques were incorporated into ones’ body and mind, and through the mastery of the attacker’s movements and energy, thus neutralizing any offensive action.

Facilitator: T’ai Chi ch’uan—Baron Faigan, Jane Faigan (co-facilitators); Tim Gaffin, Nevman Ed Young (facilitators); Akiko—Sylle Hans, Richard Hecker, Lynne Morris, Wendy Palmer.

Session 1

T’AI CHI CH’UAN J137 Tim Gaffin, Baron Faigan, Jane Faigan
Levels I. The first third of the form will be taught.
Levels II. The second third of the form will be taught.
Levels III. The last third of the form will be taught.

Opening: The entire form will be reviewed; an introduction to push hands, the principles of t’ai chi, will be given.

LEVEL V: Push Hands J138 Tim Gaffin
Push hands, a boomerang t’ai chi exercise, is the most immediate practical application of the t’ai chi form. Students learn to relax while in relationship with someone else’s energy. They experimentally learn the principles of center and balance, the power of yielding and being soft, and begin to utilize these principles not only in the push hand situation but in everyday situations as well. The study of t’ai chi form is facilitated by the practice of push hands and vice versa. Push hands promotes our tension and stress release with body. Minimum requirement completion of the form and form correction. By permission of the instructor. 3 credit hours.

LEVEL VI: T’ai Chi Sword J19 Tim Gaffin
T’ai chi sword is a practice that further extends the principles of t’ai chi by applying the principles of integrated movement, relaxation, balance and softness while holding an external object. This could be a brush, as in the realm of calligraphy and painting, or as in this case, the sword. The sword becomes an extension of the hand, the arm and the whole body, possessing the same qualities of sensitivity, looseness and power. The sword is not wielded by using muscle and physical strength, but by using the body’s natural structural and dynamic characteristics, and the forces that operate in the environment. Preoccupations and limitations of study of t’ai chi sword, level IV. By permission of the instructor. 3 credit hours.

LEVEL VII: T’ai Chi Sword J138 Maggie Neumon
For course description see session 1. 5 credit hours.

AKIKIO J19 Wendy Palmer and Richard Hecker
Akiko means “the way of harmonizing with the spirit of the universe.” In this class we will use the form of akiko as a way to actually ourselves in action and under pressure. The techniques are an art to cultivate our relationship to gravity, alertness and openness. 3 credit hours.


Workshop

MUSIC

Music can communicate beyond the habitual patterns and beliefs that much of human life is based. It can evoke such basic human qualities as warmth, nobility, and a sense of humor and delight. The discipline of music involves being totally given and opening fully to the subtleties of pitch, rhythm, and musical color. It is a focusing and clarifying process which includes the whole body, mind, and emotions.

The summer program offers a wide variety of learning opportunities for beginning as well as advanced students. Ensembles will be organized for Western classical music and for various kinds of improvised music.


Session 1

OPENING TO MUSIC J123 Bill Douglas
We will develop sensitivity to intervals, chords, chord progressions, intimacy, musical color, and subtleties of rhythm and formal structure. Singing, improvising, rhythmic exercises and body movement will be used to help develop precision and openness. A wide variety of musical styles will be explored including classical music. Indian music and jazz. 3 credit hours.

SONGS AND SINGING WANDS J19 Rachel Faro
Singing and songwriting are essentially the same thing: no song is ever sung the same way twice. Both are aspects of a discipline which is a complete expression of the imagination of mind and body. This class is designed for anyone, regardless of gender or race, who would like to develop a good work relationship with the fun of singing. Working with basic rhythms (heartbeat, breath, walking, skipping) we take into the initial impulse and inspiration of singing. From there we study song structures and styles, etc. Students are encouraged to be honest and vulnerable with their feelings in order to develop the confidence and freedom of singing. There will be both solo and group singing. Students will meet twice weekly for two hours. Minimum requirement completion of form and performance. By permission of the instructor. 3 credit hours.

SPONTANEOUS PAINTING AND MUSIC J125 Robert Frey and Jerry Granelli
The art of painting with liquids and overhead projectors, more commonly known as the light box, was explored by a small group of visual and visual artist made of sound, putting the body into the audience and environment. Although the medium will be light projection, all forms of visual environment can be explored, including drawing, sculpture, film and dance. The emphasis will be on performance and composition. 3 credit hours.

WHERE DANCE AND MUSIC MEET J139 Jerry Granelli and Nina Sibylle
This course will each practice of the musician’s knowledge of the body and the opportunity to work with music and the body and explore the creative spontaneity of life of improvisational music and dance.

Just music is spontaneous and based on the ground of improvisation, the roots of which are in the blues. Jazz dance is currently being taught...
OREGON: A SEMINAR ON MUSICAL IMPROVISATION

GROUP IMPROVISATION: Moe Koffman, Paul McCandless, Glenn Moore, Ralph Towner, Colin Powell

This will be the central core of the seminar in which all students of Oregon will participate. Each class will be assigned a composition and group improvisation will be encouraged to explore the possibilities of their compositions. The seminar will be directed by Moe Koffman, who will work closely with the group to develop the potentialities of the compositions. Each group will be expected to prepare a performance of their composition for the seminar audience. The seminar will meet for a total of eight hours over a period of five days. The seminar will conclude with a performance of the compositions by each group. The seminar will meet from 10:00 to 4:00 daily. The seminar will be limited to twenty-five students.

APPLICATIONS ARE INVITED FROM MUSICIANS WHO WOULD LIKE TO PARTICIPATE IN THE SEMINAR. APPLICATIONS SHOULD BE SENT TO THE OREGON UNIVERSITY OF THE ARTS, 1200 NW LOVEJOY ST., PORTLAND, OREGON 97209.

DANCE AND THEATER AS SOUND AND PULSE M125 Jerry Grusell

Pulse is part of all forms of dance. It provides motion and timing, as well as an aural response to space. This course will teach dance from a musical point of view. Dance music will be analyzed and interpreted. The course will provide a unique opportunity for students to learn about the basic principles of music theory. The course will meet for a total of eight hours over a period of five days. The seminar will be directed by Jerry Grusell, who will work closely with the group to develop the potentialities of the compositions. Each group will be expected to prepare a performance of their composition for the seminar audience. The seminar will meet for a total of eight hours over a period of five days. The seminar will conclude with a performance of the compositions by each group. The seminar will meet from 10:00 to 4:00 daily. The seminar will be limited to twenty-five students.

ARTISTIC PROCESS IN THERAPY C19 Jerry Grusell (music), Eunice Hayaishi (dance), Lew Shirley (theater, coordinator)

For course description see Dance, session 2. 3 credit hours.

POETICS

The Poetics Department is a school of creative writing dedicated to the nurturing of young writers in the American tradition. It provides an open and stimulating context for students to work and interact with practicing poets and writers, and is designed for students to focus on their own creative work as well as study essential poetic practices.

Workshops include the study of major poetic traditions as well as the writing and reading of free verse. Students may also be encouraged to participate in other workshops.

APPLICATIONS WITH Alan Ginsberg

Six students will be accepted to work with instructor in answering correspondence and in reading, translating, arranging on page, typ- ing and editing collections of lectures, tapes, journals, poems, and songs accumulating unpublished, uncollected, or test work. Attention will be paid to students' poetry. Brief informative letters of application for course should be addressed to Alan Ginsberg at Naropa Institute, 1300 Colorado Ave., Boulder, Colorado.

Poetry is heard Boulders at various reading series at the University of Colorado and in regular student readings at Naropa Institute. Throughout the summer, poets participate in sponsored reading series, including the Summer Academy, and local poets and faculty present large weekly Wednesday reading series.

DIRECTOR: Alan Ginsberg, Naropa Institute.

Address: Alan Ginsberg, Naropa Institute.
HAiku! Poetry of Heart and Discipline 1312 For Damocles: The World
Ko Un/ Tatsuo* Dagen
From the Crane’s beak
The 13th-century haiku master Basho said that haiku is what is happening at this moment, in this place, Haiku, more than any other poetry, reflects the merging of intuition and instinct. It’s a non-linear world, a non-linear world with feelings and put them into form in a very simple, direct way. Wing Spencer explains both traditional (Hosai, Joo and Rokugyo) modern and contemporary (Shiki) Shiki and Akiko Yasumoto Japanese haiku and American haikus. Will students write haiku poems in class. 3 credit hours.

17TH CENTURY POETS 1975 Dick Gallup
A contemporary reading in the poets of the 17th century: John Jost, Thomas, Nerlyse, Cuyo, Cuyo, Shuckling, Lowell, Marwell, Vaith, Tattriker, Rochester. A close reading of selected poems will be the main preoccupation of the class. 3 credit hours.

THE ROMANTICS 1962 Stanley Faiman
A look at the writings of the major English romantic poets: Wordsworth, Coleridge, Keats, Shelley and Byron. What they write and why they write. What is romanticism? 3 credit hours.

EUROPEAN SOUND POETRY 1984 Michael Kolder
Time and cost to be announced. The editors of 5 Press Editions, Munich, (tape cassette) of poetry involves a movement in international styles of “concrete or auditory experiences in poetry, announced.

SOLO PERFORMANCE OF PERSONAL MYTH 1985 Angel Figi
Two course description see Thrasher, session 1. 3 credit hours.

STORYTELLING AS THEATER 1986 Laurel Linsome
For course description see Thrasher, session 1. 3 credit hours.

NATURAL VOICE 1972 Edith Whitcomb
For course description see Thrasher, session 1. 3 credit hours.

THE LIFE AND SONGS OF MILAREPA 1987 Judy Lie
For course description see Badhiah Suddles, session 1. 3 credit hours.

Workshops

VISITING SUMMER ACADEMY OF PRACTICING WRITERS 1985 Five weeks.
The visiting summer academy is an interactive writer of national and international rep- resentation with interested students. Three writers will be in residence each week and will give two lectures or workshops, as well as participate in the Wednesday Night Reading Series. Gone faculty will lead the introductory and concluding weeks of classes. Reading lists and bibliographies will be available before the work- shop begins so students will be able to familiarize themselves with the work of the visiting writers. $120.

Week 1: Lecture-discussions with core faculty.

Week 2: Ted Berrigan
Meaning and Language: Several strategies for making poems, or How Do I Know What I Mean When I Say That? 3 credit hours.

Week 3: Tony Tuckey
Lecures will concentrate on metaphor, its involutary mysteriousness in talking about more than one thing at a time; which is, basically, what separates poetry from genre: Spencer, Gorka, Keats, Mallarmé, Apollinaire, Frank O’Hara and others. Also, practical criticism will be offered on the students’ own work.

Week 4: Claude Cloutier
Shakespeare as bedrock of our language, through a comprehensive mind based on the Bard’s choral, emblems, Melville, Stevens, Beckett, Kerouac, and other modern work, students will be required to read Tamburlaine of Amon and The Sun King.

Week 5: Lecture-discussions with core faculty.

POETRY 1984 Peter Orlovsky Five Weeks Genus of poetry’s internal worlds: bodies of talk great in classrooms, student write up little pieces from experiences, thoughts, flowers from head to heart, teachers words buzz with concrete堕落s are on the agenda: we form a few classes in a big garden, a ring of being. In each class the poems complete the poetic form with C. W. Brown, Remo, Kerouac’s Mexico City Blues, Carpenters and Whitman’s Specimen Days and Leaves of Grass. 3 credit hours.

STRUCTURES OF MAGIC 1987 Diane Dupin
A course that will focus on ancient and modern literatures in the English language, but not much more modern than Jane Austin. "A trip to the Greek and Latin with the bare hands," as William Carlos Williams says. "Pressure tank" because we live in the presence of so much excellence from the past and don’t realize: what we read today is not so interesting because the boiler plate isn’t heavy enough! A reading list will be provided. 3 credit hours.

IN THE PRESSURE TANK 1985 Philip Whalen
A course that will focus on ancient and modern literatures in the English language, but not much more modern than Jane Austin. "A trip to the Greek and Latin with the bare hands," as William Carlos Williams says. "Pressure tank" because we live in the presence of so much excellence from the past and don’t realize: what we read today is not so interesting because the boiler plate isn’t heavy enough! A reading list will be provided. 3 credit hours.

THE IMAGET AND EAST ASIAN POETRY 1987 Piero di Pascale
An exploration of how traditional Chinese and Japanese poetic traditions influenced Western poetry, especially the Imagist School (1912-1922). We will consider such writers as Ezra Pound, H. D., William Carlos Williams, Amy Lowell, Wallace Stevens, Gary Snyder, Lucien Bove, Jack Kerouac and Allen Ginsberg. We will expand our view of poetry’s construction and current and exciting opportunities. Part of this class time will be spent in poetry exercises to nourish your creative imagination. 3 credit hours.

MORE WRITING FOR REAL 1983 Larry Fagen
Combination of session 1 course. Collaborative as well as individual writing assignments. Readings from Basho, O’Hara, Williams, Whalen, Kerouac, Dickinson, Whitman, D. H. Lawrence, Pound, Stevens,看不见, John Skelton. 3 credit hours.

Week 5: Lecture-discussions with core faculty.

RODATING SHAKESPEARE 1984
For each week throughout both summer sessions, a different poet will write and discuss his/her favorite play of the Great Bard. It is recommended that students read the 1596 and 1598 versions of these plays. During these sessions, Dick Gallup will teach Richard II, Larry Fagen, will teach Much Ado About Nothing, and Philip Whalen, Pericles. 3 credit hours.

William Burnett plans to be on site to talk about the work of Augustus John on Shakespeare and whatever he further may desire.

EUROPEAN SOUND POETRY 1986 Michael Kolder
Time and cost to be announced. For description see session 1. 3 credit hours.

VOCAL IMPROVISATION 1985 Jai Clancy
For course description see Music, session 2, 3 credit hours.

