NALANDA FOUNDATION

Nalanda Institute is a branch of the Nalanda Foundation, a nonprofit, non sectarian educational corporation dedicated to the promotion of enlightened principles of human development in the West. Divisions of the foundation include educational institutions, human service organizations, cultural organizations, performing arts groups and Shambhala Training.

Alaya Preschool is a licensed childcare center that provides a supportive learning environment for children one-and-a-half to five years old.

The Vidya School is a private elementary school for children from kindergarten age to grade six. Both Alaya Preschool and The Vidya School base their training on the principles of inherent human goodness and dignity.

Asana is a group of healthcare professionals, all of whom are practitioners of a meditative tradition. The association is working to combine the excellent methods of Western medicine with the fundamental approach of the East.

Dharma Art Seminars are based on a contemplative approach to art. They consist of lectures, workshops led by noted artists and daily periods of group meditation. The seminars are highlighted by exhibits of flower arranging, calligraphy and environmental design.

The Nalanda Translation Committee is a group of Buddhist scholars and students of language who are engaged in collaborative efforts to translate the larger body of currently inaccessible Buddhist literature. Established in 1976, the Committee works under the direction of the Ven. Chogyam Trungpa, Rinpoche, primarily on the canonical and indigenous literature of Tibetan Buddhism.

Other Activities associated with Nalanda Foundation include Shambhala Training (see “Out of Silence,” page 66), Nalanda Bagyu Society, Shambhala School of Dressage, Nalanda Players, Vajra Puja Flower Arranging, Kalapa Cha Tea Society, Madra Theatre Group, Javalana Martial Arts Society, and the Nalopa Chorus.

Nalanda Foundation Board of Directors

Chogyam Trungpa, Rinpoche, President
Osel Tenzin, Executive Vice President
Samuel Berenholz, Vice President
Kenneth H. Evans, Vice President
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Charles G. Lieb, Vice President
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Karl G. Springer, Vice President
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Bodhuv performance
PROGRAM REQUIREMENTS

BACHELOR OF ARTS PROGRAMS

The Institute's B.A. programs are "upper-divisional"—i.e., the last two years of undergraduate study are offered. If you have fewer than two years of college credit, please refer to the section on B.A. programs in Academic and Admission Information, page 99. B.A. programs are designed to be completed in two years comprised of three quarters each, with students taking an average of five 3-credit courses each quarter.

General Curriculum for B.A. Programs.

1. Major Discipline—36 credits (may vary with departments)
2. Minor Discipline—12 credits
3. Institute Requirements for B.A.—9 credits
4. General Electives—33 credits (may vary with major)
   Total: 90 credits

1. Major Discipline (36 credit hours). The heart of the B.A. program is the student's major area of artistic or intellectual discipline. This generally amounts to 36 credit hours of study, but may vary with the individual department. Those who wish to study further in their major area (beyond the required credits) may use "general electives" for this purpose. For specific B.A. requirements in each area, see departmental listings which follow.

2. Minor Discipline (12 credit hours). This is designed to provide the student with experience in an alternative mode of creativity or study. 12 credit hours within any department in the Institute may be used to satisfy the Minor.

3. Institute Requirements for B.A. (9 credit hours).

   -Lively Journey (GHI), 3 credits. This course discusses the underlying ground of study at the Institute, i.e. the integration of artistic, intellectual and physical training. B.A. students take this course during Winter Quarter of their first year.

   -Awareness Discipline. This requirement reflects the Institute's conviction that genuine education must be grounded in awareness. In the B.A. Program, two categories of awareness training are required: movement awareness (3 credits), and non-movement awareness (6 credits). The movement awareness requirement may be satisfied by Tai Chi Ch’uan, Aikido, contemporary dance, and in some cases, Kyudo, calligraphy or other contemplative disciplines (by permission of a student's academic advisor). The non-movement awareness requirement may be satisfied by a course in meditation offered by the Institute or by Shamatha Training (for description, see page 63). Other off-campus meditation training may satisfy this requirement by permission of the student's advisor.

Interdepartmental Majors

Many Naropa Institute students have expressed interest in designing a two-year course of study which does not conform to any of the departmental B.A. programs. Interdepartmental majors in the past have included: multi-disciplinary performance, contemplative arts, and a combination of Buddhist Studies and Buddhist and Western Psychology. Applicants who wish to undertake an interdisciplinary course of study should so indicate on their application form. During the first quarter at Naropa, students will design an interdisciplinary program in consultation with their academic advisor. The Interdepartmental B.A. requires a minimum of 45 credits in the Major areas.

CERTIFICATE PROGRAM

The Certificate Program is designed to provide a student with intensive training in a single discipline. This program is designed to be completed in one year of three quarters, with students taking an average of five 3-credit courses each quarter. Of the 45 credits required for the Certificate, at least 27 must be in the field of concentration, please see the departmental listings which follow.

M.A. IN BUDDHIST STUDIES

This program is designed to be completed in two years, with the student taking an average of 12 credits per quarter for six quarters. The Degree requirement (see Buddhist Studies course listings) may be satisfied during the summer. 76 credits are required for graduation.

M.A. IN BUDDHIST AND WESTERN PSYCHOLOGY

This program is designed to be completed in two and one-half years, with students taking an average of 13 credits per term. 90 credits are required for graduation. All of these credits are within the field of Psychology, with the exception of 6 elective credits in the area of Body-work.

PART-TIME STUDY

Though programs are designed for full-time attendance (4 or 5 courses per quarter), all of them except the M.A. Psychology program may be attended on a part-time basis.

BUDDHIST AND WESTERN PSYCHOLOGY

Bachelor of Arts

Core Faculty: Morris Cooper (Director) Adjunct Faculty: Marielye Chodak, Frank Harwood, Virginia Hilliker, Karen Khoel, Savino Augeri, Glen Premo, Judith Emeri Brown, Larry Wesley.

The Buddhist and Western Psychology Program at Naropa Institute studies the nature of mind and body, personal development and social relations through the parallel presentation of the theory and practice of Buddhist and Western 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 mind. It is this direct experience, rather than speculation or theory, which forms the basis of a journey of personal development and working with other people. Students develop a clear and precise way of viewing their own thoughts and emotions, and a non-judgmental way of relating to them. This same discipline and insight can be extended to working with others. A one-year certificate is also offered in this program as well as individual courses to non-degree students.
PROGRAM DESCRIPTION

The nature of man and his potential for sanctity is the theme of the Unitas B.A. Buddhist and Western Psychology Program. The sequence of study begins with an understanding of man’s personal psychology, then expands to an awareness of the world around us and the way we express ourselves, and finally to an understanding of the larger social and cultural contexts of our lives. Intellectual study is combined with experiential discipline to provide a balanced learning experience. Various traditions are studied: clinical and academic psychology, Sufism, literature, sociology, cultural anthropology, Buddhist psychology and meditation.

First Year: Understanding Ourselves

We understand our personality by studying the Buddhist and Western views of man and his potential. The primary focus is on the development of the senses: from infancy to adulthood, the development from senses to the complete awareness of our potential for sanctity. Intellectual study is complemented by experiential training. Meditation practice provides both a research tool to explore psychological processes and a means to develop the ability to realize fully our innate dignity, goodness and intelligence. Group process provides a way for observing, understanding and transforming how we perceive and relate to ourselves, others and the environment. Study with an authorizer and interviewing others further nurture creativity and insight into others. The study of literature and philosophy conforms psychological understanding.

Second Year: Appreciation and Relating to the World

The central theme in the second year is how we can learn to appreciate and relate to the world better. The program for this year is to review observation of the details of mind and the world, training to become good participants. This allows us to enter the world more thoroughly, from appreciating our relationship to space, our communications and our work with people. This involvement with our world is reinforced by study of social and anthropological perspectives on family, nature and culture. Together, these will stimulate the development of a new world view.

BACHELOR OF ARTS IN
Buddhist and Western Psychology

Bachelor of Arts in Buddhist and Western Psychology features three years of study. A student majoring in Western Psychology must complete the requirements of the department in addition to the requirements of the major. The student majoring in Buddhist Psychology must complete the requirements of the department in addition to the requirements of the major. A student majoring in the Interdisciplinary Program must complete the requirements of the department in addition to the requirements of the major.

Fall - First Year

Buddhist Meditation: Synchronizing Body & Mind: P310 (3 credits)

Winter - First Year

Buddhist Psychology: Nature of Mind & Emotions: P311 (3 credits)

Spring - First Year

Western Approaches to Mind: P310 (3 credits)

Western Approaches to Mind: P310 (3 credits)

The Life Cycle: Caring & Developmental Process: P310 (3 credits)

Fall - Second Year

Buddhist Psychology: II: The Discovery of the Awakened Mind: P320 (3 credits)

Winter - Second Year

Experiential & Humanistic Perspectives: P320 (3 credits)

Jungian Psychology: P310 (3 credits)

Jungian Psychology: P310 (3 credits)

Spring - Second Year

Self-Expression & Space Awareness: P330 (3 credits)

The Gestalt Approach: P310 (3 credits)

Social Psychology of Modern Society: P375 (3 credits)

Mini Project: 15 credits in Psychology, 12 credits in a Minor Discipline, 9 credits of B.A., Institute requirements (see page 16, credits general election. Total: 90 credit hours.

Certificate in Buddhist and Western Psychology

Buddhist Psychology Sequence: P310, 311, 320

Western Approaches to Mind: P310

Major: Making Friends with the World: P310

Four Psychology Electives: (18 credits)

Total: 60 credit hours.

FIELDWORK

Fall - First Year

Buddhist Meditation: Synchronizing Body & Mind: P310 (3 credits)

Winter - First Year

Buddhist Psychology: Nature of Mind & Emotions: P311 (3 credits)

Spring - First Year

The Life Cycle: Caring & Developmental Process: P310 (3 credits)

Fall - Second Year

Buddhist Meditation: II: The Discovery of the Awakened Mind: P320 (3 credits)

Winter - Second Year

Experiential & Humanistic Perspectives: P320 (3 credits)

Jungian Psychology: P310 (3 credits)

Spring - Second Year

Self-Expression & Space Awareness: P330 (3 credits)

The Gestalt Approach: P310 (3 credits)

Social Psychology of Modern Society: P375 (3 credits)

Mini Project: 15 credits in Psychology, 12 credits in a Minor Discipline, 9 credits of B.A., Institute requirements (see page 16, credits general election. Total: 90 credit hours.

Buddhist Psychology Sequence: P310, 311, 320

Western Approaches to Mind: P310

Major: Making Friends with the World: P310

Four Psychology Electives: (18 credits)

Total: 60 credit hours.

THE LIFE CYCLE: CHILD AND ADOLESCENT DEVELOPMENT

Fieldwork

The life cycle of childhood and adolescence can be seen as a process of development from infancy to adulthood, the development from senses to the complete awareness of our potential for sanctity. Intellectual study is complemented by experiential training and will present their observations in class meetings. The purpose of the course is to provide a first-hand experience of issues involved with people working. 3 credit hours. P310

COUNSELING AND COMMUNICATION SKILLS: Karen Kaiser, Marilyn Church 3 credit hours. H336 (See Health and Healing)

VISIONS OF HEALTH AND HEALING

Pauline, Halsey, McCaffery 3 credit hours. H337 (See Health and Healing)

FAR EASTERN MEDICINE AND HEALING Arts: Steven Gage 3 credit hours. H338 (See Health and Healing)

STRESS, FEEDBACK AND CONSCIOUSNESS: Marvin Capler, Anna Win, Edward Wilson 3 credit hours. H339 (See Health and Healing)

WINTER

Buddhist Psychology I: Nature of Mind and Emotion: Judith Simon Brown 3 credit hours. H340 (See Health and Healing)

HEALTH AND PHYSICAL EDUCATION

Tribal Health, Outdoor Education 3 credit hours. H350 (See Health and Healing)

NUTRITION, ORIENTAL AND WESTERN PERSPECTIVES: Steven Gage, Nozako The 3 credit hours. H355 (See Health and Healing)

MIND IN LITERATURE: Karen Kaiser

Winter - First Year

Pictorial, poetry, drama, autobiography invites us to more worlds rather than over our own. We will begin by exploring the highly personal, private worlds of modern artists as they are experienced in literature. We will look next at the less distanced world of the ideographic culture where there are greater possibilities of seeing things as they are. Finally, we will examine the idea of path, of a personal journey to "trillionar" sanctity. Throughout the course we will investigate themes from our shared human experience: loneliness, relationship, work, age and death. 3 credit hours. P315

MEDITATION: MAKING FRIENDS WITH YOUR WORLD: Marvin Capler 3 credit hours. H310 (See Health and Healing)

THE GESTALT APPROACH: Karen Kaiser

The Gestalt approach is a powerful and proactive way of understanding and working with body, speech and mind. By focusing on the details of moment to moment experience and being aware of the interplay between the individual and the collective, Gestalt seeks to develop "self- knowledge, satisfaction, and self-support." The course will include exercises, lectures, discussions and experiential exercises. 3 credit hours. P310

SCIENCE AND MEDICINE: Andrew Howard 3 credit hours. H324 (See Health and Healing)
HEALTH AND HEALING

If one’s mind remains healthy, one’s body is always free from disease.