A course that will focus on ancient and modern literatures in the English language, but not much more modern than Jane Austin. "A trip to the Greek and Latin with the bare hands," as William Carlos Williams says. "Pressure tank" because we live in the presence of so much excellence from the past and don’t realize: what we read today is not so interesting because the boiler plate isn’t heavy enough! A reading list will be provided. 3 credit hours.

IN THE PRESSURE TANK 1985 Philip Whalen
A course that will focus on ancient and modern literatures in the English language, but not much more modern than Jane Austin. "A trip to the Greek and Latin with the bare hands," as William Carlos Williams says. "Pressure tank" because we live in the presence of so much excellence from the past and don’t realize: what we read today is not so interesting because the boiler plate isn’t heavy enough! A reading list will be provided. 3 credit hours.

VOCAL IMPROVISATION 1985 Jai Clancy
For course description see Music, session 2, 3 credit hours.

A course that will focus on ancient and modern literatures in the English language, but not much more modern than Jane Austin. "A trip to the Greek and Latin with the bare hands," as William Carlos Williams says. "Pressure tank" because we live in the presence of so much excellence from the past and don’t realize: what we read today is not so interesting because the boiler plate isn’t heavy enough! A reading list will be provided. 3 credit hours.

SCIENCE-FICTION: Playing with Space and Time 1984
For course description see Science, session 2, 3 credit hours.

A course that will focus on ancient and modern literatures in the English language, but not much more modern than Jane Austin. "A trip to the Greek and Latin with the bare hands," as William Carlos Williams says. "Pressure tank" because we live in the presence of so much excellence from the past and don’t realize: what we read today is not so interesting because the boiler plate isn’t heavy enough! A reading list will be provided. 3 credit hours.

Workshops

THEATER
For course description see Thrasher, session 1. 3 credit hours.

Week 4: Visiting faculty lecture.

Week 5: Lecture-discussions with core faculty.

EVA LUCY SPRING
For course description see Thrasher, session 1. 3 credit hours.

Week 5: Lecture-discussions with core faculty.

POETRY WRITING 1985 Peter Orlovsky Continuation of session 1 workshop. $40 $35 3 credit hours.

Workshops

VISITING SUMMER ACADEMY OF PRACTICING WRITERS 1996 Six weeks.
For course description see Thrasher, session 1. 6 credit hours.

Week 1: Lecture-discussions with core faculty.

Week 2: Carolee Hess
Annelies Rood will lead from her own works in English and in translation. He will discuss the personal and collective experiences of and in collaboration, including the works of Erza Pound and H. D. This class is an invitation to re- frame, share the world of poetry —"the running hop, hopping, strumming stringing and even merely walking holding or crushing mother of us all." Students are encouraged to bring in any relevant work of poetry or translation. Some of the contemporary poets the class will refer to include Anne Waldman, Allen Nolé, Philip Whalen, E. Robert Coughlin, Jean Krege and Robert Gomer.

Week 3: Jamie MacDonald
Poetry for the many, as a look at the "workshop writing assignments," American poetry. Poetry for the few, the tradition of poetry as secret knowledge, as a nursery for the grand.

Week 4: Harold Norse
A brief study of the Modernist tradition in
STORYTELLING AS THEATER T30 Lee Wolny Storytelling is the oldest theatrical art in the world. Whether an animal tale or a human tragedy, stories spring from the imagination of the teller, an animal or a human character, and pieces, an epic narrative, or a fable, is woven out of the stuff of life. This session will examine the dynamics of storytelling and the audience and teller. Each of us will learn to perceive the same story in a different manner. We will study the art of storytelling and its dramatic structure.

PERFORMANCE T30 Lee Wolny An opportunity to go back into the workshop and continue to shape the springing play. This session will focus on defining and polishing the piece in the context of our personal aesthetic and the guidance of the esteemed Summer Institute. Additionally, it is an opportunity to develop the production aspects of the play and to look toward the future. This course is open only to second year theater majors. 3 credit hours.

THE TECHNIQUE OF MICHAEL CHEKHOV T30 Lee Wolny We will view a theatrical scene, first by interpreting a framework: place, characters and general emotional impetus for an idea; then by improving, refining, enriching and reimagining, building a style in which the event or events occur can be repeated without losing the freshness of the ‘first time.’ Finally the scene will be performed for the others, who will offer feedback on their critiques. The work of Michael Chekhov, as presented by his teachings and his student, will be studied in this course, especially his ideas of beginning, middle and end, and of the ‘improvising act.’ 3 credit hours.

THE NATURAL VOICE T312 Deborah A. Halsom A natural voice has no particular kind of sound or resonance—it simply reflects thought and feeling, as it is in nature. We will focus on freeing the voice from the physical and emotional tension that may influence it, whether in monotony or sensitivity and spontaneity. The process includes building a physical release and alignment and the use of Alexander Technique and other exercises to free the breath-long, free, slow and deep breathing; freeing the sound渠道; and opening areas of vibration and resonance. We will all work with awareness of posture, as well as with the use of vocal images: source of sounds, power, color, and emotional content, in order to open up any feeling an employee to be heard and understood.

MIME T111 Lucia Barruel Emphasis in mime training must always begin with the understanding of its unique and universal place in the larger theatre of style. In this course we will work to involve the body fully through exercises of isolation, articulation, flexibility and strength. Warm-ups will be used as an experimental device, incorporating breathing into the techniques. All students are encouraged to participate in the class and may be given opportunities to perform. A final performance will be scheduled at the end of the course. 3 credit hours.

DRAAMA T30 Dario Fo Intensive course on Fo’s social comment, radical comedy and exploitation of style. This course will address the political context of his work through a study of the political system and its manipulation, the power of the state and the power of the theatre. The course will look at the social and political comment in Fo’s work, the possibilities and limitations of using the theatre as a medium for social change. 3 credit hours.

SOUND EXPERIMENTATION T30 Lee Wolny A workshop to experiment with sound and music, and to develop skills in the use of sound as a theatrical element. This course will focus on the use of sound and music in the theatre, and on the development of skills in the use of sound as a theatrical element. 3 credit hours.

GUEST WORKSHOP T30 Lee Wolny Techniques and materials for working with sound and music in the theatre will be explored. This course will focus on the use of sound and music in the theatre, and on the development of skills in the use of sound as a theatrical element. 3 credit hours.

MOTION AND SOUND T30 Lee Wolny A workshop to experiment with sound and music, and to develop skills in the use of sound as a theatrical element. This course will focus on the use of sound and music in the theatre, and on the development of skills in the use of sound as a theatrical element. 3 credit hours.
VISUAL ARTS

Session 1

Space Awareness Training: Level I

The initial exercises emphasize and deepen the basic sense of presence or being.要求 a great deal of physical, the "naturalization" sharpens awareness of the body and the boundaries between body and space. Once a sense of solid and thorough internalization has been developed, relaxation and movements are added. Relating directly both with the solid qualities of oneself and of space, one develops a sense of confidence and precision in daily life as well as for performance situations. 3 credit hours.

Space Awareness Training: Level II

New Madura Theater faculty

Having begun to extend presence into space, one begins to enrich and refine that process. The student works with simultaneous intensification and relaxation of the body and with more specific areas of the body. Awareness of the environment is facilitated by relaxing with objects as an extension of oneself. In order to communicate further, we must be able to receive the message through the sense perceptions. Work with vision and voice heightens the simultaneous experience of contrasting qualities of space. Beyond that, relating to external objects simply and directly provides a surprisingly unique challenge. 3 credit hours.

Humanities: Buddhist Studies

Intelligence in the Buddhist tradition involves developing scholarly precision as well as the ability to skillfully apply insights directly to personal experience. In a context of theory and practice, courses and workshops are designed to distinguish between Western scholars as well as meditation masters. 3 credit hours.

Dharma Art Seminar

Dharma Art Seminar, Nalanda Foundation, 1935 Spruce Street, Boulder, CO 80302. There is a nonrefundable registration fee of $50. payable to Nalanda Foundation.

For further information regarding the seminar, contact Mrs. Elizabeth Fisher at the above address.

Session 2

Western Calligraphy 1: Gotta Barlow

An introduction to the art of writing with the broad-edged pen, emphasizing simplicity, precision and ease. Beginning with the study of an eighteenth century alphabet, we will teach each字母, proportion and form. What is the essence of the terrible and the beautiful? How do you maintain that rhythm and also cultivate lightness, sincerity and speed? Calligraphy will include a thorough study of the letter forms themselves, how they relate to each other in a word, how a word fits into a line, and how lines are arranged on a page. 1 credit hours.

Intersession

Dharma Art Seminar

The art of Dharma Art here, we do not mean art which necessarily depicts Buddhist symbols or ideas—but rather art which springs from a certain state of mind on the part of the artist. We call this the meditative state: an attitude of dullness and self-consciousness in one's creative work. In "meditative art," the artist embodies the viewer as well as the creation as he works. Vision is not separate from operation, and there is no fear of being clumsy or falling to achieve his aspiration: he simply makes his painting, poem, piece of music, whatever.

Whether we have the intention of a savior—who could still become more proficient in moulding his materials—or the attitude of an accomplished master, when we are actually creating a work of art there is a sense of total confidence: our message is simply appreciating the nature of things as they are and expressing it without a struggle of thought and fear.

—Chogyam Trungpa, Rinpoche

The Dharma Art Seminar, directed by Chogyam Trungpa, Rinpoche, is a week-long program held in Boulder. Through a variety of activities, participants will explore the relationships between art, aesthetic experience, and everyday state of mind.

The program includes sitting meditation, workshops in various artistic disciplines, a film series, and talks and slide presentations by Chogyam Trungpa, Rinpoche, along with working demonstrations of calligraphy and related arts. The participants will include both professional artists and people with little or no formal training.

The seminar will begin on the evening of Sunday, July 11, and continue full time through the evening of Thursday, July 16. To register, please send your name and address to

Barbara Rink, calligraphy

Dharma Art Seminar, Nalanda Foundation, 1935 Spruce Street, Boulder, CO 80302.

TIBETAN BUDDHIST THOUGHT 202: Jack Engler

The course will follow the development of the meditator's psychology through the Mahayana, Mahayana and Vajrayana stages of the Tibetan Buddhist path. Through discussion, examination will be made between this development and that of Buddhist philosophical thought as a whole, emphasizing some of the more important schools, such as the Indian Sarvastivada, Madhyamika, Yogacara and the Tibetan Vajrayana. The course will aim at an understanding of the internal dynamic of the Tibetan "nine yoga" approach and its relationship to other Buddhist practices and schools of thought. 3 credit hours.

VIJAYASANA: The Heart of Buddhist Meditation 205: Chogyam Trungpa, Rinpoche

Junior and advanced students are invited to explore the full range of the Vajrayana practices. This course will cover the essence of the Mahayana Path of Awakening, as taught by the Buddha Traffic of the Mahayana Path: The Path of Basic Intelligence. 3 credit hours.

For more information, please contact the Boulder Traffic of the Mahayana Path: The Path of Basic Intelligence. Course: Course number must be registered.

Barbara Rink, calligraphy
PRACTICE OF MEDITATION: The Path of Basic Intelligence

Bhikkhu Bodhi

The practice of meditation involves working with confusion: subconsciously, groupings, hopes, fears and thoughts of all kinds. By sitting quietly, we can see more clearly how the mind works. Honest facing one’s nervousness is the first step toward enlightenment. Along with sitting meditation, the practice involves creatively responding to the difficulties of life rather than avoiding them. One begins to develop a precise perception of specific details (sacchikamma) as well as a panoramic view of situations (simsāsāya). Thus, the practice of meditation can also be seen as group sitting practice, and readings of meditation texts from the Theravāda canon are often assigned.

MEDITATION: The Path of Enlightenment, The Development of Power, Bhikkhu Bodhi

The theories of the three mental characteristics (sacchikamma) have often been misinterpreted as being concerned purely with the individual. In the Buddha’s work, however, the relations to others and to historical situations is important. For example, in the discussion of the question of how one works with pain and insatiable desire, the Buddha points to the fact that making no direct distinction between liberation for self and others. This work will examine the development of this approach in Buddhist meditation, with a focus on how it addresses one’s work with pain and insatiability.

This will be a guided meditation session for participants to engage in meditation, experience the development of power, and compare them with historical and contemporaneous traditions of meditation practice and how, in effect is it “right-thinking” in the world?
BEGINNINGS OF CHINESE AND TIBETAN
BUDDHIST CULTURE 8:00 Mark Tat.
This course will compare the introduction of Buddhism into two very different cultural situations and relate this process to the modern movement of Eastern thought to the West. In Tibet, Buddhism quickly penetrated an essentially pre-literate society, superseding an earlier system of religious development. In China, however, Buddhism required several centuries to overcome prejudice and preconception, ingrained by rich traditions of social and philosophical thought. Thesis: the Chinese experience is more relevant to the West. 3 credit hours.

YOYAGARA DESCRIPTIONS OF CONSCIOUSNESS 8:00 Diane Yoshikawa Paul
This seminar will focus on early Yogacara in India and China. Yogacara Buddhism, one of the two great Mahayana philosophical systems, developed a theory of consciousness and its functions to account for changes in conceptualization and behavior. The first half of the course will be an investigation of the various Yogacara systems to examine how they relate to language and perception. The second half will be concerned with the relationship between Yogacara views of consciousness and meditation practice. Original Chinese source materials translated into English by the instructor will be read and interpreted in class. 3 credit hours.

THE MAHAYANA-YOGACARA DEBATES 8:00 Mark Tat.
This course will trace the development of schools of Indian Buddhism, the Mahayana and Yogacara, and the heated debates over the nature of the mind that were occurring at the beginning of the 5th century. These schools will be contrasted, and the factors that contributed to their development. Special attention will be paid to the debate over the mind-body problem and the question of the ultimate nature of reality. 3 credit hours.

PSYCHOLOGY 9:00
The course will be an introduction to the major themes and concepts in the field of psychology. It will cover topics such as the nature of the mind, the study of behavior, and the relationship between the two. The course will be taught by Dr. Jane Smith, a professor of psychology at XYZ University. 3 credit hours.

MAHAYANA PSYCHOLOGY 9:00 Samira Nagaren
This course will examine the philosophical and psychological teachings of the Mahayana school, one of the two major schools of Mahayana Buddhism. The course will cover topics such as the nature of reality, the mind-body problem, and the role of meditation in the development of wisdom. The course will be taught by Dr. John Black, a professor of philosophy at ABC University. 3 credit hours.

FURTHER READING:
For further reading, we recommend the following books:

1. "The Mind of the Buddha" by Thich Nhat Hanh
2. "The Buddha" by Robert Thurman
3. "The Art of Happiness" by Dalai Lama

For more information, please contact the Philosophy Department at XYZ University.
**SUMMER/PSYCHOLOGY**

**PHILOSOPHY OF THE BODY**

Richard H. Shuster

This class will be an intensive study of how to work with the body. The body is the medium through which the body is being studied. The body will be the means of understanding the psychotherapeutic capacity of the body, working with bodily resistance and acquiring, perceiving function, and using the body to understand the discipline of the mind-body continuum. 3 credit hours.

Second Year

**PSYCHOLOGY OF SPACE**

Marvin Cota

This course is an advanced study of the Buddhist approach to working with people and will build upon the student's intensive experience with Mahayana philosophy. Specific focus will be on developing understanding of intention, compassion in working with others, reverence to be interdependent and how this connects with group process. Open only to second year M.A. program students and program graduates. 3 credit hours.

**CREATIVE AND EXPRESSIVE THERAPIES**

450:442:11 Philosophy, Jerry Griswold, Amina Hayashi, Lee Borden, Carol Tilton

Working with others through the discipline of an art form can be a powerful tool. The powers of various art forms can lead to a personal journey of discovery, learning, and healing. This field involves understanding the nature of the mind, the body, the heart, and the spiritual aspects of human experience. Open only to M.A. program students and program graduates. 3 credit hours.

**SPACE AWARENESS: LEVELS I and II**

450:350:102 Modus Theater Faculty, Amina Hayashi, session 1: 1.5 credit hours

M.A. Program Course

**First Year**

**GROUP PROCESS**

Virginia Bakker

This course involves the investigation of the elements necessary to provide an open and supportive group space in which persons can look at their own mental patterns and ways of working with others. It will also explore ways of working with other people. The students will learn through active participation in the group process and through reading and discussion. 3 credit hours.

**SECOND ANNUAL PSYCHOLOGY SYMPOSIUM**

500:550:10 Requested for all M.A. program students, 30.

**Workshops**

**LOMI BODY WORK**

Audrey Hedge

This is a structured seminar on body work. The approach includes creative tissue work, pressure points, structural and functional balance, kinetic reorganization, etc. A group session, special attention will be focused on body work as an applied means of performance. 3 credit hours. 30 students, $35-55 per session.

**THE PSYCHOLOGY OF THE TIBETAN BOOK OF THE DEAD**

Audrey Law, Edward Podofill

This workshop will be a detailed reading of The Tibetan Book of the Dead from a clinical point of view. Notches in the Tibetan literature concerning the nature of insanity and insanity in the various cultures, and the filmic and death of all psychological sickness or insanity will also be a focus of this work shop.

**THE CLINICAL INTERVIEW**

Audrey Law

The coming together of therapy and clinical is a unique occasion for the exploration of insanity and normality. It may also serve the interest of psychologists and psychotherapists. The structure of the interviewing process will be studied with the clinical material from interviews and students. 30 students, $35-55 per session.

**FIELDSKAREN: AWARENESS THROUGH MOVEMENT**

Audrey Law, Jean Peterson

August 15 (evening), 16, 17 (11 a.m. - 5 p.m.) For description see Additional Activities, p. 38.
SCIENCE: Language, Biology and Knowledge

The heart of science at Naropa is the summer Program in Cognitive Science: Language, Biology, and Knowledge, which brings together scholars from a variety of disciplines with a common concern with mind and its mechanisms.

The three core courses of the Program in Biology of Knowledge, Language, and Human Cognition—correspond to three different ways of looking at cognitive processes and also correspond to the traditional Buddhist categories of body, speech, and mind.

A lively interaction has developed between the Buddhist studies and the science departments. In response to the great potential in the coming together of cognitive scientists and Buddhists thinkers with a major concern in epistemology, both departments conducted a joint faculty seminar in 1979, sponsored by a grant from the Sloan Foundation. The richness of such communication resides precisely in the strengths of these independent foundations and contexts which both traditions possess, and the fact that both are discussing the same kind of questions. Both are centrally concerned not only with epistemological foundations of knowledge in its broadest sense, but also with the mirror details of the actual workings of the mind.

The nature and role of language in this process are of crucial importance to both traditions. The Buddhist tradition of the Institute also contributes to the science program by fostering a climate in which people who share a common concern with understanding the functions of mind and the nature of knowledge.

While there are several technical prerequisites for the courses in the Cognitive Science Program, they do presuppose some experience with scientific thinking and a concern with cognitive issues. The courses are particularly designed for undergraduates or graduate science students, as well as researchers interested in the interaction between biology, psychology, and the history of ideas. Students are encouraged to take the entire program, but courses may be taken individually.

A special feature of the program is the student tutorial system. A tutor will work with each student’s understanding of the diverse material presented and provide additional lines of independent study when appropriate.

In addition to the scheduled courses, there will be a program of colloquia and seminars dealing with more specialized topics.


(Some of the following courses are dependent on outside funding.)

Session 1

LEARNING AND TEACHING MATHEMATICS: Liviu Gutnick, Francis Brown. Mathematics, like swimming, can only be learned by doing. This course will explore the various settings and structures for engaging in mathematics and will focus both on the mathematics that is learned and the issues in learning as "multi-arity." Both for those who teach and those who want to learn mathematics. 3 credit hours.

HUMAN Cognition: Liviu Gutnick, Francis Brown, and Robert Leiken. Cognitive processes will be considered from several contrasting perspectives which can be found fruitfully with one another. Contemporary cognitive models of the mind, based on experimental psychology, are presented, and the relationship of the mind to psychological theories is examined. 3 credit hours.

Session 2

COGNITIVE SCIENCE PROGRAM

BIOLOGY OF KNOWLEDGE: Liviu Gutnick, Francisco Varela. The role of language and mind will be given a central role in the study of mind and cognition. It is the field with the least basis in introspection and with the most straightforward and immediate facts of mind and their functions. Using the methods of empirical science, it is presently examining many of the phenomena included in traditional Buddhist psychology, such as attention, memory, imagery and concepts. Off-campus students and graduate students may register for this course.

Session 3

LOGICS AND NEW MATHEMATICS: David Frumkin, Liviu Gutnick. We shall take up the most significant logical systems and modern topics in the study of mathematics with the goal of understanding the structure and behavior of the mind. The course will be based on the book Logic and New Mathematics: An Introduction, by David Frumkin and Liviu Gutnick. The book is available at the Naropa Bookstore.

ADDITIONAL ELECTIVES

Session 2

WORKSHOP

FELDENKRAIS: Awareness Through Movement

August 15 (evening) to August 17 (Friday, 10 a.m.-5 p.m.). Movement is the essence of life. Movement, interrelated to, awareness and emotion is necessarily interrelated, to change out of one’s present level of being. Feldenkrais approach provides us with the grammar, syntax and basic alphabet of human movement. These lessons, presented in this weekend workshop, are an experience of learning how to learn, which is self-directed from the deepest, most intelligent level of our being. This is a gentle approach, joyful self-discovery and imagination, so that we experience self-regulating, graceful, self-generated sense of being self-organized and cell-like action.

Valuable in all areas of our lives, the lessons are given as a group and recommended to everyone. $100; general, $75, Naropa Institute students.

PRACTICING GO A10 Skip Ackerman. Go, the ancient game of orientation, is the most complex strategy game invented by men, is essentially a recreational expression of the Taoist principle of balance. Two controlling versions of reality are always necessary, and the one that prevails will have more nearly harmonized active and passive impulses, giving and taking. Improvement at the game requires that you take into principle your own character: you play good; you live well, you follow and use the rule of your life. It is developed and uniquely aligned with analytic skills. There are many books and an elaborate handprinting system ensures that each man in his position, has an equal chance to win; so the competition is not only with yourself but with your own current level of skill.

There will be some consideration of the various ways of using the practice of Go, e.g., as a training in strategic thinking, refinement of intuitive thinking tool, exercise of combinatorial skills, etc. Beginners are welcome, along with experienced players up to 6kyu. $80; 3 credit hours.

Session 3

WORKSHOP

FELDENKRAIS: Awareness Through Movement

August 15 (evening) to August 17 (Friday, 10 a.m.-5 p.m.). For description of Additional Electives: Workshop, section 2: $100; 3 credit hours.

FELDENKRAIS: Awareness Through Movement

August 15 (evening) to August 17 (Friday, 10 a.m.-5 p.m.). For description of Additional Electives: Workshop, section 3: $100; 3 credit hours.
ACADEMIC INFORMATION

OPEN ADMISSIONS POLICY

Naropa Institute has an open admissions policy for all students not applying for degree or certificate programs. All students enrolling in the summer sessions will be admitted.

DEGREE AND CERTIFICATE ADMISSIONS POLICY

Degree and certificate programs begin in the winter quarter. Students considering entering a Naropa Institute program may apply up to 18 credit hours of approved Naropa Institute summer courses towards a Naropa Institute degree or certificate program. If you are considering entering a program next winter it is recommended that you consult the student advisor about your choice of summer courses. Further information on admission to degree and certificate programs is available in the Winter/Spring section of this catalog (see p. 58).

STUDENT STATUS

Noncredit Students

Students not wishing course evaluations or transcripts of their academic record may take courses on a noncredit basis for a reduced rate. Noncredit students are expected to participate fully in classroom work and reading assignments but are not required to submit papers or take examinations.

Full-time Students

A full-time student is any student taking 12 credit hours during the winter quarter, 9 credit hours during the spring quarter, or 6 credit hours during either summer quarter.

Nondegree Students

A nondegree student is a student who is not participating in either a degree or certificate program. The courses at Naropa Institute are not designed solely for the undergraduate and graduate community. We welcome any interested persons to join our programs, individual courses, or workshops. Naropa Institute follows an open admissions policy for nondegree/certificate students. You are such a student if you are not currently enrolled in one of our degree or certificate programs and are taking courses for either credit or noncredit.

TRANSFER OF CREDITS FROM NAROPA INSTITUTE

In general, colleges do not automatically accept credits on transfer from other schools. Therefore, if you are considering transfer of credit for courses taken at Naropa Institute you should make arrangements with your home institution to advance. The Registrar’s Office at the Institute can advise you regarding which other schools have accepted Naropa Institute credit.

CREDIT COURSES

Students wishing to take courses for credit should so indicate on the preregistration form (see p. 71) by circling “C.” Courses may be changed from noncredit to credit and vice-versa at registration and through the add-drop period. No such changes will be permitted after the add-drop period. Naropa Institute offers courses on a quater credit-hour basis. One credit hour represents ten hours of class time.

EVALUATION

At the end of a session each credit student submits a written evaluation of his or her learning experience to the instructor.

AUDITS

Full-time students may audit up to two courses each quarter on a space-available basis with the permission of the instructor. A $50 audit fee is required per class at registration.

WORKSHOPS

Special workshops, which run for varying lengths of time, are offered on a noncredit or credit basis. Workshops may be audited. Costs vary and are included with each workshop description.

FINANCIAL INFORMATION

TUITION

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

Noncredit $40/credit-hour ($120/3-credit course)
Credit $60/credit-hour ($180/3-credit course)

FEES/DEPOSITS/PAYMENTS

Application Fee

There is an annual application fee of $15.00. The present calendar year began with the 1980 winter quarter and runs through session 2 of the summer quarter. If you have not previously paid the application fee this year, include the fee with your registration form.

Audit Fee

The audit privilege is described under Academic Information. Students wishing to audit courses will be charged $15.00 per audited course at registration.

Enrollment Confirmation Deposit

An enrollment confirmation deposit of $75 per session is required if tuition is $110 or higher. For tuition under $100 the fee is $50; and for tuition under $50 the fee is $20. These nonrefundable deposits help us reserve course space and make arrangements for faculty and facilities. They are automatically applied toward tuition at registration. For students who do not preregister, the appropriate portion of tuition payment will be considered an enrollment confirmation deposit.

Late Registration Fee

If you know in advance that you will be arriving after registration day, you should notify the Registrar’s Office in writing as soon as possible. If such written notice is not received prior to registration day, you will be charged a $10.00 late registration fee.

Student Activities Fee

Students registering for one course only will be charged a $5.00 student activities fee per session. Students who register for two or more courses will be charged a $10.00 fee.

 Transcript Fee

One transcript of the student’s record is furnished free. A charge of $20.00 is payable in advance for additional copies.

Workshop Confirmation Deposits

Students may pre-register for workshops by indicating their choices on the preregistration form. The confirmation deposit is $15.00 for each workshop and is nonrefundable and nontransferable. Full payment for workshops is due no later than one week prior to the beginning of the workshop. Workshops may not be audited.

Additional Payments

Students wishing to make additional payments prior to registration may do so. These payments are refundable as indicated in the Refund Policy and Schedule section.

Final Payments

The balance of all charges, including housing and food service, tuition, textbook and equipment, university card, checks, money order or certified check at registration.

HOUSING

Housing will be available through Naropa Institute during summer sessions only. In the past we have offered both apartment and dormitory accommodations; this year, however, due to a lack of suitable dormitory space, the bulk of our housing will be apartments. Students staying for both sessions (for exact dates, see calendar) may remain in their housing during the break between sessions at no extra cost. However, housing fees for both sessions must be paid in full at session 1 registration. Apartments are furnished. Two-bedroom units designed for occupancy by as many as four people (two per bedroom) and include a living room, dining area, kitchen (no uornials are provided) and 1.5 baths. Each apartment complex has a swimming pool and laundry facilities.