Dr. Karen Kiesel

Controversies in Health and Healing

FacultY

Judith Simmer Brown received an M.A. in religious studies from Florida State University and was a doctoral candidate at Columbia University in religious studies with a specialty in South Asian religion. She studied Vedanta and Ghandi philosophy at Gujarat Vidyapith in Ahmadabad, India, and completed her Ph.D. in Buddhist studies at Washington University. Ms. Simmer taught South Asian studies and religious studies at several colleges and universities, including Rollins College (Florida University) and Western Washington University. She presently co-chairs the Department of the Institute’s Budhish Studies Department.

Marcia Capers received a B.A. from City College of New York, an M.A. in religion from the New School for Social Research, and taught sociology at City College and Queens College. Since 1970, Mr. Capers has trained with Chogyam Trungpa, Rinpoche, in Buddhist psychology. He is co-editor of Culting Through Spiritual Materialism and Illusion of Freedom, and the author of articles on the Mind and the experience and the psychology of meditation.

Marcy Chodosh holds an M.A. in interpersonal Communication. A trainer and counselor for nine years, she currently works with businesses and individuals in public speaking, conflict management and listening skills.

France Howard received a B.A. in anthropology from Vassar College, a certificate in social anthropology from Cambridge University, and a Ph.D. from the University of Chicago. She has done field work in Colombia and England, and a study of charismatic religious movements in the Solomon Islands on a grant from the National Science Foundation. Dr. Howard has taught at Wellesley University, Antioch College International and is a visiting fellow in anthropology at Harvard University.

Virginia Hilliker received an M.A. from Syracuse University and has completed further graduate work at U.C. Berkeley and Harvard University. She taught in Transactional Analysis and group work at Syracuse University and Cornell Institute. Presently she has a private therapy and counseling practice in Boulder. Mrs. Hilliker has taught at Syracuse University, San Jose College and California Polytechnic College.

Karen Kiesel received a Ph.D. in counseling and experimental learning from the University of Graduate School in 1977. A former student teacher, she holds Masters degrees in both English language and literature from Boston University, and in education, guidance and counseling from the University of Denver.

Karen Kiesel received a B.A. from Harvard University, did graduate work in sociology at Brandeis University and trained as a family therapist at Boston Family Institute. He has also been a psychologist at the Boston Jewish Institute. Mr. Kiesel is also a psychologist for the University of Boston. He has served as a director of the Boston Psychological Association and taught at the University of California, Berkeley.

Cora Prentice received a B.A. in English Literature at the University of New York, where she also received her M.D. and his postgraduate training as a psychiatrist. He is now the Director of the American Board of Psychiatry and Neurology. He received his training in Jungian Psychology through the International Society of Jungian Analysts. He practices psychotherapy in Boulder and is a consultant to several agencies.

Lee Worsley holds a degree in English from Montclair State College. He is a graduate of the Neighborhood Playhouse in New York City. He was a founding member, member, and director of the Open Theatre for twenty-five years and a member of the Living Theatre in Moscow. Mr. Worsley has taught acting at Sarah Lawrence College and the New School for Social Research.

Kees Faculty: Marvin Capers (Director)

Adjunct Faculty: Judith Simmer Brown, Marilyn Chodosh, Yashi Donderi, Barbara Tchoukerman, Steven Gage, France Howard, Jeremy Haywood, Karen Kiesel, Mikhail Luryie, Cora Prentice, Gregory Rabin, Philip Weber, Edward Wijer, Anna Wits, Lee Worsley.

"Health is a proper relationship between the microcosm, which is the macrocosm, which is the universe. Disease is a disruption of this relationship." Dr. Yashi Donderi, Tibetan physician.

The Health and Healing program provides an opportunity for students to cultivate their own health, to develop a foundation for a career as a health professional, or to broaden and refine their understanding if they are already in the health field. It is thus particularly relevant for those interested in wellness education, health counseling, fitness, body work, biofeedback, massage, nutrition, nursing, medicine, psychology, psychotherapy, acupuncture, and related fields.
PROGRAM DESCRIPTION

The program is based on a vision of health as harmony with one’s world, a fundamental well-being. Central to realizing this fundamental wellbeing is the cultivation of awareness, compassion, and body-mind synchronization. The courses on Buddhist meditation and psychology as encequanter, body, and space awareness and on group process and counseling engage students in ways of integrating body and mind as a means of refining perceptions and developing kindness. The program is designed to provide a broad, critical overview of the major issues in contemporary health care, and to spark genuine dialogue on these issues. A general theme of the program is the interplay of oriental and western views of health and healing.

The faculty consists of doctors and healers, awareness teachers and therapists, scientists, philosophers, and artists who are striving to integrate traditional healing approaches with modern scientific thought, medical practice and psychotherapy. The courses on vision of health in different cultures, on science and mindfulness, on oneness in health care, and on bio-psycho-spiritual concepts of the structure and dynamics of body and its relation to mind and environment. Courses on Chinese, Tibetan and Japanese healing arts, as well as on mindfulness, are central to our curriculum.

In addition to the course offerings in the Health and Healing program, Naropa Institute offers related courses in Buddhist and Western Psychology, Martial Arts, and Dance Theatre programs. While attending the Institute, a student can engage in as many as 18 credits for out of residence study in a variety of health-related programs in the Boulder area. Programs are available locally in biofeedback and stress management, massage therapy, LMT bodywork, structural posture and relieving, Creative Music, Brain Function, holistic health, Jungian psychology, medical courses, shiatsu, and other related disciplines. Details of these programs are available on request.

TRADITIONAL FAR EASTERN MEDICINE AND HEALING

Lyons Gugger

The focus of this course will be on the underlying principle of Far Eastern Medicine, balancing yin and yang. The body will be studied as an energetic system which is affected by all aspects of its environment—climate, weather, seasons, food, life style and culture. Topics will include: Five element theory; qi energy; meridians systems; meridians diagnosis to determine constitution and health condition; healing techniques such as herbs, massage, acupuncture, sound, food and herbs as medicine. 3 credit hours. H390

GROUP PROCESS FOR THE DANCER

This course is designed to allow students time and space to explore the relationship of their creativity to their personal journey. 1 credit hour. H260

COUNSELING AND COMMUNICATION

The courses in this curriculum emphasize skills in communication and counseling include effective listening, and critical thinking. A series of exercises will be undertaken on an individual as well as group basis. 5 credit hours. H396

STRESS, BIOFEEDBACK AND CONSCIOUSNESS

The courses in this curriculum emphasize skills in communication and counseling include effective listening, and critical thinking. A series of exercises will be undertaken on an individual as well as group basis. 5 credit hours. H396

VISIONS OF HEALTH AND HEALING

This course will introduce the student to the therapeutic potential of various forms of healing in his or her life. We will explore various aspects of Chinese and Western medicine, and their applications to the healing process. 5 credit hours. H396

WINTER

PSYCHOPHYSICAL STUDIES

Barbara S. Frerkenberg

This course will focus on somatic learning which recognizes the body as a key resource of insight and immediate feedback. Practice in the journal, focusing on what is experienced and what is learned, is a means to understand and create a diet that incorporates change and flexibility. Guest speakers will offer a variety of perspectives. 3 credit hours. H235

Buddhist Psychology: Mind and Meditation

Judith Silverman Brown

This course will focus on somatic learning which recognizes the body as a key resource of insight and immediate feedback. Practice in the journal, focusing on what is experienced and what is learned, is a means to understand and create a diet that incorporates change and flexibility. Guest speakers will offer a variety of perspectives. 3 credit hours. H235

COURSES

FALL

Buddhist Meditation: Synchronizing Body and Mind

Christopher M. Gugger

3 credit hours. P220 (see Psychology listings)

VISIONS OF HEALTH AND HEALING

Lyons Gugger

Winter, Spring, Summer

This course will introduce the student to the therapeutic potential of various forms of healing in his or her life. We will explore various aspects of Chinese and Western medicine, and their applications to the healing process. 5 credit hours. H396

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3 credit hours. P220 (see Psychology listings)

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Winter, Spring, Summer

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HEALING ARTS IN CROSS-CULTURAL PERSPECTIVE

Dr. Michel Levy

MASTERS MAKING FRIENDS WITH THE WORLD

Dr. Michel Levy

MFRILY MAKING FRIENDS WITH THE WORLD

Marvin Cappar

TIBETAN MEDICINE

Philip Weber, Tashi Dorj

Current Tibetan medicine is a unique blend of Ayurveda, Chinese, Persian, and Bon medical systems understood in Tibetan Buddhist terms. This course will present an overview of this system and how it relates to meditation practice. Topics include the three humor theory, emotions, body relationships, disease classification, how disease relates to diet and lifestyle, pure and vague symptoms, diagnosis, process, rules of meditation, spiritual practice and ethics. 3 credit hours. 1250

MIND/MODY INTEGRATION

Family Theory. Credit: 3 hrs. 4500 (see Theater listing)

CONTROVERSIES IN HEALTH AND HEALING

Marvin Cappar and Vinita Pandya

A seminar in which different views of health and healing will be presented by students, faculty, and guests who will lecture and participate in panels, discussions, and debates. Topics will include cultural, religious, and pharmaceutical approaches and alternatives, politics and economies of health care, and the relation between stress and the development of urban and western medicine. 3 credit hours. 3135

THE GESTALT APPROACH

Karen Kline

3 credit hours. 2500 (see Psychology listings)

SELF-EXPRESSION AND SPACE

Awareness Lee Weedy

3 credit hours. 1250 (see Theater listings)

SCIENCE AND MEDICINE

SEMINAR FOR HEALTH PROFESSIONALS

Science and medicine, including such topics as their relationship to the patient, their role in society, and the impact of scientific advances on medical practice. 3 credit hours. 1350

PHYSICAL MEDICINE

Marvin Cappar

A physical medicine course for those who wish to become more involved in the medical field. Topics will include the role of the physical therapist in the medical field, the role of the physician, and the role of the nurse. 3 credit hours. 1250

HEALTH AND HEALING
Buddhist and Western Psychology

Master of Arts

The student's progress is based on a discipline of wakefulness, which involves the practice of sitting meditation. Through this practice, the speed and impenetrability of habitual mind is slowed and relaxed, so that one is able to perceive the nature of mind with precision and clarity. Meditation instructors and advisors are available throughout the program.

The study is organized into six categories of work: 1) the nature of mind; 2) the practice of psychotherapy; 3) group process; 4) therapeutic environment; 5) the clinical internship program; and 6) body work elective.