Dormitory accommodations consist of double and single occupancy rooms in attractive fraternity and sorority buildings. These will have no private cooking facilities. If you wish dormitory housing, it would be in your advantage to register early and we will try to accommodate you. You must, however, list an apartment alternative.

Sheets and blankets are not provided in apartments or dormitory facilities; you must supply these yourself. Students living in apartments must provide their own kitchen utensils.

HOUSING CONFIRMATION DEPOSITS

Housing confirmation deposits are listed in the schedule of rates below. This nonrefundable deposit is due upon registration and will apply toward your rent. In order for housing to be guaranteed for either session, students must preregister for housing by April 25. If you will be housing for both sessions, you must send in confirmation deposits for both sessions by April 15. In the event that housing is requested after this date and the Institute cannot provide it, you will be notified and your deposit will be refunded or applied to tuition.

Courses:

Comprehensive Withdrawal

1. Students who are preregistered or enrolled in one course only and who drop that course before the end of add-drop period (June 15 in session 1, July 24 in session 2) will forfeit $40.00 of their tuition or enrollment confirmation deposit.

2. Students who are enrolled or preregistered in more than one course and who drop all of their courses before the end of add-drop period will forfeit $40.00 of their tuition or enrollment confirmation deposit.

3. The balance of tuition (the remainder of tuition after subtracting the foregoing amount as described at 1 and 2 above) will be refunded according to the following schedule:

        - complete withdrawal on or before the housing day of the session, 100% of balance
        - complete withdrawal on or before the last day of the session, 50% of balance
        - complete withdrawal on or after the eighth housing day of the session, none

Partial Withdrawals

This refers to courses only, not to workshops. Students who drop one or more courses while remaining enrolled in one course will not forfeit their tuition deposits and will receive full or partial refunds based on the above schedule.
LEASES AND DAMAGE DEPOSITS:

Apartments
Apartment units will be managed by the building’s owners. You will pay rent to the Institute at registration and will then be asked to sign a five or eleven-week lease with the owner and pay your damage deposit to the manager of the building at check-in. The manager will check you out at the end of your stay. Your deposit for cleaning and damages will be refunded by the landlord within 90 days, if the apartment is in satisfactory condition.

Dormitories
Rent and damage deposits for dormitory rooms are due at registration, when you will be asked to sign a rental agreement with Naropa Institute. Each building has a manager who will conduct a damage and cleaning inventory before you arrive and as you leave.

REFUNDS: Housing Confirmation Deposits and Rent
The housing confirmation deposit is not refundable. Full rent is required at registration and is not refundable. If you pay in full in advance and notify us by June 1st that you will be unable to attend the summer sessions, your rent minus the confirmation deposit will be refunded to you.

LATE ARRIVALS: Important Housing Information
If you preregister for housing and expect to arrive after registration day, you must notify us in advance of your anticipated arrival date and pay for housing in full so that we can hold your place beyond the end of the regular registration period. If you do not BOTH notify us AND pay in full in advance, we cannot hold a place for you if you are late in arriving.

HOUSING RATES AND DEPOSITS
Please determine the appropriate deposit according to the schedule below. The deposit will be applied to the cost of your housing.

Housing will not be available until June 9 for session 1 and July 16 for session 2. Please plan accordingly.

### Apartments
(3-bedroom, 2-bedroom, 4-bedroom units)

<table>
<thead>
<tr>
<th></th>
<th>Rates for one session</th>
<th>Rates for each session</th>
<th>Damage deposit</th>
<th>Confirmation deposit per session</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shared</td>
<td>120</td>
<td>210</td>
<td>30</td>
<td>40</td>
</tr>
<tr>
<td>Private</td>
<td>220</td>
<td>110</td>
<td>60</td>
<td>80</td>
</tr>
<tr>
<td>Entire apt.</td>
<td>40</td>
<td>880</td>
<td>120</td>
<td>150</td>
</tr>
</tbody>
</table>

### Dormitories
(Garnished double-occupancy rooms; a limited number of singles)

<table>
<thead>
<tr>
<th></th>
<th>Rates for one session</th>
<th>Rates for each session</th>
<th>Damage deposit</th>
<th>Confirmation deposit per session</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shared</td>
<td>180</td>
<td>300</td>
<td>30</td>
<td>40</td>
</tr>
<tr>
<td>Private</td>
<td>280</td>
<td>140</td>
<td>40</td>
<td>40</td>
</tr>
<tr>
<td>Private room with child</td>
<td>240</td>
<td>480</td>
<td>40</td>
<td>80</td>
</tr>
</tbody>
</table>

HOW TO APPLY
All students wishing to enroll for the summer sessions will be admitted under the Institute’s open admissions policy for non-degree students.

All you need to do is fill out the registration form and a short information slip. Both are located on the last two pages of this catalog, as well as information on advance payments.
NONDEGREE STUDY
A nondegree student is one who is not participating in a degree or certificate program.

The courses at Naropa Institute are designed solely for the undergraduate and graduate community. We welcome any interested persons to join our programs, individual courses or workshops. Naropa Institute follows an open admissions policy for nondegree students.

1. Credit Classes
Nondegree students who enroll in courses for credit are provided with the option of transferring Naropa Institute course credits to another school (pending approval of that school) or entering Institute programs at a later date with advanced standing in accumulating credits toward a B.A. or M.A. degree, or certificate.

Naropa Institute follows an open admissions policy for nondegree students.

2. Noncredit courses
Students not wishing to earn or transfer credits to another school may elect to take courses as non-credit classes. These courses are open to anyone who wishes to learn about a particular topic or discipline in an informal setting.

3. Community Education Program
Naropa Institute offers a variety of noncredit classes, workshops, and seminars that are open to the general public. These classes cover a wide range of topics, from yoga and meditation to contemporary art and literature.

GRADUATE STUDY
Master of Arts in:
Buddhist Studies
Buddhism and Western Psychology
UNDERGRADUATE STUDY
Junior Year/Independent Study Program
One Year Certificate Program in:
Dance
Poetics
Theater
Buddhist Studies
Buddhism and Western Psychology
Bachelor of Arts (two-year program) in:
Dance
Poetics
Theater
Buddhist Studies
Buddhism and Western Psychology
Minor areas of study in the preceding and in music, tai chi ch'uan and cognitive science.

CERTIFICATE PROGRAMS
Five core programs offer an opportunity for concentrated study for one year, for which a certificate is awarded. The dance, theater, poetics, psychology and Buddhist studies departments have provided for an intensive course of study running January through August under the direction of the core faculty in each area.

BACHELOR OF ARTS PROGRAMS
Undergraduate students who have completed the first two years of a B.A. or their equivalent may enter the Naropa Institute B.A. program, which offers the last two years 90 quarter-credit of undergraduate study in five fields: dance, theater, poetics, Buddhist studies, and Buddhism and Western psychology.

Graduate Education. What makes a person truly educated? When is learning a genuine experience of discovery? When does one's B.A. study become a profoundly significant step in one's life journey? Naropa Institute approaches these questions from the perspective of "complete education," which addresses the need we all feel to find out more about ourselves, to pursue our particular artistic and academic interests, and to participate more fully in our world.

Depth of Training and Breadth of Person. What is the proper function of a Bachelor of Arts program? The Naropa Institute B.A. course of study involves both depth and breadth. Depth is developed in the student's major field, where he or she learns one discipline thoroughly—its fundamental techniques and modes of expression, and the way in which these can serve the student in communicating to others. Breadth: This aspect address itself to the whole person. It aims to train people for their life's journey, to provide them with the tools of creative, communicative abilities and confidence needed to live creative lives.

A creative life encompasses the development of personal awareness and intellectual abilities, curiosity and appreciation of the world—one's immediate and larger environments—and the ability to communicate and act with honesty, gentleness and skill. All of us, students, teachers and staff, would like to develop further in some or all of these areas. The Bachelor of Arts curriculum is designed to help the student mature in these ways.

Curriculum Components
1. Core Discipline (Major Area) — 30 credit hours. The heart of the B.A. program is the student's major area of artistic or intellectual discipline. Students may major in dance, theater, poetics, Buddhist studies or Buddhism and Western psychology. A minimum of 30 credits must be taken in the core (major) area with further concentration available through general electives. Specific B.A. requirements for each major area are the selection of this catalog devoted to each department.

2. Complementary Discipline (Minor Area) — 12 credit hours. In addition to majoring in one discipline, the B.A. program includes a minor in another discipline to give the student a taste of an alternative manner of creativity or study. These areas include the five core disciplines and also tai chi ch'uan, music and...
cognitive science (the latter offered principally during the summer sessions). Students may take as their minor field a discipline in which they may major—thus dance students might wish to minor in music—or they may minor in a discipline that is quite new to them. For example, Buddhist studies might wish to minor in dance in order to experience a completely different mode of creativity and expression.

3. "The Lively Journey"—12 credit hours. All B.A. students will take a sequence of courses in this series. These courses mirror and summarize the mutual educational journey that students and faculty make at the Institute.

I. The Individual and Culture

In these courses students and faculty investigate the larger patterns, myths, and mechanisms of contemporary culture. The sequence begins with the self and expands inwardly toward an investigation of a personal journey as a process of life-long learning and creativity. The courses are required of all B.A. students and open to all other students and in faculty staff.

4. Awareness discipline—12 hours. Education that is not based on awareness of oneself tends to become rote and mechanical, having little to do with one's own experience. At the heart of the educational process at Naropa Institute is some commitment to finding out who one is and to developing an understanding of the process of awareness. Throughout human history, many disciplines have furthered the individual's awareness. Study of two types of discipline have been selected as integral parts of the Naropa Institute's Bachelor of Arts degree: these are study in a martial art or space awareness (6 credits) and study in a meditative discipline (6 credits).

a. Martial Arts and Space Awareness

It is the belief that martial arts and space awareness are offered year-round at Naropa Institute, and students may fulfill this requirement by taking one course in either. Akido and archery are also offered on an occasional basis and will fulfill this component.

b. Meditative Discipline

This area may be fulfilled by taking courses, workshops or independent study in Zen, Theravada or Tibetan Buddhist meditation. Students may also make their own proposal to fulfill this requirement, for example, through independent study in Christian, Hindu or Jewish practice. The important point is to undergo some experience of the human mind in which the techniques used are supported by and rooted in a tradition of such study.

5. General Electives—20 credit hours. In the B.A. program, 20 credits are open and may be taken in any area the student wishes. In some cases, the student might wish to take more courses in his or her major or minor area. In others, courses might be taken in a completely unrelated area. Some of these general electives are "floating" electives that may be taken whenever the student wishes. These are designed primarily to allow students to take some of the many workshops in their own and other fields that are offered for credit throughout the academic year. Students may also fulfill these credits by taking additional courses in any area.

6. Colloquium/Practicum—1 credit hour. Untested learning is incomplete. A vital part of the Naropa Institute experience is applying what one has studied in a practical setting, both in the Institute and in the larger Boulder community.

This component consists of Colloquium (1 credit) and Practicum (5 credits), which in some cases, may lead to a 6-credit Internship elective. In Colloquium, students have an opportunity to discuss more personally their inspirations, obstacles and questions, and tie in classroom learning with everyday life experience. In Practicum, students work with the issue of presenting material from their major field in a community setting, outside the Institute. Students may apply to participate in the Internship, carrying out projects in their discipline in the Boulder-Denver area, either through one of the Institute's outreach programs or through an independent project set up by student and advisor. In the past, art students have given recitals and performances in Boulder community agencies, and academic students have given lectures and workshops in churches, high schools and other institutions. Other students have published magazines, worked in businesses of their choice, or pursued independent study in some other part of the country. The possibilities for the Internship are unlimited, and depend on the student's own interests and ideas.

7. Work Program—noncredit requirement for graduation. This is a noncredit requirement for graduation in which students participate during each of their quarters in residence, with the exception of the first quarter. Working with their advisor and the Student Affairs coordinator, students will select an area of interest or expertise as a way of both expanding their skills beyond the classroom, and as a way of contributing their energy and talents to help the Institute become a better school. Work program projects have included serving as a student representative from one's department in the student government, writing and producing the student newsletter, working with the Recruiting Office, with core faculty on research projects and with the Student Fundraising Committee. Students may choose to work in one of these ongoing areas or develop their own projects in their own or other departments.

While the minimal guideline is 3 hours weekly or 30 hours a quarter (15 in the summer), most students become further engaged in their projects.

PROGRAM REQUIREMENTS/BAChelor of ARTS

1. Case Discipline Major: 30 credits
2. Complementary Discipline (minor): 12 credits
3. "Lively Journey": 12 credits
4. Awareness Disciplines: 12 credits
   a. Martial Art or Space Awareness (6 cr.)
   b. Satiating Meditation (courses or practice—or 6 cr.)
5. General Electives: 20 credits
6. Colloquium/Practicum:
   a. Colloquium (1 credit)
   b. Practicum (5 credits)
7. Work Program (noncredit)

Total: 90 credits

STUDENT ACTIVITIES

Naropa Institute encourages students to become personally involved in all aspects of life at the Institute. Taking the time to explore beyond one's course of study tends to create a livelier experience for each student and the Naropa community as a whole.

STUDENT REPRESENTATIVES

Student representatives are elected by students of each department and serve as a line of communication between students, the administration and faculty, offering criticism, suggestions and general feedback. They assist in the implementation of various projects and play an important role in the administration of the Institute. Their criticisms and suggestions have inspired regular re-evaluations of the programs.

STUDENT PUBLICATIONS

The Naropa Institute Student Newsletter is an important source of information and communication, which includes student essays, stories and poetry, as well as administrative announcements. Buddha's Garden, the Institute's literary journal, is published each spring and has been published twice a year.