Maitri Program

For 12 weeks during the spring term of the 1st year, 5 faculty and a class of approximately 25 students live together in a community designed to foster personal development. In the program, students participate in: a) 5 hours of daily sitting meditation and space awareness practice; b) small process groups; c) an intensive study program in the nature of mind and therapy; d) regular meetings with individual faculty advisors; e) all aspects of community life, such as cooking, cleaning and socializing. These activities provide a multifaceted approach to personal development that integrates formal and informal learning, education and the richness of daily life. The various disciplines enhance each other and encourage students to go beyond learning specific theories and techniques to understanding the very process of learning.

Clinical Internship Program

The M.A. program in Buddhist and Western Psychology is designed towards career in the clinical professions. For this reason, the nine-month supervised internship, which begins in the second year of study, is a vital part of the program. Clinical field placements are arranged through Naropa Institute and provide students with an opportunity to experience work in the area of specialization that they have chosen, for example, in child and family work, crisis intervention, out-patient or in-patient care, alcohol and drug abuse counseling, etc.

The actual internship, which includes "Field Placement" P560 and "Supervision Groups" P561, the student is required to take a series of courses which are a supplement to the clinical internship and consists of the Clinical Internship Program. These include "The Clinical Interview" P528, to be taken in the fall, "Contemporary Psychotherapy Seminar" P527, to be taken in the winter, "Psychopathology" P505, to be taken in the spring, and finally, "Group Process" P642-544, which is taken in the fall, winter and spring.

Masters Thesis

Students are required to write a thesis that is based on an integration of coursework done during the internship experience and course work taken during the program. In the final quarter there is a seminar of students and faculty that reviews and discusses each student's thesis.

Program Requirements

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<th>Credit Course</th>
<th>Credits</th>
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<tr>
<td>Buddhist and Western Psychology</td>
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<tr>
<td>Group Process</td>
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<td>Body Work, Dance, Martial Arts, or Space Awareness</td>
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<tr>
<td>Maitri Program</td>
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<td>Dashen</td>
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<th>Internship</th>
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<td>Supervisory Groups and Grand Rounds</td>
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<td>Masters Thesis</td>
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</table>

Students in the psychology masters program are also required to take two weekend intensives of mediation practice: Shamblala Training Levels 9 and 11, during the first year.

Summer Institute Psychology

For information concerning the annual psychology symposium held at Naropa, see the section entitled, "Summer Institute".

Jeffrey Fortuna, Dr. Edward Podoloff
P306 DREAM PSYCHOTHERAPY AND THE DISCOVERY OF THE UNCONSCIOUS
Edward Podsiadl.

This course will be an intimate study of Freud's techniques for exploring the unconscious mind. The course will include discussions of Freud's theories of dreams and their relationship to the unconscious. The students will be encouraged to explore their own dreams and to discuss their experiences with each other. The course will culminate in a final essay that the students will be required to write on a topic related to the unconscious.

3 credit hours.

P315 PSYCHOLOGY OF MEDICATION
Meditation I
Mervin Cooper

This course will focus on the role of medication in mental health. The course will cover the history of medication, the development of new medications, and the ethical and social implications of medication use.

3 credit hours.

P321 PSYCHOPATHOLOGY II: PSYCHOLOGY OF MENTAL ILLNESS
Jeffrey Forman, Paul Castells

This course will cover the major theories of mental illness, including biological, psychological, and sociocultural perspectives. The course will also cover the diagnosis and treatment of mental illness, as well as the social and legal implications of mental illness.

3 credit hours.

P323 THE PSYCHOLOGY OF DEATH AND GRIEF
Edward Podsiadl.

This course is an exploration of the psychological experiences of death and grief. The course will cover the psychological processes of dying and grieving, the grief response, and the role of religion and culture in the grieving process. The course will also cover the impact of bereavement on the survivors of the deceased.

3 credit hours.

P326 CONTEMPORARY PSYCHOLOGY SEMINAR
Edward Podsiadl.

This course is a seminar in contemporary psychology, with a focus on the psychological perspectives on modern society. The course will cover the major theories of psychology, the history of psychology, and the current issues in psychology.

3 credit hours.

P327 THE THERAPEUTIC COMMUNITY INTERNSHIP

This course is an internship in a therapeutic community, where the students will have the opportunity to apply the theories and principles learned in the classroom. The internship will provide the students with hands-on experience in working with clients in a therapeutic community setting.

6 credit hours.
M.A. Psychology Faculty at the 1982 Winter Graduation ceremonies

M.A. Buddhist and Western Psychology

FACULTY

Douglas Anderson received his M.A. in Buddhist and Western psychology from Naropa. He has recently moved to the Boulder Mental Health Center.

Molly Cashman, B.S., R.N., M.A. did her graduate work at the University of Iowa, and received her M.A. from Naropa Institute. She has worked extensively in the addictions field of both the University of Colorado Medical Center and Boulder Psychiatric Institute, and is currently working in the Intensive Treatment House of Boulder County Mental Health Center.

Paul Cashman did his undergraduate work at St. John's University in Minnesota, and received his M.A. in Buddhist and Western Psychology from Naropa Institute. He has done psychiatric work at a state hospital in Minnesota, and has worked at the adult unit at Boulder Psychiatric Institute. He is a Primary Therapist at the Intensive Treatment House, Boulder County Mental Health Center.

M.A. Psychology Faculty at the 1982 Winter Graduation ceremonies
Buddhist Studies

Program Description

The history of Buddhism from its origins in the 6th Century B.C. India, the development of the early community, and the spread of Buddhism throughout India and beyond is a special emphasis in this program.

-Studying meditation in the traditions of Theravada, Vajrayana, Zen, and Soto, and Zen Buddhism. Daily group practice directed by meditation instructors is supplemented by study of appropriate meditation texts.

-Study of primary sources in translation from the great teachers of the Buddhist tradition, as taken from the Pali canon, the abhidharma, and Mahayana sutras and commentaries. Naropa Institute's unique contributions to Vajrayana study, including songs and biographies of the Indian and Tibetan siddhas.

-Language training in Sanskrit and Tibetan, with study of syntax and grammar as well as the-special vocabulary of Buddhist texts. Tibetan language training emphasizes colloquial as well as literary, and culminates for M.A. students in a selected translation project.

Bachelor of Arts Program in Buddhist Studies

The Bachelor of Arts degree is a two-year upper-division course of study comprised of 80 quarter credits. In addition to Buddhist Studies requirements and electives, students may select courses in one of Naropa's other disciplines, such as psychology, poetry, dance, music, or Buddhist languages.

- Core courses: 80, 101, 202, 303, 304
- Preparatory courses: 10, 202, 301, 302, 303, 304 (14 credits)
- Core courses: 80, 101, 202, 303, 304, 400 (9 credits)
- Preparatory courses: 10, 202, 301, 302, 303, 304 (14 credits)
- Core courses: 80, 101, 202, 303, 304, 400 (9 credits)
- Preparatory courses: 10, 202, 301, 302, 303, 304 (14 credits)

Meditation Practicum: 80, 101, 202 (9 credits)

Three practical courses: 80, 101, 202 (9 credits)

Three practical courses: 80, 101, 202 (9 credits)

Two Practicum courses: 80, 101, 202 (6 credits)

Minimum of 27 credits in Buddhist Studies and 18 elective credit hours required. Total: 45 credit hours

Master of Arts Program in Buddhist Studies

The Master of Arts degree is a two-year course of study requiring 48 quarter credits, with strong emphasis on Buddhist texts and language training, culminating in a selected translation project under the direction of the faculty and the Nalanda Translation Committee.

- Core courses: 80, 101, 202, 303, 304, 305 (18 credits)
- Three practical courses: 80, 101, 202 (9 credits)
- Three practical courses: 80, 101, 202 (9 credits)
- Four practical courses: 80, 101, 202 (9 credits)
- Four practical courses: 80, 101, 202 (9 credits)
- Four practical courses: 80, 101, 202 (9 credits)

Meditation Practicum: 80, 101, 202 (9 credits)

Three practical courses: 80, 101, 202 (9 credits)

Three practical courses: 80, 101, 202 (9 credits)

Total: 72 credit hours

Certificate in Buddhist Studies

The One-Year Certificate comprises 45 quarter credits, and is especially appropriate for visiting faculty or students from other colleges, or for students who already have a degree.

- One-Year Certificate: 80, 101, 202, 303, 304 (9 credits)
- One-Year Certificate: 80, 101, 202, 303, 304 (9 credits)
- One-Year Certificate: 80, 101, 202, 303, 304 (9 credits)
- One-Year Certificate: 80, 101, 202, 303, 304 (9 credits)
- One-Year Certificate: 80, 101, 202, 303, 304 (9 credits)

Total: 27 credit hours in Buddhist Studies and 18 elective credit hours required. Total: 45 credit hours

Meditation Practicum

Three practical courses: 80, 101, 202 (9 credits)

Three practical courses: 80, 101, 202 (9 credits)

Three practical courses: 80, 101, 202 (9 credits)

Three practical courses: 80, 101, 202 (9 credits)

Three practical courses: 80, 101, 202 (9 credits)

Total: 72 credit hours

Certificate in Buddhist Studies

The One-Year Certificate comprises 45 quarter credits, and is especially appropriate for visiting faculty or students from other colleges, or for students who already have a degree.

- One-Year Certificate: 80, 101, 202, 303, 304 (9 credits)
- One-Year Certificate: 80, 101, 202, 303, 304 (9 credits)
- One-Year Certificate: 80, 101, 202, 303, 304 (9 credits)
- One-Year Certificate: 80, 101, 202, 303, 304 (9 credits)
- One-Year Certificate: 80, 101, 202, 303, 304 (9 credits)

Total: 27 credit hours in Buddhist Studies and 18 elective credit hours required. Total: 45 credit hours

Prajnaparamita and Madhyamika

This program examines the fundamental Mahayana notions of emptiness or emptiness, as expressed in the two related Mahayana movements known as Prajnaparamita (Perfection of Wisdom) and Madhyamika (Trinitarian of the Middle Way). Issues examined will include the proclamation of the non-substantiality of persons (personality) and things (otherness) in the earlier Prajnaparamita, Madhyamika, and the development of this notion into a conceptual tradition of logic, reason- ing, debate and realization in the Madhyamika. 3 credit hours. B210

Buddhist Studies 25

Foundation of Buddhism

Reginald Ray

This course examines the first two centuries of development of the Buddhist tradition. We will study the Indian context for Buddhism as well as the life of the Buddha, the early discourses (stotas) and meditation practices, and the monastic discipline (Vinaya) recorded in the Pali canon. In this introductory course, we will attempt to identify the basic elements of Buddhist thought and assess their significance in subsequent developments. 3 credit hours. B210

Theravada Vipassana weekend

An intensive weekend introduction to insight meditation led by a vipassana master. Introduction will be given to sitting and walking meditation practice, as well as short talks, guided meditation, and individual interviews. 1 credit hour. B210
Buddhist Studies 27

Buddhist Studies 26

SEMINAR: READINGS IN THE VINAYA AND SUTTAS Reginald Ray A graduate seminar on selected texts from the Vinaya and Sutta traditions. The life of the Buddha and the formation of the Buddhist texts will be considered in its historical and cultural context. Open to undergraduates by permission of the instructor. 3 credit hours. R26

SEMINAR: READINGS IN PHRAJAPARITA M. Madhavakara Judy Silverman Brown This seminar will examine the literature of the Prajaparita and Madhavakara. The course will particularly explore the dialogues in the Tattvsvadana series and the Vimalakirti Sutra, and will survey the works of the great Madhavakara. Open to undergraduates by permission of the instructor. 3 credit hours. RB3

LITERRARY AND COLLOQUIAL TIBETAN II Lama Ugen Sherpa and Nalanda Translation Committee 3 credit hours. RB1

INTRODUCTION TO TIBETAN II Lama Ugen Sherpa and Nalanda Translation Committee This course is for students with little or no previous knowledge of Tibetan. We will focus on pronunciation and grammar and will prepare students to pursue their studies in both literary and spoken Tibetan. 3 credit hours. L13B

INTRODUCTION TO CLASSICAL SANSKRIT I Faculty This course provides an introduction to classical Sanskrit. Emphasis will be placed on the intricacies of grammar, as well as phonetics, vocabulary and translations to and from Sanskrit. No previous study of Sanskrit is required. 3 credit hours. L13B

DRAKMA ART Faculty 3 credit hours. V06 (see Visual Arts)

WINTER

THE YOGACARA AND THE INDIAN VARDAYANA Reginald Ray This course presents an introduction to the historical and basic ideas of the practice and central ideas of the Vardayana, and the way in which the Vardayana developed out of the Yogacara tradition. 3 credit hours. V34

SEMINAR: READINGS IN YOGACARA AND VARDAYANA TEXTS Reginald Ray This year’s seminar will concentrate on a few key Yogacara and Vardayana texts, as relevant to the Indian and later Tibetan traditions, such as the Sambhogakarma (The Resolution of Mysteries) and the Vardayana (Discourses on the Left and Right) for the Yogacara, and some biographies and songs of realization of the Indian mahasiddhas for the Vardayana. Open to undergraduates by permission of the instructor. 3 credit hours. RB3

ABHIDHARMA AND THE 18 SCHOOLS Judith Steinman Brown Insight into Abhidharma, the systematic presentation of Buddhist philosophy, provides a reference point beyond one’s immediate self or to any concrete external world. It goes beyond the need for a personalized “grasp” of experience. Abhidharma was developed by the 18 schools of early Buddhist. This course will examine the most important of the 18 schools of Indian Hinayana, tracing their history, doctrines, and practices. 3 credit hours. RB1

SEMINAR: READINGS IN ABHIDHARMA Judith Steinman Brown A graduate seminar on key abhidharma texts of the Sarvastivada and Theravada traditions. Additional attention will be given to the early doctrinal debates, the early development of Buddhist doctrine, and the development of the Abhidharma. Open to undergraduates by permission of the instructor. 3 credit hours. RB4

VICE PRESIDENT’S WEEKEND INTENSIVE Dalai Lama 3 credit hours. B13B

ZEN INTENSIVE WEEKEND 3 credit hours. B13B (see Fall course description)

LITERARY AND COLLOQUIAL TIBETAN I Lama Ugen Sherpa and Nalanda Translation Committee This course sequence will apply basic grammatical principles to the study of Tibetan literature. Emphasis will be placed on usage, grammar and basic vocabulary development. Students will also learn the basics of modern Tibetan, particularly a vocabulary rich in Tibetan terminology. 3 credit hours. L12B

INTRODUCTION TO TIBETAN II Lama Ugen Sherpa and Nalanda Translation Committee 3 credit hours. L13B (see Fall course listing)

TIBETAN TRANSLATION SEMINAR Lama Ugen Sherpa 3 credit hours. L13B

INTRODUCTION TO CLASSICAL SANSKRIT I Faculty 3 credit hours. B13B

MEDITATION PRACTICUM I 3 credit hours. W301 (see Winter course)

SPRING

INTRODUCTION TO MAHAYANA: THE BUDDHISHT PATH Judy Silverman Brown This course will examine the Mahayana (greater vehicle) teachings in the context of the ideals of the bodhisattva (renunciant ideal). Students will see the Mahayana as a path of personal practice and will examine the spread of Mahayana in the Buddhist tradition. Open to undergraduates by permission of the instructor. 3 credit hours. RB1

SEMINAR: READINGS IN MAHAYANA Judith Steinman Brown A graduate seminar on the pivotal Mahayana texts and their implications for Buddhist thought and practice. 3 credit hours. B13B (see Fall course description)

BUDHISM AND SOCIETY: AN ANTHROPOLOGICAL APPROACH James Arvanitakis This course will provide an introduction to the conceptual foundations of the field of Buddhist Studies, focusing on the cultural, social, and economic contexts in which Buddhist thought and practice have developed. Students will learn to engage with primary texts and to develop critical thinking skills in the context of Buddhist studies. 3 credit hours. B13B

THE ART OF BUDDHISM: HISTORICAL SURVEY Jerome Arvanitakis This course will examine the development of the major forms of expression employed by Buddhists throughout Asia, with a particular focus on Buddhist art in China, Japan, and Southeast Asia. The course will also consider the role of Buddhist art in contemporary contexts. 3 credit hours. V32B

INTENSIVE MEDITATION MONTHLY Faculty The intensive meditation program offers a unique opportunity to practice meditation in a group setting, with the guidance of experienced practitioners. 3 credit hours. L13B

MEDITATION PRACTICUM III Faculty 3 credit hours. B301 (see Fall course description)

MASTER’S THESSIS SEMINAR This course will focus on the preparation of a student’s thesis. Students will complete their master’s theses over the course of two semesters. 3 credit hours. B301

TIBETAN TRANSLATION SEMINAR Lama Ugen Sherpa and Faculty 3 credit hours. L13B

Buddhist Studies at Columbia University offers a unique opportunity to study the history and culture of the Buddhist tradition. The program offers courses in various aspects of Buddhist studies, including the evolution of Buddhist thought, the development of Buddhist art, and the practice of meditation. The program is designed for students interested in the study of Buddhist thought and practice, and provides a unique opportunity to engage with the rich and diverse traditions of Buddhism in a dynamic and supportive environment. The program is open to students from all backgrounds, and offers a variety of courses in both English and Tibetan. The program is committed to providing a rigorous and comprehensive education in Buddhist studies, and is dedicated to fostering a community of scholars and practitioners who are dedicated to the study of the Buddhist tradition. The program is located in the historic campus of Columbia University, and offers a unique opportunity to engage with the rich and diverse traditions of Buddhism in a dynamic and supportive environment.
FACULTY

Jose Arguelles (see Visual Arts Faculty)

Judith Simmer-Brown was trained in South Asian Religious Studies and Sanskrit at Columbia University, University of British Columbia, and Walden University. Before coming to the Institute in 1978, Dr. Simmer-Brown taught at Furman and Western Washington Universities. She is presently co-director of the Institute's Buddhist Studies Department.

Marvin C. Cooper (see B.A. Buddhist and Western Psychology Faculty)

Pat Dyer (see Pastoral Faculty)

Susan Hardwood (see B.A. Buddhist and Western Psychology Faculty)

Jerome Hayward is a member of the Board of Directors of Vajrapani and Nalanda Foundations, and a senior master of Vajrapani's Varadhan C. Trungpa, Rinpoche. Dr. Hayward holds a Ph.D. in Nuclear Physics from Cambridge University. He has pursued research in Molecular Biology at Massachusetts Institute of Technology and Tufts Medical School. Meeting Chogyam Trungpa Rinpoche in 1970, he helped to establish the first Vajrapani Commemorative Center, Karma Choling. As Director of Education, he now supervises Nalanda Institute, Ailey School, Walden Elementary School and the Shambhala Training Program.

The Nalanda Translation Committee: This is a group of Buddhist scholars and master language who are engaged in collaborative efforts to translate the large body of currently in-accordance Buddhist literature. Established in 1976, the Nalanda Translation Committee works under the direction of the Venerable Chogyam Trungpa, Rinpoche, primarily on the canonical and Indigenous Institute of Tibetan Buddhism. Published works include The Rain of Wisdom, The Life of Maha (Shambhala Publications).

Stephanie Ray received a Ph.D. from the University of Chicago history of religions department, specializing in Buddhism. As a Fulbright-Hays scholar, she studied Tibetan Buddhism in India for a year. Formerly assistant professor of Religious Studies at Indiana University Bloomington, she came to Naropa Institute in 1974 to help organize the Buddhist studies program. She is currently co-director of the program and a member of the Nalanda Translation Committee.

Ugyen Sherpa, a native of the Tibetan province of Khams, has studied the various aspects of the Tibetan language since childhood. In 1975, Lhasa Sherpa was forced to leave Tibet due to the Chinese occupation. He lived in Bhanu for 12 years as a student and general assistant of Khayak Sherpa and now resides in Boulder where he teaches Tibetan language and calligraphy.

Osel Tenzin is the dynamic heir of Chogyam Trungpa, Rinpoche. He received a B.A. from Furman University and trained as a physical therapist at Columbia Presbyterian Hospital in New York and North Hollywood Medical Center in L.A. From 1972 to 1973 he served on the executive committee of Karma-Choeling Meditation Center and directed the Vajra Project. He has been vice president and member of the board of directors of Vajrapani and Nalanda Foundation since 1976. In August 1976 he was empowered by Chogyam Trungpa, Rinpoche, as the VaIja Rangpo to implement and protect the authentic teachings of the Kagyu and Nyimgma lines of Tibetan Buddhism.

Chogyam Trungpa, Rinpoche, is a scholar and meditation master trained in the philosophical and meditation traditions of the Kagyu and Nyimgma sects of Tibetan Buddhism. Trungpa Rinpoche holds a degree of Khenpo, which is the equivalent to a Western Ph.D. He was appointed as the leader of the Gampo, where he was. Established as a major mystical and mystical center. After teaching in India for several years, he moved to the United States in 1973. Rinpoche is the founder and president of the Naropa Institute and Vajrapani, an organization of Buddhist centers. He is the author of The Great Profound, A Mediation of Higher, Carrying through Spiritual Meditation, The Myth of Freedom, The Rain of Wisdom, and numerous others.

DANCE/MOVEMENT STUDIES

Core Faculty: Irini Nadal (Director), Barbara Diley, Artist Faculty: Christine Calwell, Edith Basford, Barbara Demers, Richard Harris, Nancy Stack Smith, Sonima Thayer, Mindy Utstein, Visiting Faculty: Bonnie Buisbridge Coben, Simone Forti, Richard Hackler, Steve Psonce, Melissa Soat, Gail Turner.

PROGRAM DESCRIPTION

Dance/Movement Studies education at Naropa aims at the development of the whole person in a large world. This emphasis is based on a course of study in the areas of body, speech (or communication), and mind (or awareness). Our courses are studied through both Eastern and Western dance and movement techniques, anatomy and kinesiology. As the foundation, "body" informs all dance and movement.

“Speech” is studied both directly and through the discipline of music, as well as such non-verbal communication practices as improvisation and composition. The activity of “mind” and its relationship to body and speech is approached through meditation as well as contemplative practices. Within the curriculum the faculty emphasizes the student’s personal commitment as part of a group working together on exposing obstacles, meeting challenges and collaborating in dance expression.
Bachelor of Arts Program
Dance/Movement Studies

Required and Recommended Curriculum:

Fall—First Year
Technique I or II: D300, 105 (3 credits)

perspective Anatomy: D230 (1 credit)

Improv 1: D300 (1 credit)

*Mediation Practice: D300 (1 credit)

Write—First Year

 Technique I or II: D301, 304 (3 credits)

View and Sound: T230 (1 credit)

*Mediation Practice: R201 (2 credits)

Contemporary Dance: D301 (1 credit)

Spring—First Year

 Technique I or II: D302, 305 (3 credits)

Alignment/Knowledge: D234 (3 credits)

Dance/Movement: D300 (3 credits)

*Mediation Practice: R202 (3 credits)

FALL

Technique I or II: D300, 305 (3 credits)

*Improvisation 1: D305 (1 credit)

*Musical Anatomy: D231 (3 credits)

Space Harmony: D373 (1 credit)

*Phonemic Art: V202

*Master Teacher: D310 (1 credit)

Spring—Second Year

Technique I or II: D300, 305 (3 credits)

*Performer Ensemble: D236 (1 credit)

*Improvisational: D305 (1 credit)

*Musical Anatomy: D373 (1 credit)

Space Harmony: D373 (1 credit)

*Phonemic Art: V202

*Master Teacher: D310 (1 credit)

certificate Program

Entering Colloquium: D200 (1 credit)

Three Quarters of Dance Technique (6 credits)

*Improvisation 1 or 2: D305, 305 (1 credit)

*Improvisation 2 or 3: D305, 305 (1 credit)

*Improvisation 3 or 4: D305, 305 (1 credit)

*Improvisation 4 or 5: D305, 305 (1 credit)

*Alignment/Knowledge: D373 (1 credit)

*Art: A Global Perspective: V320 (2 credits)

Total: 45 credit hours

MODERN DANCE TECHNIQUE I & II

Dance Faculty

These courses are designed to facilitate the expansion of the dancer's relationship to his/her body as a fully tuned and versatile instrument. These courses emphasize the understanding of the body as a dynamic structure. Courses focus on developing awareness and basic knowledge of the technical form. In the form, the student begins to expand his/her technique into more specific concepts of dance. Precision and control are developed as the students work with rhythm, space, and dynamics. The student develops a more differentiated relationship between body and mind and thereby gains confidence in moving.