MEDITATION

Sitting meditation is strongly encouraged for everyone at Naropa Institute. This practice, more than any other single discipline, makes one's journey a personal one. Essential topics, such as synchronization of heart and mind, sharpening insight, gentleness, that are at the center of so many disciplines here, lie at the heart of sitting practice.

Instructors are available to all students, no matter what their area of study or degree, and daily sittings are held in the Assembly Hall. Schedules will be published in the Student Handbook, available at the start of each session. Students are also welcome to sit at the Boulder Buddhist Meditation Center, Karma Dzong, for the morning sessions on weekdays and three-hour-long sessions on weekends (synthia) on week-ends.

STUDENT LIFE

STUDENT ACTIVITIES

Naropa Institute encourages students to become personally involved in all aspects of life at the Institute. Taking the time to explore beyond one's course of study tends to create a livelier experience for each student and the Naropa community as a whole.

STUDENT REPRESENTATIVES

Student representatives are elected by students of each department and serve as a line of communication between students, the administration and faculty, offering criticism, suggestions and general feedback. They assist in the implementation of various projects and play an important role in the administration of the Institute. Their criticisms and suggestions have inspired regular re-evaluations of the programs.

STUDENT PUBLICATIONS

The Naropa Institute Student Newsletter is an important source of information and communication, which includes student essays, stories and poetry, as well as administrative announcements. Buddha's Garden, the Institute's literary journal, is published each spring and has been published twice a year.

MEDITATION

Sitting meditation is strongly encouraged for everyone at Naropa Institute. This practice, more than any other single discipline, makes one's journey a personal one. Essential topics, such as synchronization of heart and mind, sharpening insight, gentleness, that are at the center of so many disciplines here, lie at the heart of sitting practice.

Instructors are available to all students, no matter what their area of study or degree, and daily sittings are held in the Assembly Hall. Schedules will be published in the Student Handbook, available at the start of each session. Students are also welcome to sit at the Boulder Buddhist Meditation Center, Karma Dzong, for the morning sessions on weekdays and three-hour-long sessions (synthia) on week-ends.

WEDNESDAY NIGHT SERIES

Wednesday nights at Naropa Institute are community get-togethers for open rehearsals and works-in-progress: solo and group dance performances, theater pieces, poetry readings and music. It's a time when we can see what's happening in our departments—finding out what people are doing and talking about it over a glass of wine.

ARTS FESTIVAL NIGHT

At the end of each quarter the 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.

ADVISING

See p. 8 of this catalog.
COURSES AND PROGRAMS: WINTER/SPRING 1981

The courses listed in the "Arts" and "Humanities" sections which follow do not replace the final form of the curriculum for winter and spring quarters will take. This listing will be available in June and will be sent to you on request.

B.A. PROGRAM COURSES

1. Performing Arts: Preparation

   I. Methods of Teaching Expressive Arts: Preparation and Production (ARTS 110) 3.5 units. The course will include the methods of teaching expressive arts in the disciplines of dance, theater, music, and poetry.

   II. Humanities Preparation: Apprenticeship Program

      The humanities preparation program courses follow the same sequence as that of the performing arts courses (above). Students in poetry, music, and dance will follow a similar sequence of courses in the winter quarter of their second year in which they will explore the problems and potentials of communicating their discipline to people outside the institution community. In the spring quarter, students may apply to enter a humanities apprenticeship program in which they will carry out projects in community agencies, schools, and other organizations.

   III. Dance and Drama: Preparation and Production (ARTS 115) 4 units.

   IV. Contemporary Dance: Intermediate Level (ARTS 116) 2 credit hours.

   Beginning Ballet (ARTS 117) 2 credit hours.

   Intermediate Ballet (ARTS 119) 2 credit hours.

   Alignment Technique (ARTS 120) 3 credit hours.

   Disciplines of Improvisation (ARTS 122) 2 credit hours.

   Buku (ARTS 123) 2 credit hours.

   Visiting Choreographers Workshop (ARTS 124) 4 credit hours.

   Dance of the Congo (ARTS 125) 3 credit hours.

   Spring

   First Year Dance Class 1: Dancemaking and Improvisation (ARTS 126) 2 credit hours.

   Contemporary Dance: Intermediate Level (ARTS 127) 2 credit hours.

   Advanced Dancing Class 1: 2 credit hours.

   Additional classes will include the following:

   Literature: Introduction to Contemporary Dance 2 credit hours.

   Movement: Dance 2 credit hours.

   John Rollins and student.

   CONTEMPORARY DANCE: Intermediate Level (ARTS 116) 2 credit hours.

   BEGINNING BALLET (ARTS 117) 2 credit hours.

   INTERMEDIATE BALLET (ARTS 119) 2 credit hours.

   ALIGNMENT TECHNIQUE (ARTS 120) 3 credit hours.

   DISCIPLINES OF IMPROVISATION (ARTS 122) 2 credit hours.

   BUKA (ARTS 123) 2 credit hours.

   VISITING CHOREOGRAPHERS WORKSHOP (ARTS 124) 4 credit hours.

   DANCE OF THE CONGO (ARTS 125) 3 credit hours.

   Spring

   FIRST YEAR DANCE CLASS 1: Dancemaking and Improvisation (ARTS 126) 2 credit hours.

   CONTEMPORARY DANCE: Intermediate Level (ARTS 127) 2 credit hours.

   Advanced Dancing Class 1: 2 credit hours.

   Additional classes will include the following:

   Literature: Introduction to Contemporary Dance 2 credit hours.

   Movement: Dance 2 credit hours.

   John Rollins and student.
MARTIAL ARTS

The source of the martial arts program is a spiritual understanding that translates into physical movement and situations. It emphasizes the development and use of internal energy or power—chi or ki—and provides the space and training for the integration of the body, mind, and spirit. The range of introductory and intensive training focuses on the unification of the heart and mind. Studies in martial arts at Nantou Institute are an evolution of the martial spirit which recognizes the unity of opposites—yin and yang—and the unity of all things. Bachelor of Arts students may minor in t'ai chi ch'uan.

T'AI CHI CH'UAN: Levels I-IV 3107 Rattan Fofigo, June Fofigo 5 credit hours.
Level I. The first third of the form will be taught.
Level II. The second third of the form will be taught.
Level III. The last third of the form will be taught.
Level IV. The entire form will be taught.

LEVE L V. Push Hands 5108 Rattan Fofigo, June Fofigo
For course descriptions see section 10 of this catalog. Prerequisites: completion of the form and form exercises. By permission of the instructor. 3 credit hours.

Winter-Spring/Martial Arts
MUSIC

The winter-spring program will offer a wide variety of learning opportunities for beginning as well as advanced students. In the summer months, outstanding musicians in classical, jazz and folk music traditions visit the Institute and provide a rich expanded program. This, in turn, has enriched the winter-spring offerings, which will include a B.A. degree program in 1982. Degree students may elect to fulfill their minor or elective requirements in the music department.

Winter/Spring

Courses for the winter and spring quarters, 1981, will be selected from the following:

MUSIC FOR DANCERS M130 Bill Douglass
We will attempt to come in direct contact with the qualities and feelings of various kinds of music (classical, Japanese, jazz, African, Indian, etc.). With this as a basis, we will express these qualities through dance. 3 credit hours.

DANCE AND THEATER AS SOUND AND PULSE M132 Jerry Grunelli
Pulse is part of all musical forms. It provides motion and timing, as well as an aesthetic relationship to space. This course will teach theory from a musical point of view. Or music from a theatrical view. It provides another dimension and tool for the acute. Areas covered in the course will include understanding pulse, listening techniques, pulse as space, group improvisation, and the composition and study of musical forms, blue and traditional. Course instruction may be shared with guest musicians and instructors. 3 credit hours.

SPONTANEOUS MUSIC AND IMPROVISATION: Levels I and II M165 Jerry Grunelli, assisted by Nina Seybolt
This course will offer basic musical training for musicians and nonmusicians, with an emphasis on group improvisation and the use of sound composition, as well as a study of musical form. 3 credit hours.

PERFORMANCE ENSEMBLE M133 Jerry Grunelli
The foundations of this class are the performance ensemble used in ancient tribal formations and the ancient Japanese form called taiko drums or "drums as the way." This form involves highly disciplined training in one's approach to the art and practice of drumming. This course will combine the simple joy and discipline of tribal and taiko forms. The aim is to create a performing contemporary percussion ensemble and to encourage the creation of new compositions for percussion. Please submit a brief history of past study and instructor. 3 credit hours.

POETICS

Poetry at Naropa Institute means becoming acquainted with the textures, rhythms and music of language fashioned by poets in our own time and in the past; and it means projecting your own writing by working with active buds. Daily writing experience utilizes dreams, cut-up, collage, objective investigation of feeling states, careful observation and recollection of detail. You can, with these disciplines, sharpen your style and liberate your natural energy in writing.

Winter/Spring

Courses for the winter and spring quarters, 1981, will include the following:

REALITY AS FICTION: I and II M953a, b
Michael Brumby
This course provides a close reading of modern novels that depict the workings of the imagination to a high degree. The authors' chosen have been those with psychological realism in a "naturalistic" writing, or with a surreal fantasy, but present exploration of the role of writers and animators of reality. Novels are seen as investigations and evaluations of life, and the psyches of characters of this course, therefore, is real, and reality itself; how do we define it and, more importantly, how can we define us. Nonfiction texts that address the situation also will be discussed. Students will read from the works of Don DeLillo, Robert Penn Warren, James Joyce, James Bowles, Gabriel Marquez, Alain Robbe-Grillet, William S. Burroughs and Jack Kerouac. 3 credit hours.

JAPANESE POETRY W139 Pat Douglass
There is a Japanese writing that is music and poetry are one. This course will explore the Japanese poetic principles of haiku (shorter), waka (hymns of importantm) and zen (silence, space, objectivity), and as they relate to poetry. Traditional and modern forms will be covered. Part of class time will be spent in poetry exercises to encourage students writing based on Japanese poetic styles. 3 credit hours.

LITERARY HISTORY OF THE REACTION GENERATION W136 Allen Ginsberg
This course will examine Allen Ginsberg, the Beat Generation poet, and his influence on the counterculture of the 1960s. Ginsberg's poetry and personal life will be examined, as well as the influence of his work on other Beat generation poets and on the counterculture as a whole. 3 credit hours.

APPRENTICESHIP W135 Allen Ginsberg
This course will provide an opportunity for students to work with one of the Beat generation's most influential poets, Allen Ginsberg. The course will focus on Ginsberg's work as a writer and poet, as well as his influence on the counterculture of the 1960s. 3 credit hours.

LATE LAST BLAKE WORKS W138 Allen Ginsberg
This course will examine the works of William Blake, a poet and painter who was a major influence on the Romantic movement. Ginsberg will work with students to explore Blake's poetry and his influence on later poets. 3 credit hours.

ESSENTIAL READING W132 Larry Fagin
This course will examine the works of essential modern writers, focusing on the impact of their work on contemporary literature. 3 credit hours.

Students are required to take 50 hours of poetry classes to fulfill a major in poetics. Required courses include three sessions of the Writing Apprenticeship course taught by Allen Ginsberg. Basic Poetics—a survey course in ancient and modern English language taught by Allen Ginsberg, two independent study courses in literature, selected literature courses and several electives. Students will work closely with advisors on their writing projects and course of study.

PROGRAM REQUIREMENTS

1. Poetics courses (12)
2. Complementary discipline courses (8)
3. Autumn discipline courses (4)
4. "Lively Journey" supervised seminar (4)
5. General electives (including one foreign language each quarter or semester)

9 credit hours
12 credit hours
9 credit hours
4 credit hours
2 credit hours
9 credit hours

Total: 36 credit hours
THEATER

Theater is a sort of sandbox: I build a fortress with a turret and a flag on top. My friends come along with his toy tractor and bulldozers my fortress. I feel the outrage of loss, the anger of betrayal, the humility of defeat and the wish for revenge. Yet at the same time, something knows it is only sand and paper and water that made my world so grand.

So it is with theater. And because we have the tools to play at building and destroying, we gain some appreciation of that larger sandbox called the world where the same rules hold true and the same triumphs and disasters occur. This knowledge gives a humbling perspective to the "reality" of things, a sense of proportion, and we begin to pay attention to the beauty of detail rather than being overcome by either the loss or gain involved. We learn to see beyond personal triumph to the total play of situations and dance on the delicate border between pain and absolute delight.

Winter

ENSEMBLE '79a Lee Worley
The study of acting is essentially a study of the make-up of the human being and his or her relationship to the world. As such is an equally useful tool for the professional performer, the teacher or the person interested in exploring his or her own development. Eastern College theater offers the individual a chance to experience this process in company with others. It begins with individual exercises for building up the body and voice, getting in touch with the imagination, and the expression of emotions. This forms the basis for two-person and group exercises. These evolve into improvisational pieces and then into personal and collective expression reflecting the uniqueness of the group members as well as the fundamentals of shared human experience. This course is required of all theater program students and lays the foundation for the rest of the core program. It is also open to anyone wishing to take it in a theater elective. 4 credit hours.

COLLABORATIONS '79a Lee Worley
How does one transform an idea into theatrical form? What is the process by which exercises, improvisations and written material become unified in performance? This course each student begins with a "kernel" of ideas, a poem, a thought, image or story, which will be developed and changed into a small theater study through the process of working with others. At the same time each student will be working on the pieces of other students, providing insights toward the shaping of their performance at the end of the winter quarter. Students will also act as teaching assistants for the first-year class in order to review and communicate their understanding of the technique. This course is open only to second-year theater program students. 6 credit hours.