3 credit hours. D300, 305

ENTERING COLLOQUIUM

Berkeley Diller, Inmi Naidel

Colloquium requires to come together for an organized conversation. At the beginning and at the end of the 2 years the dancer moves a work to, first of all, find one's own interests and what is one's own body is. This includes the learning from pairs in all aspects of knowledge. The programs are presented in small and large contexts of connection that subjects and integration of one's personal experience is strengthened. Fundamentals of improvisation and awareness are taught as well as reading articles and books about the past and current dance world. 1 credit hour. D200

DANCE HISTORY Richard Harris

An examination of the development of dance from the earliest primitive dances to the present. An overview of movement as cultural expression as it relates to the other artistic disciplines. Special emphasis concerning the development of ballet, modern dance, and other types of movement in the 20th century. 3 credit hours. 1970

SPACE HARMONY Rudolf Laban's

THEORY Albin Groys

3 credit hours. DT345 (see Dance Therapy listings)

DANCE MOVEMENT THERAPY I

Christine Caldwell

3 credit hours. DT346 (see Dance Therapy listings)

CONFERENCE IN DANCE MOVEMENT

Christine Caldwell and Virus Dance Theater

3 credit hours. DT109 (see Dance Therapy listings)

BALLETS 1 & 2 Barbara Zinerman

Choral body is a highly disciplined dance form which heightens dedication and an appreciation of the inherent beauty of form. The student of ballet develops discipline, flexibility, strength and musicality. Two levels of ballet are offered on an out-of-residency basis. Level 1 provides a foundation for students who have no previous experience in ballet. Level II is a continuation of training within ballet form. 3 credit hours. DT336, 337

Improvisation: Open Structures, Movement theater & Contact

Improvisation

In these courses the student is introduced to a wide variety of experiences which allow one to more fully explore oneself and one's environment in relation to movement. An improvisation has to do with personal style, clausing reflect the style of the faculty. Each have a particular emphasis which heightens different awareness.

Open Structure: Barbara Diller

Open structure has an as primary focus, the existence of bodies in space and how that interpersonal creates inanimate form of personal and expanded expression. 3 credit hours. DT30

Movement Theater: Inmi Naidel

Movement Theater is primarily focused on qualities of energy, as one explores emotional and psychological essence through movement and sound. These are how one interacts within a group dynamic. 3 credit hours. DT28

Contact Improvisation: Nancy Stark Smith

Contact Improvisation is a dance form which wills an aesthetic awareness and energy flow of partners to create an exchange that can be intimate, harmonious and dynamic. 3 credit hours. DT38, 351

Within each form, an exploration of personal growth leads to the development of skills and finally structures which can be performed. Improvisation is offered at two levels.

MUSIC FOR DANCE Richard Harris

This course is designed to acquaint the dancer with basic music theory, counting, feeling, rhythm concepts and rhythm patterns in movement and music. Music listening. This course is tailored to the unique requirements of the dancer who wishes to choreograph utilizing music, and those that wish to teach using musical accompaniment. The course is also recommended for musicians interested in teaching dance and composing. 3 credit hours. DT146

TEACHER TRAINING: Inmi Naidel

This is a weekend workshop designed for advanced students who have an interest in developing skills in teaching technique. Basic understanding of creating classroom rapport, structuring and presentation of material and styles of training will be explored. The main focus will be on the theory, function and execution of technique. Prerequisite to this course is a grounding in anatomy, alignment, kinesiology, improvisation and composition. 1 credit hour. DT138
WINTER

COMPOSITION II Barbara Dilley

Composition is the study of making something—in this case dance and movement art. The inspiration for this process is the richness and variety of our world, based on the experience of what is perceived by developing openness and awareness; a receptive mind. Then one plays with ideas, feelings, objects and people, and works with the tools of communication such as time, space, design, energy and intentionality. Form is discovered as one learns to trust what feels right and explore the order in the world around us. The goal is to remove a dance act that is gestural, disciplined, provocative and speaks to the heart. Two levels of composition will also dance through this process. Level II. 3 credit hours. DM80

EXPERIENTIAL ANATOMY

Christopher Caldwell

This course is designed to introduce the student to the body's structural organization in the body, and to focus on the various "systems" which allow the body to function. Particular emphasis will be placed on the nervous, skeletal and nervous systems, and how we can directly experience them while also enlightening their functioning. Repetitive tasks using reflective personnel movement will also be used to enhance the students' personal sense of their own anatomy. 3 credit hours. DT82

CONTEMPLATIVE DANCE PRACTICE

Facially

This is a 1 hour practice session once a week to bring meditative awareness to the moving body. Beginning with sitting meditation for 15 minutes, the session is opened personal warm-up allowing the training of our minds to mingle with our body's actions following this. The space is cleared. We return to our seats and personal dance begins, either in solos or groups. There is a short discussion to touch to on the general environment and issues of attitude and experience. The session concludes with 10 minutes of meditation. Students are encouraged to have a regular sitting practice. 1 credit hour. D335

EXPRESSIVE ARTS-PREPARATION AND COUNTERPOINT

Perry Marcell

3 credit hours. V98 (see Visual Arts listings)

MODERN DANCE TECHNIQUE I & II

Ballet Faculty

3 credit hours. D200, D310 (see Fall description)

BALLET I & II Barbara Dauwresy

3 credit hours. D320, D330 (see Fall description)

CREATIVE DANCE MOVEMENT

Christopher Caldwell

3 credit hours. DT835 (see Dance Therapy listings)

DANCE MOVEMENT THERAPY II

Christopher Caldwell

3 credit hours. DT837 (see Dance Therapy listings)

SPRING

PERFORMING ENSEMBLE

Barbara Dilley, Birgit Naidi, Visiting Faculty

This class is for the collaborative work of what a student has learned in technique, improvisation and composition. The focus is on an ensemble situation which can work under faculty or student direction, or collaboratively, to produce a work that is performed. 3 credit hours. D380

ALIGNMENT KINESIOLOGY

Christopher Caldwell

Using the concepts learned in Experiential Anatomy, the student will progress in learning the analysis of motion. Describing the patterns of time, space and force will allow each student to examine structure in a dynamic sense. Learning to derive places of holding in the body as well as seeing how those are created by and affects the whole body will be a major goal of this course. Alignment will be viewed as an expression of the body's integrity "at that point in time." From this perspective, the student will learn techniques for improving and optimizing their alignment. 3 credit hours. D386

FINAL COLLOQUIUM

Barbara Dilley, Jere Naidi

Collaborative process to come together for an organized conversation. The final colloquium focuses on the learning that has taken place and how to carry the process out into the world. Issues of style, composition and further steps are discussed and shared. 1 credit hour. D391

COMPOSITION I Barbara Dilley, Jere Naidi

1 level: 3 credit hours. D360 (see Winter description)

EXPRESSIVE ARTS-FIELDWORK TO COMMUNITY AGENCIES

Beverly Marcell

3 credit hours. V45 (see Visual Arts listings)

MODERN DANCE TECHNIQUE I & II

Dance Faculty

3 credit hours. D200, D310 (see Fall description)

BALLET I & II Barbara Dauwresy

3 credit hours. D320, D330 (see Fall description)
DANCE THERAPY

Core Faculty: Christine Caldwell (Director), Barbara Dilleay, Iris Nadel. Adjunct Faculty: Krizia Britland, Barbara Ferrier, Richard Harris, Bernie Moeck, Nancy Stark Smith, Susanne Teyor, Mandy Upton.

Bachelor of Arts Program in Dance Therapy

The Bachelor of Arts in Dance Therapy provides a ground of movement awareness discipline with academic introductions in the field. It also includes a required minor in Psychology and a two-month supervised fieldwork placement.

Required courses:
- Six quarters of Dance Technique (9 credits)
- Electives: 12 credits
- Thesis: 3 credits

DANCE THERAPY

The heart of the Dance Therapy Program is its commitment to integrating body and mind in order to promote healing. The program brings together three major areas of study: psychology, physical structure, and personal expression. The B.A. program meets the guidelines of the American Dance Therapy Association.

The dualistic body-mind perspective, upon which therapists have recently been developing new systems using the physical body as a metaphor or analogy for human processes—thought, emotion, sensation, and so on. Movement is thereby used to integrate and heal the entire individual. Having relaxed thoroughly to consent, the dance therapist can then work skillfully with others.

Professional dancers have found that dance has therapeutic effects and works to synchronize body and mind. Coming to mental institutions and dancing with patients, they began supplementing dance with techniques and theories of verbal psychotherapy. From this, dance therapists developed specific techniques for using movement as a psychotherapeutic tool.

Today, dance therapists work from the premise that physical movement has the capability of awakening the close to emotional, moral, and spiritual health. This integration of all aspects of the person through movement is the goal of dance therapy.

Dance therapists work effectively with a variety of populations, including normal contexts, psychotics, the aged, alcoholics, children and the retarded.

M.A. in Dance Therapy

Issues we plan to introduce an M.A. in Dance Therapy consisting of clinical training and providing for academic breadth. The M.A. degree is designed to fulfill the requirements for registration as delineated by the American Dance Therapy Association, and will qualify the student as a practitioner under these guidelines. For further information, please contact Christine Caldwell, program director, at Narcon Institute.

PROGRAM DESCRIPTION

COURSES

FALL

MODERN DANCE TECHNIQUE I & II

Clara Vastay, Director

Chains are designed to familiarize the expansion of the dancer's relationship to his/her body as a fluidly used and versatile instrument. Chains emphasize repetitive exercises and combinations of movement. Dancers progress through two levels of technique. In Level I the dancer seeks to become familiar with his/her body as a dynamic structure. Chains focus on developing alignment, coordinates skills and basic knowledge of technical form. In Level II, the student begins to extend his/her technique into more specific qualities of dance. Precision and control are developed as the student works with rhythm, space and dynamics. The student develops a more sophisticated relationship between body and mind and thereby gain confidence in movement. 3 credit hours. DTA20, DTA21

SPACE BARNHART: Rudolf Laban's Theory

Mindly Upson

"Wherever the body stays or moves it creates space and is surrounded by it. We distinguish between space in general and the space within the reach of the body. In order to distinguish the latter from the general space it is called personal space or the 'kapsam'. Outside the kapsam lies the rest of space which can be approached only by stepping away from the dance. We never leave our movement where but carry it always like an arm." Laban

This seminar will explore the basic elements of orientation to space, in terms of our own bodies and its relationship to others. 3 credit hours. DTA35

WESTERN APPROACHES TO MIND

Faculty

3 credit hours. P540 (see Psychology listings)

GROUP PROCESS Faculty

3 credit hours. P430 (see Psychology listings)

DANCE THERAPY GROUP PROCESS

Christine Caldwell

A groundbreaking course in the process of group dance therapy. This experiential class will focus on "what it" in movement. This kind of movement has been named "Narcon" by Dr. Caldwell, implying that there is no choreography or performance. The task becomes one of simply expressing oneself in movement, and from there including other group members in the process of communication. From this groundwork begins the therapeutic process. 1 credit hour. DTA32

DANCE MOVEMENT THERAPY I

Christine Caldwell

This course will introduce the concepts & techniques of the field of dance therapy with specific attention to its history, development, philosophies and current trends. This information will be integrated with an experiential group design to give the student a personal relationship with the therapeutic value of movement, establishing personal process and the integration of thought, feeling and expression. 3 credit hours. DTA30

CONFERENCE IN DANCE THERAPY

Christine Caldwell & Valuing Dance Therapists

Each semester the dance therapy track will sponsor a weekend conference or guest lecturer in order to introduce and update students on innovative areas in the field of movement. Generally, Fall quarter will be a dance therapy conference. Winter will be a creative movement weekend. Spring will probably include a particular bodywork therapy and Summer will be an in-depth 4 week course designed to integrate all the major forces in the field of dance therapy and bring in touchers of international standing. 1 credit hour. DTA10

ENTERING COLLOQUIUM/Barbara Dilleay, Iris Nadel

3 credit hours. DB20 (see Dance)

IMPROVISATION/OPEN STRUCTURES, MOVEMENT THEATER AND CONTACT IMPROVISATION/Barbara Dilleay, Iris Nadel, Nancy Stark Smith

3 credit hours. DTA30 (see Dance)

DANCE HISTORY/Barbara Demore

3 credit hours. DTA30, DTA31 (see Dance)
CHILD DEVELOPMENT Faculty
3 credit hours. PSY30 (see Psychology Section)

DANCE MOVEMENT THEORY
Christine Caldwell
Using the previous course as a springboard, this class will continue to explore Dance Movement Theory as a field, particularly as it relates to the intervention and treatment of psycho-physiological processes. In the experimental portion of the class, we will continue to explore such material as "breathing through" inner awareness, group "movement" patterns, the kinesthetic and auditory content of movement, and challenge the environment. 3 credit hours. DT340

EXPRESSIVE ARTS: METHODS AND PREPARATION
Barbara Diley, Joni Nadel
This course will survey the varieties of activities and understandings which are necessary in teaching the expressive arts. We will examine the underlying principles of artistic awareness such as space, form, patern, tempo, movement, sound and communication. The course will offer discussion of guides and requirements related to the field training. The practice, in-field training, will be the focus of the course, and the students will apprentice with artists. Teaching arts workshops in community agency settings. They will be working with individual and group process, learning how to adapt the arts to all groups of people and teaching methods and techniques. Gradually, students will assume more of a leadership role in the teaching situations. Prerequisites: the "Methods and Preparation" course or recommendation of the instructor. 3 credit hours. VM5

MODERN DANCE TECHNIQUE 1 & 2
Barbara Diley, Joni Nadel
3 credit hours. DT02, DT03 (see full description)

BALLETT 1 & 2
Barbara Diley
3 credit hours. DT04, DT05 (see full description)

MATRIS: MAKING FRIENDS WITH THE WORLD
3 credit hours. HIST200 (see Health & Healing Section)

SPRING

ALIGNMENT & KINESIOLOGY
Christine Caldwell
Using the concepts learned in Expressional Anatomy, the student will progress to learning the analysis of motion, describing the patterns of time, space and force will allow each student to then examine structure in a dynamic sense. Learning to dissect pieces of walking in the body, as well as noting how these are created by aid and affect the whole body will be a major goal of the class. The course will include exercises from the structures of the body's anatomy: "at that point in time." Practical aspects of the course will include techniques for improving and optimizing their alignment. 3 credit hours. DT306

ETHNIC & FOLK DANCE
Christine Caldwell and Virginia Bailey
As an experimentally based course designed to survey major ethnic and folk forms of dance throughout the world. Discourses of how culture influences dance style will augment the teaching of several ethnic and folk dances. 3 credit hours. DT340

COMPOSITION 1 Barbara Diley, Joni Nadel
3 credit hours. DT350 (see Dance Movement: Studies Section)

EXPRESSIVE ARTS: FIELDWORK AT THE COMMUNITY AGENCIES
Barbara Diley
This course involves two aspects of learning: one in methodology in a seminar format, and application in the field. The seminar will meet once a week to discuss issues and approached related to the field training. The practice, in-field training, will be the focus of the course, and the students will apprentice with artists teaching arts workshops in community agency settings. They will be working with individual and group process, learning how to adapt the arts to all groups of people and teaching methods and techniques. Gradually, students will assume more of a leadership role in the teaching situations. Prerequisites: the "Methods and Preparation" course or recommendation of the instructor. 3 credit hours. VM5

MODERN DANCE TECHNIQUE 1 & 2
Barbara Diley, Joni Nadel
3 credit hours. DT02, DT03 (see full description)

BALLETT 1 & 2 Barbara Diley
3 credit hours. DT04, DT05 (see full description)

FACULTY IN DANCE/ MOVEMENT STUDIES AND DANCE THEATER

Erika Burford has performed in the New York City area with Tiffany Tharp, the Ailey Dance Company and the Croatan/Lombard Dance Company, and is Cleveland with the Fairmont Dance Theater. She has also taught modern dance at the University of Toledo.

Christine Caldwell received her B.A. in Anthropology and her M.A. in Movement Therapy from UCLA. While in Los Angeles she also taught in Gestalt Therapy, Two-Rickshaw and Bonneyworkshop movement. She also studied at the University of Maryland and George Washington University. She currently teaches at the Boulder School of Massage (seasonally) and in New York where she leads the B.A. program in Dance Therapy and is developing an M.A. in Dance Therapy. She also maintains a private practice in Action-Oriented movement education and supervises students.

Barbara Diley has been on the faculty of Bates College for twenty years. She is a member of the Royal Academy of Dance and teaches ballet according to the Royal Academy syllabus method. Previously she taught ballet in San Francisco for Joan Herran and the Dancemakers' Theater and has taught professionally in Europe for many years.

DANCE FACILITY

Richard Hurst holds a B.A. from San Francisco State University where he did graduate interdisciplinary studies in dance, music and theater. Richard also has both a Bachelors of Arts degree in the University of California, one in Music and one specialization in American Studies. The Performing Arts, Richard has taught dance at such places as the University of California at Berkeley, San Francisco State University, and the University of California at Davis. Bruce Marx (see Visual Arts faculty) has an extensive background in classical and contemporary dance. He is a graduate of Arts Education School in London and Galliard School in New York. He has worked with Anthony Tudor, Martha Graham, Jose Limon, Anna Sokolow, Merce Cunningham, and Meredith Monk. In New York she was a founding member of Contemporary Dance Group (now Lewus Lewis Company) and in the Bay Area the Founder/Director of Open Arts Experiential Dance Theater of the University of California. From 1973 to 1982 she was artistic director and main choreographer for Footsteps Dance Company of the San Francisco Bay Area, which produced and produced many aspect and dance-derived art forms. She has taught at large summer dance programs and the University of California at Berkeley, Mills College and California Institute of Integral Studies. She is director of the Dance/Movement Studios.

NAMEY Stunens studied at Boston Conservatory of Music, New School for Social Research, and Carnegie Mellon University Dance Festival, and received her B.S. in Dance from S.U.N.Y.

Richard Burford is a graduate of Bates College in New York City and co-directed with the sesame Laban teachers, Betty Merlised Jones, Grace Bubil and N.Y. Smith. He has taught Laboratory in his studio in N.Y. City and is currently teaching in Boulder.
MUSIC

Core Faculty: Bill Douglas (Director) Adjunct Faculty: Peter Bachorl, David Barzulin, Meli Batenisi, David Diamond, John Clark, Jerry Grossfield, Richard Harris, Fred Hoss, John March, Janell Nyberg.

Summer Faculty: Bill Douglas and Jerry Grossfield (Directors).

Adjunct Faculty: John Avercrombie, Jay Clayton, Charles Hadda, Art Lande, Paul McCandless, Glen Moore, Gary Peacock, Jilson Prisco, Ralph Towers, Collin Wolcott.

PROGRAM DESCRIPTION

The discipline of music involves being totally present and speaking fully to the subtleties of pitch, rhythm and musical color. It is a forming and dismember process which includes the whole body, mind, and emotions.

The music theory classes are related in a very practical way to actual performance and composition. They include intensive pitch and rhythmic training, and analytic and harmonic analysis is both Eastern and Western music, with an emphasis on contemporary jazz. History of music classes stimulate the student's own curiosity by giving them a sense of the richness of the world's musical heritage.

Naropa Institute offers private music lessons designed to develop instrumental proficiency in guitar, piano, percussion, oboe, horn, woodwinds, strings and voice as well as ensemble performance classes in various forms of improvised music as well as Western and East classical traditions. Interdisciplinary art classes stress the student's awareness of the artistic processes of disciplines other than their own.

Summer Institute Music

Each summer an intensive music program offers courses in contemporary performance and improvisation, harmony, counterpoint, rhythm, ensemble, etc. An impressive faculty of performing artists gathers each summer to present one of the most exciting music programs in the country. The summer faculty includes such musicians as Charlie Hayden, Art Lande, Julius Prince, John Avercrombie, Jay Clayton, Gary Peacock, and members of Oregon (Collin Wolcott, Paul McCandless, Glen Moore and Ralph Towers). They present collaborative courses in all aspects of performance, as well as Master classes in their instruments.

Bachelor of Arts in Music

Basic Music Education: M100, M101, M102, M105 (12 credits)

Music performance classes (9 credits)

History of Music: M300 (3 credits)

Global Music: M375 (3 credits)

Three Music electives (9 credits)

Minimum of 36 credit hours in Music, 12 credits in a Minor Discipline, 9 credits of B.A. General Education Requirement (see page 8), 15 credits of general electives. Total: 90 credit hours

Certificate in Music

Basic Music Education: M100, M102, M105 (9 credits)

History of Music: M300 (3 credits)

Global Music: M375 (3 credits)

Electives (9 credits) Total: 45 credit hours

TRACING MUSIC TO CHILDREN

Music History

A two-day Orrf workshop for all interested in learning about and developing music skills in the Orrf approach to teaching music to young people. The course will include creative movement for coordination, sight-singing and ear training with a look at the musical development of the child. 1 credit hour. M121

CHORUS Bill Douglas

Each session the Naropa Chorus prepares choral works for performance. Places will be selected from all periods of musical history. 0 or 1 credit hours. M370

JAZZ ENSEMBLE Dennis Diamond

We will prepare for performance contemporary Jazz and modern fusion arrangements. 3 credit hours. M370

COURSES

Fall

MUSICALSHIP I Bill Douglas

Intensive musical training sessions involving sight-singing, musical dictation, rhythmic exercises (using rhythms from India, Africa, Brazil, Cuba, jazz, rock), and contemporary classical music, and the study of harmony as used in classical, jazz, and folk music. Prerequisites: knowledge of basic music theory. 3 credit hours. M390

CREATIVE MUSIC ENSEMBLE Fred Hess

Based on the format of the jazz session, this course examines the structure and process of collective improvisation in creating an organized music ensemble. Compositions by Anthony Braxton, Ronen Michiel, Oliver Lake and others will be used to demonstrate various creative techniques, and students will be encouraged to contribute compositions. The course is open to students who have acquired basic skills on their instruments. 3 credit hours. M364

INTRODUCTION TO MUSIC THERAPY

James Nashan

A weekend workshop exploring music therapy exercises and techniques, with discussions on how music can be used to help the mentally retarded, physically handicapped, veterans, autistic children, etc. 1 credit hour. M112

HISTORY OF MUSIC Bill Douglas

A survey of music history, concentrating on Western classical music and also dealing with the development of Afro-American music and the cross-fertilization of various world music cultures in the twentieth century. 3 credit hours. M300

PRIVATE MUSIC LESSONS Faculty

Naropa Institute faculty for piano, composition, woodwinds and voice. Adjunct faculty for guitar, voice, bass, violin, cello, brass and percussion instruments. 3 credit hours. M391, M394

EAR TRAINING Peer Barlow

Intensive training sessions aimed at developing sight-reading ability and aural recognition of intervals, chords, scales, chord progressions and rhythms. Essential for all musicians. 3 credit hours. M301

This is one of 17 credits that Bill Douglas, the co-director of the Naropa music department, used to teach music to his students. This particular studio was influenced by African music and was recently recorded on Rite Records, performed by Richard Robinson and called "The." It is a composition of a composition by Bill Douglas entitled "Celebration II for Clarinet and Strings."
FUSION ENSEMBLE WORKSHOP
John Mather
A weekend workshop for playing and discussing music in the style of such musicians as Pat Metheny, Eddie Daniels, and Clark Core. Topics will include phrasing, methods and chord scales for improvisation, composition and arranging. The class will graduate, play and scale. 3 credit hours. MUS 208