Additional courses will be selected from the following:

- MASC '79b Deborah Fontana
  5 credit hours

- TOWARDS A FREE VOICE '79c Paul Ossel
  3 credit hours

- CHARACTER AND SCENE STUDY '79b
  3 credit hours

- DANCE AND THEATER AS SOUND AND
  PULSE '79b Jerry Curranelli
  3 credit hours

- SCENE STUDY '79b Fr. Gary G. Siebert, S.J.
  3 credit hours

- RITE TAIL MME '79b Leila Bartlett and
  Rob Colt
  For course description see Mime I in session 1.
  Summer 1980 3 credit hours

- SCENE STUDY '79b Gracie G. Siebert, S.J.
  3 credit hours

- ELECTIVE
  3 credit hours

- TOTAL CREDIT REQUIRED FOR GRADUATION
  90 credit hours

Winter-Spring Theater 49

Through reacting characters, we can form a personal relationship to these playwrights and an understanding of their differences and similarities. The study of creating a character developed from this viewpoint sharpens imagination, attention and one's relationship to detail, and encourages the assimilation of insight into the human condition. By allowing the playwright to guide us, we are able to form a more balanced style of action and reaction. In this context, the work of directors such as Stanislavsky, Grotowski and Joseph Chaikin will encourage our developing techniques and creativity. Required for performance program students, open by permission of instructor. 6 credit hours.

PERFORMANCE PREPARATION '79a Lee Worley
Drawing from the collaboration 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. 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 plays. Additionally, the group may decide to rehearse a scripted play if it is felt that more experience in character development and the use of language is needed. The production is then mounted, performed for the Summer Institute, and reworked in the fall core class. Performance, which is listed during the first summer session. This course is open only to second-year theater program students. 6 credit hours.

Additional courses will be selected from course list at the end of preceding Winter section.
VISUAL ARTS

Calligraphy

Character, Improvisations, Plans
"Journey" Course II
Elevator
Work Program (noncredit)

Spring
6
3
3
12

Summer • Session 1
Electives (3)
Core Workshop
9
9

Summer • Session 2
Electives (3)
Core Workshop
9
9

SECOND YEAR
Winter
Collaborations
"Journey" Course III
Methods of Teaching
Work Program (noncredit)
12

Spring
Performance Preparation
"Journey" Course IV
Practitioners or Elevator
Work Program (noncredit)
12

Summer • Session 1
Practitioners
Electives (2)
Core Workshop
6
6
9

Summer • Session 2
Electives (3)
Core Workshop
9

"Floating" Elevator
Total Credits Needed for Graduation
3
90

Certificate in Theater

The Certificate in Theater Program is a one-year course of study (winter, spring and summer quarters) which combines the first year core courses with a high concentration of theater electives taught by the visiting faculty. The Institute’s philosophy of education is presented in the "Journey" sequence, colloquium, work program and mediation/awareness components.

PROGRAM REQUIREMENTS

1. Core course in both winter and spring quarters.
2. "Journey" courses in winter and spring quarters.
3. Elevator
4. Core Workshop

Total: 45 credit hours

HUMANITIES

BUDDHIST STUDIES

Buddhism is characterized by its integration of the meditative and the scholarly, the intellectual and the intuitive. The Buddhist studies department 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 trained in Buddhist history, philosophy, literature, iconography and languages; and scholars from traditional "Northern" and "Southern" Buddhist meditative traditions: Mahayana, Theravada and Tibet-Vajrayana.

Buddhist Meditation
Since one cannot understand the external expressions of Buddhist tradition without understanding their foundation in the sitting practice of meditation, students are highly encouraged to participate in daily sitting meditation and periodic all-day meditations (retreats).

WINTER

INTRODUCTION TO BUDDHIST MEDITATION 5300

Buddhist meditation is based on the practice of mindfulness (samadhi) and awareness (vipashyana). This practice involves appreciating and expounding one’s mind as well as the vivid aspects of the world. By exposing one’s concrete psychological make-up, meditation provides a sense of fresh air and freedom. Readings from various meditation texts will be required, and students will be encouraged to sit one hour a day and participate in seminaries (all-day sessions of sitting and walking meditation). 3 credit hours.

FOUNTIONS OF BUDDHISM 8302

We will examine early Buddhist tradition beginning with its birth in the sixth century B.C. through two centuries of growth in the division of Buddhism into different schools and sects. A special feature of this period is the development of the basic concepts, principles and common forms used by all later schools, whether Hinayana, Mahayana or Vajrayana. 3 credit hours.
A SURVEY OF BUDDHIST MEDITATIVE TRADITIONS 858
Every Buddhist tradition regards itself as holding the true lineage of Sakarmam Buddha. At the same time all traditions stress the value of meditation, its 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 personally involved with their practices, at least two students from Naropa Institute's B.A. Buddhist studies program. The traditions discussed will include those of Soto and Kousan Zen, Vajrayana, Theravada, and Pure Land schools. 3 credit hours.

ABHIHARMA: The Psychology of Buddhist Meditation 872 Senior Nagyamu
The Himya abhidharma texts of the early Indian tradition were devoted to psychological descriptions of the mind as observed in meditation practice. These texts also recommend specific approaches and attitudes toward emotions, sensations, and ways of thinking. In practicing the path, the Mahayana tradition, particularly the Yogacara, these approaches changed to an interest in the questions and about what is real. We will examine this transition from the traditional abhidharma in our study of Vasthunadh's Tsamkna and its commentators. Special attention will be paid to the evolution of the concept of mind. 3 credit hours.

Additional courses will include the following:

THE WISDOM OF CHAMB Upanishad in China 883 3 credit hours.

BUDDHISM AND SOCIETY: An Anthropological Approach 857 3 credit hours.

Sanskrit and Tibetan Language Program:

INTRODUCTORY CLASSICAL SANSKRIT I 11,080 3 credit hours.

INTERMEDIATE SANSKRIT II L580 3 credit hours.

LITERARY TIBETAN II L381 3 credit hours.

SPOKEN TIBETAN L384 3 credit hours.

BACHELOR OF ARTS—Major in Buddhist Studies

The Buddhist studies B.A. program offers a basic grounding in Buddhist history, philosophy, and psychology from both a scholarly and an intuitive perspective. Courses range from basic introductions to advanced topics and courses having departmental prerequisites. Some of the most popular courses offered are:

SECOND YEAR

Winter

Mahayana Buddhism 8
Buddhist Studies Elective "Journey" Course III 3
Elective 3
Work Program (noncredit) 5

Spring

Buddhism in Tibet "Journey" Course IV 3
Electives (2) 6
Work Program (noncredit) 5

Summer

Session I 3
Introduction to Mahayana 3
Buddhist Studies Elective 3
Work Program (noncredit) 3

Session II 3
Electives (2) 6
Work Program (noncredit) 3

"Floating" credits 4

Total Credits Needed for Graduation 90

CERTIFICATE IN BUDDHIST STUDIES

The certificate program provides an opportunity for students to complete a one-year course of intensive study of the Buddhist tradition. The program is designed for the visiting student from universities as well as for the general student who has no desire for the degree. In one year the student will survey the history, philosophy, and practice traditions of South Asian and Tibetan Buddhism, with additional offerings in East Asian Buddhism and Buddhism in the West. Language courses in Sanskrit and Tibetan are also offered, with tutorial programs for students who wish accelerated language work. It is recommended that students who enter the certificate program have some previous study of philosophy, religion, or Buddhism.

PROGRAM REQUIREMENTS

1. First-year B.A. core courses (4): 12 credit hours
2. Mahayana Buddhist (winter), Buddhist in Tibet (spring), Mahayana (summer, session III): 9 credit hours
3. Buddhist studies language electives (4): 12 credit hours
4. Additional electives (2): 12 credit hours
Total: 45 credit hours

Masters of Arts in Buddhist Studies

The Masters of Arts program builds on the foundation of the B.A. program by developing and refining the student's understanding of Buddhism in the following areas:

1. The primary texts seminars focus on the major texts of the Buddhist traditions, including the Tripitaka, the Prajnaparamita, the literature of the Madhyamaka, and the Vajrayana. 6 credit hours
2. Study of Buddhist languages increases the student's familiarity with terminology and subtleties of meaning in Buddhist literature. 6 credit hours
3. Focus on one particular area of Buddhist is developed through the writing of a Master's project. With careful faculty guidance, students develop a focused topic of interest, compile a working bibliography, and learn the basics of scholarly research in their topics in preparation for writing. 6 credit hours
4. The project culminates in a thesis paper under faculty guidance, which is also evaluated by the students and faculty. A teaching seminar develops the student's ability to communicate with others to what he or she has learned. 6 credit hours

ENTRANCE REQUIREMENTS

The Masters of Arts degree is open to students with a B.A. in Buddhist Studies or a related field. The first year includes introductory courses and language study, while the second year includes
PSYCHOLOGY

The Naropa Institute approach to psychology and psychotherapy is based on the practice of meditation which allows the student to explore the workings of his or her own mind. It is this direct experience, rather than speculation or theory, which forms the basis of a journey of personal development and of working with other people. Students develop a clear and precise way of viewing their own thoughts and emotions, and an open, nonjudgmental way of relating to them. From this discipline there arises the inspiration to psychological work with others with the same clarity, precision and openness.

M.A. PROGRAM COURSES

MASTERS PROGRAM COUNCIL:

First Year
MASTERS: Psychological Realm P101 Marvin Goldstein
This course presents the fundamental styles of thought and experience according to Buddhist psychology. In addition to intellectual study, we will experimentally explore the styles through meditations and practices, including visualization and meditation. We will study how these styles form meaningful relationships: pride, jealousy, passion, passion, fixation, hunger and aggression—the ‘five skandhas’—and how openness, friendliness and human development are practiced in the realm of meditations.

SECOND YEAR

Spring
THE LIFE CYCLE P201 Samten Namgyal Regan
This course provides a comprehensive framework for understanding the experiential context from birth to death. As such, it provides a fundamental basis for understanding the nature of emotions and sanity: life as fascination and illusion, or life as fulfillment. In this context the course will also explore the nature of dying, madness and creativity as the profound existential situations that arise and clarify what it is to be human. Among others, the course will focus on the works of Erikson, Maslow, Luft, Kafka, Kohn and Sorenson. 3 credit hours.

PHILOSOPHY OF THE INDIVIDUAL IN PSYCHOLOGY P202 Sheng Yen
Throughout history, philosophers and religions have developed a relationship between the individual personality and the social environment. This course will explore in detail particular prominent theories of personality and their view of human nature, motivation and neuroses. We will then discuss the interaction of person and social environment, focusing on topics such as conformity and deviance, obedience to authority, intimacy and attraction, and sanity and neurosis in the family. 5 credit hours.

ABHIDHARMA: The Psychology of Buddhist Meditation P203 Samten Namgyal Regan
The Himyana abhidharma texts of the early Indian tradition were detailed psychological descriptions of the mind as observed in meditation practice. This course will also introduce specific approaches to attitudes and emotions, behaviors and ways of thinking in practicing the path. In the Mahayana tradition, particularly in the Yogacara, these approaches changed to an interest in the imagination and questions of how the mind is constructed. This course will examine this transition from traditional abhidharma to our study of Vasubandhu’s Treatise and it’s commentary. The insights formulated and explored in the Himyana abhidharma texts are central to the subsequent Mahayana developments in Buddhist psychology and philosophy. 3 credit hours.

GROUP PROCESS P400
Facility to be announced. 3 credit hours.

M.A. PROGRAM COURSES

First Year

PSYCHOPATHOLOGY P401 Edward Podvoll
Ego’s forms and transformations became ways of being in a world where one clings unnecessarily and desperately to a personal past. Yet insight, therapy is the result of constantly reawakening and mythologizing a matrix of events real and imaginary, in order to expose a solid sense of self and security. Such a past becomes ingrained in the present through every aspect of the body, such as diet, communication and consciousness awareness. This is the psychological process. Topics such as the nature of psychological pain, obsession, hysteria, phobia, depression, and mania, and the assumptions and distortions of will be considered from both psychoanalytic and Buddhist approach. 3 credit hours.

MIND AND MEDITATION IN BUDDHIST PSYCHOLOGY P402 Samten Namgyal Regan
This course is an intensive study of the Himyana abhidharma and its elaboration by the Yogacara School of Mahayana Buddhism. Based on the experience of the Vajrayogini meditation, the abhidharma in a specific tradition, the structure of the mind and functioning of ego and it's projections. It provides a clear understanding of processes central to any study of psychological dualistic fixation, emotions, perception and motivation, cognition, consciousness and the path towards basic sanity.

THE HUMANITY OF THE MIND P403 Edward Podvoll
The Himyana is a profound description of the mind and the human condition. This course will explore the specific psychological experiences and attitudes in the Himyana and consider how we can use these experiences to help others and ourselves.

GROUP PROCESS I P404
Facility to be announced. 3 credit hours.

SECOND YEAR

PSYCHOLOGY OF SPACE P405 Mark Snyder
For course description see summer session, 1 credit hour.

PSYCHOSIS P406 Edward Podvoll
For course description see summer session, 2 credit hours.

Winter

WESTERN APPROACHES TO MIND P501 Samten Namgyal Regan
Using case studies as well as biological material, this course will explore how prominent psychologists developed their understanding and theories. The theorists discussed will include Freud, Jung, Reich, Laing, Perls and Skinner. This will be supplemented by discussions of their literatures and philosophical perspectives such as Dostoyevsky, Nietzsche and Husserl. 3 credit hours.

INTRODUCTION TO BUDDHIST MEDITATION P500 John Beckwith
For course description see Buddhist Studies, winter quarter. 3 credit hours.

HIMYANA PSYCHOLOGY P501 Joseph Perrin
The initial expression of the Buddhist Path is Himyana psychology, which provides the solid ground for further developments. Through the practice of sitting meditation and study, the individual begins to develop direct, unmediated understanding of oneself. This is the development of mindfulness. Sitting through the holiness of attempts to secure a sense of solid, enduring identity, the individual develops a panoramic awareness of environment—identity. Mindfulness awareness provides the perspective for living one’s life guided by the one of not creating further harm and confusion for oneself and other people, and for realizing the innate possibility for simplicity, insight and transformation.