IMPROVISATIONAL STRUCTURES I—
HERB Frohness
Students will learn to improvise through harmonic progressions commonly used in the bebop tradition. 3 credit hours. MUS 209

COMPOSITION, ANALYSIS, & ORCHESTRATION I Peter Rudolph
Students analyze and compose music in various forms and styles: counterpoint, fugue, sonata, 12 tone music, 12 measure song form, blues form, etc. We will also study *A" capabilities of western instruments and explore orchestral possibilities. 3 credit hours. MUS 209

DEVELOPING PERFORMANCE SKILLS
Bill Douglass
Students will regularly prepare solo and group performances in various voice and instruments. We will work on developing greater sensitivity to the expressive power of music and the dynamics of the performance situation. We will explore such questions as to how to evoke positive energy and work with performers in performance. Permission of instructor required. 3 credit hours. MUS 232

CREATIVE IMPROVISATION
JEFF Gornall
An intensive weekend workshop in creative improvisation. 1 credit hours. MUS 329

VOICE AND SOUND:
Paul Dierte
3 credit hours. T 230 (see Theater listing)

EXPRESSIVE ARTS: METHODS AND PREPARATION
Beverly Marks
V 300 (see Visual Arts listing)

PRIVATE MUSIC LESSONS Faculty
3 credit hours. MUS 252, 206 (see Full Description)

CHORDUS Bill Douglass
Continuation from Spring. 0 or 1 credit hour. MUS 274 (see Full Description)

SPRING
MUSIC SHIP III Bill Douglass
A continuation of Basic Musicship II. Prerequisite: Basic Musicship I or its equivalent. 3 credit hours. MUS 203

MUSIC SHIP IV Bill Douglass
An upper level course for second year B.A. students or advanced certificate students. By permission of the instructor. 3 credit hours. MUS 204

GLOBAL MUSIC David Beazley and John Golin
Through listening and playing, we will explore the qualities of various forms of world music. India, Africa, Middle East, Southeast Asia, and Cuban music will be emphasized. 3 credit hours. MUS 295

IMPROVISATIONAL STRUCTURES II—HERB AND BEYOND Frohness
We will work with music in various styles at the improvisation level as well as post-bop structures. Prerequisite: Improvisational Structure I or permission of the instructor. 3 credit hours. MUS 296

COMPOSITION, ANALYSIS AND ORCHESTRATION II Peter Rudolph
A continuation of Level I. By permission of the instructor. 3 credit hours. MUS 299

RECORDING TECHNIQUES WORKSHOP
Fred Arts
This is designed to give musicians a practical understanding of the techniques of the recording studio. Working as both musician and engineer in actual recording situations, students will learn microphone placement, mixing, additional, editing, overdubbing and other aspects of studio work. 1 credit hour. MUS 310

MUSIC BUSINESS SEMINAR
Richard Hurn
Topics to be discussed include music distribution, personnel and band promotion, copyright and publishing, the Musicians Union, booking agents, professional management agencies and self-management, touring and publicity materials for the performing artist. 1 credit hour. MUS 311

EXPRESSIVE ARTS: FIELDWORK AT COMMUNITY AGENCIES
Mary Metcal
3 credit hours. MUS 216 (see Full Description)

PRIVATE MUSIC LESSONS Faculty
3 credit hours. MUS 217 (see Full Description)

CHORDUS Bill Douglass
Continuation from Spring. 0 or 1 credit hour. MUS 275 (see Full Description)

FACULTY
Peter Barbara is presently completing his thesis for the M.A. in musical composition from the University of Colorado. He has acted in several Off- Broadway plays and has been a professional jazz pianist for many years.

David Baruch is a disciple of one of India's foremost sitar masters, Devi Chaudhuri. While in India he was a featured artist on All India Radio, and had the honor of performing for Prime Minister Indira Gandhi. For the past several years, he has produced and hosted "Chants to the Nile, a Global Cultural Journey," which is broadcast weekly on KGNU, Boulder public radio.

Marc Blazy, director and founder of Young People's Symphony School of Music in Boulder, has 17 years classroom experience. He holds a Bachelor's degree in voice, piano and music education from St. Mary College, Kansas, and a Master's in music education from the University of Chicago. Currently of Music where he was an instructor in methods for music teaching and supervising student teachers. He is a certified Orff specialist and has devised a sequential curriculum combining the Orff, Kodaly and Dalcroze approaches to teaching music to children.

David Dinsmore holds a Master of Music degree from Hart College of Music. He has taught jazz in the Music Department of North Texas State University and is presently saxophone and jazz instructor at the University of Colorado in Boulder.

Bill Douglass holds a Master of Music degree in performance and composition from Yale University. As a baritone he has made three RCA recordings with Peter Rudolph and Tashi, and as a pianist has recorded several of his compositions with clarinetist Richard Sohelman. His compositions have been published worldwide. A pianist for many years, and singer with local master pianists.

Joe Grusell has performed with the Vester Gonzale Trio, John Handy, the Benny Golson, Bud Hill, John Hendricks, Mace Aladdin and Groove Coleman. He was the original partner in developing and originating "Light and Sound Dimensions" and was the teacher and conductor of various San Francisco rock groups. He is presently visiting facul- ty in the jazz program at Cornish Institute, Seattle, Washington.

Richard Harris holds an M.A. from San Fran- cisco State University where he worked on graduate interdisciplinary studies in dance, music and theater. Richard also has a Bachelor of Arts degree from the University of California, one in Music and one specializing in interdisciplinary studies in Performing Arts. He has extensive experience as a dance accom- panyist and he has taught classes in dance and music at the University of Maryland, San Fran- cisco State, and for the University of California in Boulder.

Fred Hess received his B.A. in performance from Transon State University. He has studied saxophone with Joe Allard at Juilliard, flute with Wallace Mann at the National Symphony, and conducting with Richard Tietje, and jazz with Paul Wood. He composed the music for the Broadway play, "Angel City."

John March studied composition and improvisation techniques for guitar at New York Uni- versity and Berklee College of Music. He has performed nationally with a number of groups featuring improvisational music. He is presently teaching guitar and involved in freelance and session work.

Janelle Nashorn holds a Bachelor of Science degree in Music Therapy from Illinois State University. She has worked for several years in music therapy, in various folk, fiddle, Ban- g slate, and group projects in Europe and the U.S.A.
POETICS

POETICS DESCRIPTION

In line with Pound's recommendation, "Put no attention to the criticism of men who have never themselves written a notable work," the Nanpo program is set up as follows:

1. Teaching in the Poetics program is done by practicing poets. The purpose is to bring actual creative writing complemented by criticism, scholarship and contemplative mindfulness.

2. Students ground themselves in practical observation of daily and attention to "Minor poets"—"The sensory object is always the adequate symbol"—E. Pound, "Things are symbols of themselves"—C. Trumbull.

3. The teaching of Poetics is complemented by readings of Japanese haiku, Chinese and Chinese-style haiku, and Ibsen's "The Man from the Sea." The emphasis is on the spoken word and on the aesthetic of the spoken word.

4. Playful awareness that transforms everyday work to an art encourages the selection of old and new literary methods: collage, cut-up, direct and journal prose, process composition, dance poetry, music poetry, and performance poetry.

5. The tradition of a national collection of poets working with open forms at Nanpo continues with the participation of active figures in the so-called San Francisco Renaissance, Beat Generation, New York, Black Mountain, Projective, and Flower-oriented schools, among others.

6. "Small school" environment, intimacy of activities, social mingling and a common creative purpose between teacher and student encourage a continuous teaching structure as well as interdisciplinary exchange: poets can collaborate with dancers, painters, film makers, theater groups, calligraphers, Zen masters, architects, physicists, psychologists, sex therapists, teachers, flower arrangers and rock bands.

We hope to join lower and upper worlds with an act that creates peace and unity, "to present truth in one soul and one body" as Rembrandt proclaimed.

Readings and Publications

Core and visiting faculty, students and local poets read their work at various venues in Boulder, including Nanpo Institute, the Boulder Poetry Project, Bookclod, Trident, Buell Center and Left Hand Collective Books.

Since the emergence of 1973 the Poetry Department has invited a number of local magazines, including Boulder Dike, Poets' Lodge, Poets' News and News of the World, which publish the work of poets in a Poetics program, faculty and Boulder-area poets. An anthology of lectures or given by core and visiting faculty was established in 1973 entitled Talking Poetics: A Reader of the Jack Kerouac School at Poets Series, Vol. 1 & 2. Poets' poetry and poems that have also appeared in issues of the journal Leda.

Because of the quality of its faculty and an emphasis on one-on-one apprenticeships, because courses are taught by writers who themselves have written notable works; and because the foundation of study is based upon a mediative tradition, the Poetics Program in Nanpo Institute is one of the unique writing programs in the country.

Certificate in Poetics

Students in the one-year certificate apprenticeship program collaborate with accomplished poets and prose writers and engage in daily writing experiences. Over the period of one year, apprentice writers work closely with their advisors studying literary texts relevant to their own development and toward completing a manuscript of poetry or prose. This project is the student's central vehicle for developing expertise and mastery with their discipline.

Poets (writing apprenticeship): Sequences: W300, 301, 400 (9 credits)
Three semester courses (9 credits)
Three poetry electives (6 credits)
Six General Electives (18 credits)
Total: 45 credit hours

Advanced Certificate in Poetics

A program designed for mature writers. To enroll in the program, a manuscript should be submitted along with the application.

Poets (writing apprenticeship): Sequences: W300, 400, 402 (9 credits)
Three literature courses (9 credits)
Three Poetry Electives (9 credits)
Six General Electives (18 credits)
Total: 45 credit hours
COURSES

FALL 1983

POETICS I: WRITING FOR REAL
Larry Fagin

We will be writing long and short poems, sonnets, haikus, free verse, formal verse, shorter fiction, commentary, etc., striving for clarity, brevity, veracity. Work will be published in student-oriented reviews.

POETICS IV: WRITING WORKSHOP—"BREAKING THE ICE AND FISHING FOR MOTHERS" Allen Ginsberg

A workshop for writers old or young. Different streams into writing: mood, technique, direct experience of the world. A revaluation of visual imagery, unconscious speech, thinking in rhythm, creative analysis of thought forms as basis for free verse, improvisation on paper and in life, concrete/free verse, concrete poetry, concrete verse, trees and quantitative measures, open forms, "rules" for "free verse." Prerequisite: completion of 3 credits. 