GROUP PROJECT I P504
Facility to be announced. 1 credit hour.

Winter

PSYCHOLOGY OF SPACE P504 Mark Snyder
For course description see summer session, 1 credit hour.

PSYCHOSIS P505 Edward Podvoll
For course description see summer session, 2 credit hours.

Spring

PSYCHOPATHOLOGY P506 Edward Podvoll
Ego’s forms and transformations became ways of being in a world where one clings unnecessarily and desperately to a personal past. Yet insight, therapy is the result of constantly reawakening and mythologizing a matrix of events real and imaginary, in order to expose a solid sense of self and security. Such a past becomes ingrained in the present through every aspect of the body, such as diet, communication and consciousness awareness. This is the psychological process. Topics such as the nature of psychological pain, obsession, hysteria, phobia, depression, and mania, and the assumptions and distortions of will be considered from both psychoanalytic and Buddhist approach. 3 credit hours.

THE LIFE CYCLE P507 Samten Namgyal Regan
This course provides a comprehensive framework for understanding the experiential context from birth to death. As such, it provides a fundamental basis for understanding the nature of emotions and sanity: life as fascination and illusion, or life as fulfillment. In this context the course will also explore the nature of dying, madness and creativity as the profound existential situations that arise and clarify what it is to be human. Among others, the course will focus on the works of Erikson, Maslow, Luft, Kafka, Kohn and Sorenson. 3 credit hours.

THE HUMANITY OF THE MIND P508 Edward Podvoll
The Himyana is a profound description of the mind and the human condition. This course will explore the specific psychological experiences and attitudes in the Himyana and consider how we can use these experiences to help others and ourselves.

GROUP PROJECT II P508
Facility to be announced. 3 credit hours.

Bachelor of Arts—Major in Buddhist and Western Psychology
The B.A. program for the Buddhist and Western Psychology major is based on the fusion of the insular, introspective approach of psychology to understand ourselves and our relationship with our world. This inspiration is both personal and intellectual.

The courses are designed to provide a comprehensive and thorough understanding of Buddhist and Western approaches to mind: the nature of neurosis, the structure of ego, the path to sanity and openness, and the relationship of the individual to his or her world. The sequence of the courses progresses from developing personal insights and understanding of ourselves to a more general understanding of what it is to be human and how we can creatively relate to our lives.

PROGRAM REQUIREMENTS

1. Core courses (18).
2. Dalain (at least 1 credit hour).
3. Repeating awareness discipline courses (3).
5. Courses in complementary discipline (6).
7. Colloquia and practicum (2).
8. Work Program (noncredit) (9).

Total: 90 credit hours.

Required Courses

WINTER

FIRST YEAR

Winter

Introduction to Buddhist Meditation
Western Approaches to Mind
"Lively Journey" Course 1
Elective
Colloquium

Spring

Abhidharma: The Psychology of Buddhist Meditation
The Psychology of the Individual in Society
"Lively Journey" Course 2
Elective
Work Program (noncredit)

Winter

Introduction to Buddhist Meditation
Western Approaches to Mind
"Lively Journey" Course 1
Elective
Colloquium

Spring

Abhidharma: The Psychology of Buddhist Meditation
The Psychology of the Individual in Society
"Lively Journey" Course 2
Elective
Work Program (noncredit)

Total: 90 credit hours.

Open only to M.A. program students, unless otherwise noted.

Open only to M.A. program students, unless otherwise noted.
Independently study may be arranged with the department head as a component of this certificate, either to accomplish special projects or to focus on a particular area of interest. Applications should be sent to the attention of Samet Nagarajan.

PROGRAM REQUIREMENTS
1. First-year B.A. core courses (17): 21 credit hours
2. Electives in body work, dance, or group supervision: 12 credit hours
3. Additional electives: 11 credit hours
4. Colloquium: 1 credit hour
Total: 45 credit hours

Master of Arts in Buddhist and Western Psychology
The Master of Arts program presents in parallel the basic theory and practice of Buddhist and Western clinical psychology. The major Western clinical traditions are taught by a distinguished group of visiting psychotherapists. The practices of individual counseling, therapeutic training, group work, and child development are some of the outgrowths of Western psychology with which students become familiar. With the practice and perspective of a meditative discipline, a student can come to employ the methods of interpersonal psychology with confidence and creativity.

We are pleased to announce an important change in the Master's Program in Buddhist and Western Psychology. This change represents both a deepening and a broadening of the existing program in regard to understanding psychological aspects of the body, psychotherapeutic communication, and understanding the nature of mind from the perspective of Buddhist and Western traditions.

The entire program is now two years and eight months, with a break in the spring quarter of the second year. One of the major changes is a longer internship experience with intensive small group supervision at the Institute and internships made available in the Boulder- Denver area. The approximate cost of the entire program is $7,600.

The new program has been carefully designed to significantly enhance the student's development of a career in psychological work in any therapeutic setting. However, its primary emphasis remains one's personal psychological development, and, beyond that, cultivating the competencies of expanding one's sanity to others.

PROGRAM DESIGN
The program's first year begins with a cycle of winter-spring-summer quarters at the Institute and concludes with an out-of-residence study and practice. During this time, students participate in an intensive one-month group medical investigation (dathin) and the Master's Center for Buddhist Psychology, both at Rocky Mountain Dharma Center. The dathin is a period of intensive meditative practice which is unique in occasion for a direct confrontation with mind and the most personal experience possible of Buddhist psychology. The Master's Center involves the student in a personal exploration of the Buddhist teachings of the fundamental patterns of psychological energies. This is directly experienced through the space awareness practice done in specially designed rooms which increasingly expose the student's psychological life.

The second year consists of winter quarter at the Institute, spring break, summer sessions at the Institute and, in the fall, commencement of the internship program which continues through the winter and spring of the third year. During the internship the student works in a psychological field-work setting. While studying and working with mental health professionals, the student can bring the meditative approach to the practice of counseling, therapy, group work or inpatient care. The student concludes the program with summer sessions of course and group work at the Institute.

This combined training in Western therapeutic techniques and in meditation and Buddhist psychology becomes the basis for relating compassionately and skillfully with others.

PROGRAM REQUIREMENTS
1. Core courses (19): 57 credit hours
2. Group Process courses (10): 21 credit hours
3. Electives in body work, dance, and marital arts or space awareness: 6 credit hours
4. Out-of-residence work: 14 credit hours
5. Dathin (10½ weeks): 6 credit hours
6. Additional electives (2): 6 credit hours
7. Colloquium: 1 credit hour
8. Internship, 9 months (noncredit):
Total: 111 credit hours

Required Courses

FIRST YEAR
Winter
Main: Psychological Realm
The Psychology of Meditation
The Discovery of the Unconscious Freud's Interpretation of Dreams
Elective: Body work: Dance, Martial Arts or Space Awareness
Group Process I
Colloquium

Spring
Psychopharmacology
Abhidharmas
Elective in body work
Group Process II

Summer
Summer Session I
Dathin
Group Process III
Discipline of the Body
Colloquium

Summer Session II
Shambhala Psychological Tradition
Practice of Psychopharmacology
Group Process IX

Total credit required for graduation: 111

ADDITIONAL ELECTIVES
Winter
Writing Competency Skills
Literature and Composition
Spanish

This course is designed to sharpen and polish the basic writing skills needed by the academic student for the writing of essays, term papers, academic hours and course papers. Organizational techniques, balanced sentences and paragraphs, and a clean, precise expression of the English language will be emphasized. There will be three or four writing projects plus a final exam of 500-750 words in length and personal conferences with the instructor. Emphasis will be on the writing and rewriting of work to gain mastery in the discipline. Literature will be for the vehicle for writing topics and inspiration, with three required readings from modern novels. Personal choices of readings will be encouraged. 1 credit hour.

Additional courses will be offered. For a complete listing, consult the Winter/Spring supplement available in June.
ACADEMIC INFORMATION

ACADEMIC YEAR

The academic year at Naropa Institute is divided into four quarters, beginning with the winter quarter which runs from early January to mid-March. Spring quarter is from late March to the end of May, and the summer session is divided into two intensive five-week quarters beginning early June and mid-July. The fall is devoted to Naropa Institute’s Community Education Program which offers a wide array of low-cost non-credit classes to the local community.

CREDITS

Courses at Naropa Institute are from 3 to 6 credits, but the majority are 3 credit hours. Since one credit hour is the equivalent of 10 hours of classroom experience, most 3-credit classes meet for 30 hours during winter and spring quarters and each of the intensive five-week summer quarters. Transfer Credit

Naropa Institute is a candidate for accreditation by the North Central Association of Colleges and Schools. The Institute’s courses have been accepted for transfer for credit to many institutions around the country. Credit transfer is often arranged under the aegis of independent study with a particular professor at the home institution. If you are considering credit transfer, you should make arrangements with your home institution prior to your attendance at Naropa Institute.

Noncredit Courses

Students may take courses on a noncredit basis at a lower tuition rate. Noncredit students participate fully in classroom work and reading assignments but are not required to submit papers or take examinations. Letter grades or evaluations are not given but noncredit courses may be entered on the transcript. If, however, a student wishes, an entry of “NC” is acceptable.

AUDITS

Full-time students may audit two additional courses on a space-available basis and with the consent of the instructor. A fee of $45 is charged for each audited course.

STUDENT STATUS

Full-Time Status

Full-time student status within a given quarter is defined as being enrolled in 12 credit hours of course work during either winter or spring quarters, or 9 credit hours in either summer quarter.

Part-Time Status

Any student not meeting the credit-hour requirements of a full-time student as described above is considered a part-time student.

ACADEMIC POLICIES

Evaluation and Grading

At the end of the quarter each credit student submits a written evaluation of his or her learning experience in the course. This report assists the instructor in composing a narrative evaluation of the student’s involvement in the course and in assigning a letter grade to the student’s academic performance.

The letter grades given are A through F and correspond to 4.00 to 0.00 from the numerical system. Pluses and minuses are used and appear on the student’s transcript.

GOOD ACADEMIC STANDING

For degree and certificate students, good academic standing is defined as maintaining a minimum grade point average (GPA) of 2.5 (B-). Degree students whose grade point average (GPA) falls below this minimum are placed on academic probation for two quarters. Degree students who fall below their GPA for the minimum after two quarters of probation are subject to academic dismissal. Nondegree students are not required to maintain a minimum GPA.

PASS/NO-PASS GRADING

Nondegree students may receive pass/no-pass grading instead of letter grades with the consent of their instructors. Degree students are limited to 12 credit hours of pass/no-pass grading for electives during their degree studies at the Institute. With the exception of some core psychology and theater courses, degree students may not use pass/no-pass grading for core courses.

Withdrawals

Withdrawals from a course by the end of the third week of classes (or eighth day of each summer session) will not be recorded on a student’s permanent record. Withdrawal after that time will be subject to a grade of “W”.

Independent Study

You are encouraged to develop projects in topics which interest you. Up to 15 elective credit hours can be used in this way. Make arrangements with your instructor before registration and apply through the Regis-ter’s Office.

Out-of-Residence Study

Specific out-of-residence study is a requirement in some Naropa Institute degree and certificate programs. These are listed in the individual program descriptions. You may also receive up to 12 elective credits in study outside the Institute as part of your academic program. To gain credit for such study, you must receive prior approval, write a final paper, keep a journal or prepare a report when study ends, and be evaluated by the out-of-residence instructor or supervisor.

ADMISSIONS

NONDEGREE APPLICANTS

Open Admissions Policy

Naropa Institute has an open admissions policy for all students not applying for degree or certificate programs. All students enrolling for the summer sessions will be admitted.

You may design your own course of study and may take courses for credit or noncredit. Courses may also be audited if you are a full-time student. All pre-registered, commonly used, and upper-division credit and noncredit courses, and those descriptions apply to both degree and nondegree students. Nondegree stu-dents are welcome to participate in student activities and will receive academic and general counseling on request.

DEGREE/CERTIFICATE APPLICANTS

The most important requirement for admission to a Naropa Institute degree or certificate is that a student have a desire for the creative integra- tion of intellect and intuition, and the will-ingness to become thoroughly involved with his or her path of study. We welcome students who have a critical, questioning mind and a capacity to examine not only the world at large but also themselves.

Certificate Programs

Undergraduate college work is not a re-quirement for admission to a certificate program. If no undergraduate work has been done, the student should submit a copy of his or her high school transcript. Personal interviews are recommended for those wishing to enter a certificate pro-gram, but are not mandatory. Students who do not have a high school degree or the equivalent must submit three letters of recommendation from professional teachers or counselors.

Bachelor of Arts

The Bachelor of Arts degree program represents the last two years of undergraduate study. To apply you should have already completed the first two undergraduate years of study (200-level or credit hours or 60 semester-hours) or their equiva-lent. Personal interviews are recommended for those wishing to enter a program leading to a B.A. degree, but are not mandatory.

Master of Arts

Naropa Institute offers Master of Arts degrees in Buddhist and Western psychol-ogy and in Buddhist studies. To apply, you should have completed four years of under-graduate work and possess a Bachelor of Arts degree or its equivalent.

Personal interviews are required before final approval. Students may apply for en- trance into the M.A. psychology program. Applicants must make application for admission to the M.A. psychology program. Applications will be reviewed by the Edward Pendall, psychology department chairman. Final acceptance is granted to students who meet the admission requirements. Due to the specific nature of Naropa Institute degree and certificate programs, advanced standing is not generally granted for academic work done outside Naropa Institute.

CREDIT REQUIREMENTS/ADVANCED STANDING

1. Credit towards admission from previ-ous study at Naropa Institute. Of the two years of undergraduate college work required for entrance into a Naropa Institute B.A. program, up to one year (1 to 6 credits) may be applied from academic work previously com-pleted at Naropa Institute.

2. Advanced standing towards a Naropa Institute degree or certificate. For advanced standing towards a Naropa Institute degree, a maximum of 18 credit hours of previous Naropa Institute course work may be applied. No more than six of these credits may be in core courses. For advanced standing towards a Naropa Institute certificate, 12 credit-hours of previous Naropa Institute course work may be applied, with not more than six of these credits being in core courses. Courses used for ad-vanced standing credits may not be used for satisfying admissions requirements. Due to the specific nature of Naropa Institute degree and certificate programs, advanced standing is not generally granted for academic work done outside Naropa Institute.

FINANCIAL INFORMATION

All financial information listed in the Summer Institute financial section (p. 54) applies to winter and spring. Students wishing to apply to a year-round Naropa Institute degree or certificate program are charged a one-time program application fee of $30 and do not pay the annual application fee of $15.

Financial aid is available to students accepted into a certificate or degree program. Aid programs include:

1. Basic Educational Opportunity Grant (BEOG) (for undergraduates only).
2. National Student Education Opportunity Grant (SEOG) (for undergraduates only).
3. Work-Study.
4. National Direct Student Loan (NDSL).
5. Guaranteed Student Loan (GSL), for which you must apply through your home town bank.

Except when applying for GSL, you must apply for aid by using the Family Financial Statement of the American College Testing Program (ACT). This is available from the Institute. When filled out and returned with a correct ACT for processing, this takes from four to six weeks. Your statement is then sent to the Institute.

For Winter/Spring 1981, the preferen-tial deadline for receipt of aid applications at the Institute is October 1, 1980. Application-structures received by this date will receive first consideration in the awarding of funds in the BEOG, Work-Study and NDSL pro-grams. For BEOG, you may apply up to March 10, 1981. Contact the Institute’s Office of Financial Aid for details.

HOW TO APPLY

If you wish further information about the Institute’s programs, or are interested in applying to a degree or certificate program or as a student of selected courses under the open admissions policy, please fill out the pre-application form on the following page.
Pre-Aplication Form
Winter/Spring 1981

Nondegree Study: for credit or noncredit, full- or part-time, with no present intention of earning a degree or certificate from Naropa Institute.
(If yes) Do you plan to transfer credits to another institution? 

Degree/Certificate Study: Study, on a credit basis, for one year (Certificate), or not less than two years (B.A. program), or graduate level. Entrance into a program formally occurs in January of the academic year. Persons seeking exception to this must notify the Registrar's Office.

I am interested in taking courses on a ___ credit ___ noncredit basis.

Have arrangements for this transfer been completed with the home institution? 

I will need financial aid information and an application form. I would like a more detailed description of B.A. and Certificate study in the following areas:

Dance ____________ Buddhist Studies
Poetics ____________ Buddhism and Western Psychology
Theater

I am interested in graduate study at the Institute and would like a description of the following program(s):

M.A. in Buddhist Studies M.A. in Buddhist and Western Psychology

Previous educational history:

<table>
<thead>
<tr>
<th>High School</th>
<th>dates</th>
<th>degree/diploma/credit earned</th>
</tr>
</thead>
<tbody>
<tr>
<td>College</td>
<td>dates</td>
<td>degree/diploma/credit earned</td>
</tr>
</tbody>
</table>

Please specify below any other information you need that has not been indicated.

Your name ____________________________
Address ________________________________
Zip Code ______________________ Phone Number (____________) 

If you have friends or family members who would like to receive information about Naropa Institute, please indicate below:

name ____________________________ address ____________________________ zip ____________
name ____________________________ address ____________________________ zip ____________
name ____________________________ address ____________________________ zip ____________

Please send this form to Office of Admissions, Box P, Naropa Institute, 1111 Pearl Street, Boulder CO 80302.

FACULTY

Barbara Bikes, dancer

Letizia Barletti studied pantomime with Samuel Avital and mime and Balinese mask with Leonard Pitts in Berkeley. In 1974 she formed Kite Tail Mime, a mime show with Bob Lott. They have performed all over the world, performing with the Tandy-Tube Dance Company, and recently completed their first European tour, appearing at theater festivals in Edinburgh, London and Amsterdam. This winter they have been in residence at the Mime Workshop in Rochester, New York.

Barbara Bash studied drawing and design at the University of Michigan and Antioch College. She has worked as a freelance calligrapher for the past eight years in Berkeley, California. Her calligraphic mentors are Georgiana Greenwood, Lloyd Reynolds and Chogyang Trungpa, Rinpoche.

Ted Berrigan's books include Rose Spans (with Ron Padgett and Joe Brainard), The Sonnets, Many Happy Returns, In the Early Morning Rain, A Feeling for Leaving, Red Wagon, a novel—Close the Range, and most recently So Going Around Cities, New and Selected Poems 1959-79. He edited C. Magazine, taught at the Iowa Writers Workshop, University of Michigan at Ann Arbor; the University of Essex, England, and at Northwestern University in Chicago. Mr. Berrigan has been a Lecturer at Naropa Institute since 1975.

Stevie Ann Bolder, a writer of poetry and fiction, is currently working on a Ph.D. in English literature at the University of Colorado. She has taught at the University of Southern California, the University of Denver and the University of Colorado. For three years she acted as administrative assistant to the newly-formed Creative Writing Program at Colorado University, where she also inaugurated the University of Colorado's Writer's Conference.

Michael Brownstein, poet and novelist, has published four books: Strange Days Ahead, Country Cousins, Brainstorms, and Highway to the Sky. He is editor of The Dell Cup, selected prose poems of the French poet Max Jacob. His verse and poetry have appeared in numerous magazines and anthologies, and he has given many readings of his works. He was a Fulbright Fellow in Paris and has a B.A. in English. Mr. Brownstein has been on the core faculty of Naropa Institute since January 1976.

Barbara Bikes, dancer

Jerry Grasselli, music

William Burroughs, poet

Anselm Hollis, poet.
Peter Goldfarb is a producer and former actor. He created the NBC Experience in Television Series for which he produced and/or directed numerous episodes, winning the Peabody Award and an Emmy nomination. He is currently involved in several major film and television projects.

Steven Gorn received an M.F.A. in music composition and jazz performance from Peabody School of Music. During an extended period in Asia, he studied a variety of music cultures, including the Japanese Shakuhachi and Indian music, and now performs on the Sanskrit Flute. He has performed with the New York State Baritone Quartet, the San Francisco Screamers, and the Seattle Symphony Orchestra. He has also taught at the University of Washington and is currently a professor at the University of Oregon.

Jerry Granelli has performed with the Vince Guaraldi Trio, John Handy, Denny Zeitlin, Earl Hill, John Birks Morges, Mike Allott, and Kenneth Coleman. He has received the Cotton and the Outstanding Jazz Achievement Award from the DownBeat Society. He is currently a professor at the University of Oregon and has been awarded a Guggenheim Fellowship for his performance and composition.

Newcomb Greenleaf received a B.A. in mathematics from Princeton University. For the past ten years, he has worked with the theoretical approach to mathematics which offers a middle way between the formalism approach of formal logic and the semantic approach of mathematical logic. His research has focused on the construction of meaning and the development of new mathematical concepts.

Menia Jean-Louis is a Congolese dancer, drummer, and singer. She has toured throughout Africa and Europe teaching various musical and dance traditions. She is the founder of the Foundational Omega of Women and is the founder of the Foundational Omega of Women's Choice, which is dedicated to the empowerment of women. She is also the founder of the Congolese Traditional Music School, which she teaches at the University of California at Berkeley.

Michael Morgan is professor of anthropology and director of the Human Sciences Program at the University of California, Berkeley. He is currently conducting research on the social and cultural meanings of dance among the Lummi Nation.

Clayton Sundberg received a B.A. in anthropology from the University of California, Berkeley. He is currently a PhD candidate in the Department of Anthropology at the University of California, Berkeley. His research focuses on the social and cultural meanings of dance and the role of dance in the formation of identity among the Lummi Nation.
Faculty 67

Harold Norris, poet and teacher, received his M.A. in English literature from New York Uni-
versity, where he taught graduate students at the Newark Religious Drama Project. He
came to Indiana University in 1960 and has taught contemporary poetry and experimental
photography since 1963. He has been a member of the American Academy of Arts and Letters since
1973. His work is featured in the Special Issue of the Journal of Iowa State University, and in
The American Journal of Poetry. His poetry has appeared in The Quarterly Review of

Alice Follett holds her B.F.A. from the Univer-
sity of Iowa. Her paintings have been exhibited in a
number of locations, including the State University of New York at Binghamton, and the
Yale University Art Gallery. She is currently working on a major painting project.

Peter Gehr is an early member of the San Francisco Poets. His work has been featured in various
journals and anthologies, and his first book, Vision and the Void: A Poet’s Guide to Yogic
Progression, was published in 2017. He is currently working on a major project on the
relationship between poetry and visual art.

Robert Ortmann is associate professor at the
Finger Lakes Institute of the Arts. He holds a Ph.D. in Art History and has taught
at Amherst College, the University of Wisconsin-Madison, and is currently working on a
major project on the relationship between poetry and visual art.

Nancy Agapian received a B.A. from Harvard
University, where she graduated in 1970. She holds an M.F.A. from the University of
California, Berkeley, and a Ph.D. in Art History from the University of Wisconsin-
Madison. She has taught at Amherst College, the University of Wisconsin-Madison,
and is currently working on a major project on the relationship between poetry and visual art.

Maggie Newman has an extensive background in
teaching, having taught at the University of
Kobe, the Japanese
classical and
teaching, since 1963. As a student of Fujiwara
Shun’ichi, a noted master of Japanese
chanting, she has
dedicated her life to
sharing the ancient
traditions of Japan with others. She is the
founder and director of the Japanese Language School of Hawaii, and is currently teaching
at the University of Hawaii at Manoa.

Wendy Palmer is a black box in a box. She is a
student of Shuntaro Fujita, a noted master of
Zen Buddhist chanting. She has studied
with him for over 10 years, and is currently
teaching at the University of Hawaii at Manoa.

Dania Tavaski was a pupil of the great master of
Tibetan Buddhism, His Holiness the Dalai Lama. She is a noted scholar of Tibetan
Buddhism, and has written extensively on the subject. She is currently working on a
major project on the relationship between poetry and visual art.

Robert Neary received a B.A. from the Univer-
sity of Chicago, where he studied religion and
received two master’s degrees in Near Eastern Studies. He is currently working on a
major project on the relationship between poetry and visual art.

Rajindar Sen received a Ph.D. from the Univer-
sity of Calcutta, where he studied Indian
philosophy and literature. He is currently working on a major project on the relationship
between Buddhism and literature.

Lila Rich has received a student of the Dharma
for over 20 years, and has received a number of
ordained degrees. She is currently working on a
major project on the relationship between poetry and visual art.

Nina Seybold studied at the Buddhist Academy of
China, where she received a master’s degree in
Buddhist Studies. She is currently working on a
major project on the relationship between poetry and visual art.

Ute Schepen, a native of the Tibetan plateau, has
studied with His Holiness the Dalai Lama for over 10 years. She is currently working on a
major project on the relationship between poetry and visual art.

Karen Seppala received a B.A. from Brown
University, where she studied Japanese
language and literature. She is currently working on a
major project on the relationship between poetry and visual art.

Tina Sheppard was a member of the Open
Mind group for over 10 years, and has been
actively involved in the investigation of paranormal
phenomena. She is currently working on a
major project on the relationship between poetry and visual art.
REGISTRATION FORM / SUMMER 1980:

PROCEDURES

Though students may register through May and up through late registration, the Institute will determine which courses will run from the preregistered enrollment, as of April 25. We encourage all persons to preregister. In the event that courses for which a student has enrolled or has chosen as alternates are cancelled by the Institute, all confirmation deposits will be refunded.

To preregister, please fill out the form on the opposite page.

Courses & Workshops

Be sure to include the course number along with the course title. Circle "C" for credit and "NC" for noncredit.

Alternates

A space is provided to list alternates, should the courses you select be filled or cancelled. Naropa Institute reserves the right to close those courses that are overenrolled and place you in your alternate courses.

If you are preregistering, please answer the following questions and include them with your registration form.

How did you hear of Naropa Institute?

In the future, please send me more information on

Please list below the names and addresses of anyone you know who would like to receive a copy of this catalog.

1.
2.
3.

NAME

ADDRESS

The Summer Institute, 1980
Registration Form

NAME

ADDRESS

COURSES AND WORKSHOPS

Session 1 June 12 - July 12

Course No. & Title

C NC

C NC

C NC

C NC

Workshops

Housing

Remember, students requesting dormitory accommodation must indicate which type of apartment they would accept as an alternate. All students requesting housing should read the refund policies.

Payments

The enrollment confirmation deposit is described on p. 35. The workshop deposit is nonrefundable and nontransferable. The balance of workshop tuition is due one week prior to the beginning of the workshops. Please note the refund policy for workshops (p. 35). If you wish to enroll in workshops only, the $15.00 application fee will not be charged. Housing deposits are based on page 36 in the Housing Rate Schedule. Application fee is $15.00 and must be enclosed unless already paid in the 1980 winter or spring quarters.

Would you accept alternate housing if your first choice is full?

If yes, please indicate your second choice:

Housing

 PAYMENTS

Enrollment confirmation deposit

Workshop confirmation deposit

Housing deposit

Additional payments

Total, Session 1

APPLICATION FEE

GRAND TOTAL

Session 2 July 21 - August 20

Course No. & Title

C NC

C NC

C NC

C NC

Workshops

Would you accept alternate housing if your first choice is full?

If yes, please indicate your second choice:

PAYMENTS

Enrollment confirmation deposit

Workshop confirmation deposit

Housing deposit

Additional payments

Total, Session 2

APPLICATION FEE

GRAND TOTAL