3 credits. W400

YOUR HEROES LARRY FAGIN Required texts: Portrait of a Leda, Nancy Anne Jones; War and remembrance, Gore Vidal; Teatro, Tennessee Williams; Ephemera, Jane Austen; American author: Winter Poems, Charlotte Bronte. An entry into 18th century American by way of four great novels. Discussion of the genre and its development, visits to "types" of heroines, novelists, society, the Hawaii, afterword, paranoids, resonance: a desire to incorporate, 3 credits. W59

59D

THE MEADIES AND EAST ASIAN POETRY Patricia Dowson

An exploration of how traditional Chinese and Japanese poetic traditions influenced Western poetry, especially in the Franklin school (1832-1917). We will consider such works as Ezra Pound, H.D., William Carlos Williams, Amy Lowell, Carl Sandburg, and such contemporaries as Gary Snyder, Jack Kerouac, and Allen Ginsberg. We will examine how poetry can create worlds and open possibilities. Part of class time will be spent in poetry exercises. 3 credits. W582

3 credits. T30 (3 as Theatre)

KAYA/BECKETT: THE WORD IN THE ROOM Poet: Charles Currie

A spark gap across two initial 20th century theorists, Maurice Blanchot's impossibility of writing: Classic consideration of their work's full range, from "writing as a form of prayer" (Blanchot) to "finding a voice in annihilation" (Beckett). Students will be expected to read Kaya's Bacula and The Trial; Beckett's trilogy, Molieres, a Didon, Molieres, The Unnamable, For Nothing, and Flod in 5 credit hours. W588

VISITING WRITER'S WORKSHOP: INSPIRED POETICS Jane Waldman

Emphasis will be on moving in vocalization of text, determination of American speech, techniques of interpolation. More than workshop with only writing and reading, students are assigned to a group of three or four members. 3 credits. W584

MAKING OF A NEW AGE: THIRD WORLD TRADITIONS & AVANT GARDE ART: Louise Thomas

A primary exploration of the connections between 20th century avant garde literature, music, and visual arts and the influential cross-cultural traditions from Third World cultures discovered by Eurocentric artists since the mid-19th century. Focus on critical American speech in poetry and prose. Among writers to be studied are Cesare Bocchi, William Carlos Williams, Ezra Pound, Charles Olson, Langston Hughes, Amiri Baraka and Melvin Tolson. 3 credits. W590

APPRENTICESHIP Louise Thomas

Students will read and utilize critical poetry and essays and write and edit poems on-line. Limited to 2 students. 3 credits. W591

JOURNAL WRITING Joan Edwards

We will practice synchronizing words with daily experience. As we learn words, we will learn habitual thoughts and a clearer look at yourself. Class exercises include spontaneous writing, dialogue, guided imagery, dream imagery, sensory registration, and body-miniaturism in brief events. Nothing is clipped, all is real. Journal writers consider it their craft, for improving their professional skills. Society supports, for understanding the subtleties and analysis, for describing mind present to add it to others. We will write in and out of class. 3 credits. W594

WINTER 1984

POETRY V Clare Condé

Writing every day, no matter the state of mind. This class will include such contemporaries as Louis Zukofsky, John Ashbery, Philip Whalen, Larry Igger, Bernardine Mayer, Michael Palmer, Jim Brody. 3 credits. W581

POETICS III: BAKAUI: WRITING APPRENTICESHIP Patricia Dowson

The focus will be on haiku—what can be known of this ancient form to ground one's ear widening in terms of subjectivity and direct perception, and to find the essential concrete imagery to connect to and express inner's immediate feelings in a simple, disciplined way. Students will write spontaneous haikus and haiku (3-5 lines) in class, receiving critical feedback from the instructor. Collaborative workshops will be written, and a book of haiku will be saved. Students should familiarize themselves with these new forms. Introduction to Haiku; Hendrickson, Haiku, Tanka, Chigi, Bytham, The Poets Book of Sen -national. 3 credits. W595

20TH CENTURY EUROPEAN POETS Allen Ginsberg

A survey and reading of works in translation by Guillaume Apollinaire, Max Jacob, Dadaists, Surrealists, Cendrars, Louis Lioret, Brecht, Vladimir Mayakovsky, Gustav Eliezer, Pavel Hawkins, and others, with supplementary secondary materials by the author themselves, as well as author's contemporaries and periodical communication. 3 credits. W579

APPRENTICESHIP Allen Ginsberg

A month-long condensation of Poetics IV: BAKAUI: Writing Workshop (see description under Fall, 1983) 2 credits. W579 (May only)

MICHAEL BROUWEREN

2089
THEATER

Lee Worley

Theater is a sort of sandbox: I build a fortress with a tower and a flag on top. My friend comes along with his toy truck and bulldozer my fortresses. 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 somehow it is only sand, paper and water that made my world so grand.

So it is with theater. And because we have the tools so play at building and destroying, we grab some appreciation of that larger sandbox called the world where the same rules hold true and the same tripe happens.

COURSES

FALL

CO 107 BASIC ACTING Lee Worley

The rehearsal of a theater is a process which requires us to be aware of our energy and the energy of the world around us. We will examine the tools of our craft and work toward developing the courage to reveal who we are spontaneously. We will focus on understanding the dynamics of movement, and the process of working in a collaborative setting.

Lee Worley

Lecturer in Theater

Improvisation: Movement

THEATER (Arts/Und) 3 credit hours. 109 (see Dance listings)

WINTER

CO 107 BASIC ACTING Lee Worley

In this class we are looking to maximize expressive and manipulative ability of the voice as well as other ways of making sounds. The inspiration may be to recite poetry, sing, lecture, act, play a musical instrument, free the break in dancing or explore relationships between sound and movement. We are working for universal principles which underlie performance and expression of all kinds, although the primary focus will remain related to the voice. 3 credit hours. 720
SELF EXPRESSION AND SPACE

AWARNESS Lee Woyke

The emphasis in this course is on experiencing the self in relation to space. We will begin with basic actions which work with our perception of our situation and how we manipulate physically and visually. Once these understandings of self are reached we will try to continue our awareness as we begin to work with others. We will explore the necessary components of group formation and the possibilities of making a personal situation unique without losing our awareness. Toward the end of the course we will examine creative forms from traditional and modern ballets to see how the concepts explored relate to everyday life. 3 credit hours. T339

SPRING

MUDRA: BODY-MIND INTEGRATION

Pamela Sivas (<i>Photo by Pamela Sivas</i>)

Space can seem haphazard or purposeful, reducible or enriching. One can either fight with the situation or work with it in a creative manner by recognizing space as it is. Our perceptions are colored by innocence or heightened by experience. Mudra integrates conscious exercises originating in both Western theater and Eastern yoga practices. The specific exercises of both disciplines are physical, simple, and involve balance, repetition and fluid work. They offer realism a new way of understanding of one's self and others in the context of exploring an active, changing space. 3 credit hours. T339

SCENE STUDY Lee Woyke

We will explore the following of improvisation both narrative and abstract to discover the underlying fundamental forms of theatrical expression. The development of characters, the ways of creating contrast and intensity, and how to make readable will be a focus in the same study component where scenes from the classics of Western theatre will be developed using the fundamentals of improvisation of the basic method. Requires permission of the Instructor. 3 credit hours. T586

SHAKESPEARE: KING LEAR, MEASURE FOR MEASURE, THE TEMPEST, AS YOU LIKE IT Larry Page

3 credit hours. W735 (see Pamela Sivas)

FACULTY

Margaret Dougherty directed children's plays and performed two seasons with the Colorado Shakespeare Festival before coming to Boulder where she taught theater and dance. Margaret lived in New York City for ten years and performed both on and off Broadway and in television and film. She graduated from the Neighborhood Playhouse and studied with Uta Hagen, Paul Casals and The Open Theater. Among the plays she appeared were the Woodstock Playhouse, Cities-in-the-Square and The American Mine Company. Margaret has a B.A. from the University of North Carolina.

Paul Dorris studied a B.A. in drama with the University of California at Berkeley and an M.F.A. from the New York University School of Arts. He has studied and performed extensively in both dance and theater, attempting to find performance training that bridges the gap between both disciplines. Mr. Dorris is currently a member of the Nancy Spitzer Dance Theatre of Colorado.

Lee Woyke holds a degree in English from Mt. Holyoke College and is a graduate of the Neighborhood Playhouse in New York City. She was a founding member, actress, and director of the Open Theater for seven years and a member of the Living Theater in Europe. Ms. Woyke has taught acting at Sarah Lawrence College and the New School for Social Research. Conducted improvisational theater workshops for drug rehabilitation programs and was a founder and director of Theater Arts Corporation in Santa Fe, New Mexico. Currently she is on the executive committee of Muda Theater and is faculty coordinator and director of the theater program at Naropa University.

MARTIAL ARTS

Dr. Andrew Ha (Photo by Andrew Ha)

The source of the Martial Arts Department is a spiritual understanding that translates into physical movement and concrete situations. It emphasizes the development and use of internal energy (Chinese: chi, Japanese: ki) and provides the space and training for the integration of body, mind and spirit. Thus, all levels of practice focus on the utilization of the heart and the mind. Studies in martial arts at Naropa Institute are an expression of the martial spirit which recognizes the unity of opposites—yin and yang—and the unity of all things.

Courses taken in the Martial Arts Department fulfill the following requirements in the B.A. program: movement awareness and general electives.

T'ai-chi Ch'uan

T'ai-chi ch'uan is an ancient discipline of relaxed movement—a Chinese physical exercise for health, peace of mind, longevity and self-defense. It is the physical embodiment of the most profound ideas in Chinese culture and all aspects of Chinese philosophy manifested in its practice. The exercise consists of thirty-seven movements which are performed in a slow, continuous sequence. They emphasize complete relaxation, accuracy of position, balance, evenness of motion and correction of breathing. These elements enable the practitioners to develop harmony of body, mind and spirit. As the body is given a chance to relax within action, one experiences that life can be lived and all work accomplished with less effort.

The concept of chi, the intrinsic energy which animates all living phenomena, plays a central role in the training. T'ai-chi interacts with the flow of chi in our bodies and the purpose of T'ai-chi Ch'uan as an exercise is to circulate the normal flow of chi by dissolving this tension. When practiced regularly, it can produce improvements in our mental, physical and emotional health. On a philosophical level, T'ai-chi Ch'uan allows one to experience a dynamic relationship between self and the environment, between body energy and the energy of the ground and the air.

Tai-chi is an extremely venerable martial art. Oral tradition cites its birth as well towards the end of the Sung Dynasty in the Middle Kingdom, which we today call China, where a Taoist monk lived, named Chang San-feng. Tradition has it that while watching the movements of a snake during its fight with a bird he conceived the idea of substituting
suppleness and pliancy for rigid, hand-hitting force. From this revelation grew a system of physical culture and self-defense that the world had never before seen. Chang San-feng combined the Taoist principles of Lao Tzu, which say that the subtlest thing in the world overcomes the hardest, and the ideas of Confucius concerning precision, timing and balance. The 1 Ching, or Book of Changes, the oldest and perhaps the most profound classic of the Chinese sages discusses the principles of change and interchanges summing them up graphically in the symbol of the constantly transforming yin and yang. The Chinese name for this symbol is "T’ai-chi", which means supreme mystery, from which comes the name of this art: "T’ai-chi Ch’uan".

The family of Yang for generations has been noted for this style of T’ai-chi Ch’uan. Yang Cheng-fu, one of a long line of great masters of T’ai-chi Ch’uan died about 1984, but not before he had transmitted the art of T’ai-chi Ch’uan to a number of fine disciples. One of his most gifted disciples to inherit the mantle of the Yang School was Master Chang Man-ch’ing (1901-1975).

Grant Master Chang Man-ch’ing was Master of the Five Excellence: he was a calligrapher, poet, medical doctor, painter, as well as a master and master of life. He had been a member of the Yang family for more than forty years. He taught T’ai-chi Ch’uan through his regard for the physical, mental and spiritual health of his students. He began teaching T’ai-chi in Mainland China as the Whampoa Military Academy, China’s equivalent of West Point. In 1919 he relocated to Taiwan, where he continued to teach. In 1969 he established a school in New York City, where he continued to teach T’ai-chi, he brought to the Western world the lessons and values of the classics of Lao Tzu and Confucius.

His students carry on his teaching in many parts of the world, striving to maintain the high standards he set for himself and taught to others. Professor Chang’s students have taught T’ai-chi Ch’uan and carried on his tradition at Narecopa Institute since its inception in 1974.

COURSES

Any level of T’ai-chi Ch’uan may be reprinted for credit.

T’ai-chi Ch’uan: LEVEL I

Janet of Baohan Faqiao

This course is an ancient Chinese system of exercise for physical and mental harmony through a discipline of slow motion. The 57 movement of the short form, Yang style, as the last Master Chang Man-ch’ing emphasizes relaxation and clear understanding of principles; balance and coordination. The first third of the form will be introduced. 3 credit hours. *F000

T’ai-chi Ch’uan: LEVEL II

Janet of Baohan Faqiao

The second third of the form will be covered. The second third of the form will be taught. 3 credit hours. *F001

T’ai-chi Ch’uan: LEVEL III

Janet of Baohan Faqiao

The form is divided into two parts. The last third of the form will be taught. 3 credit hours. *F002

T’ai-chi Ch’uan: LEVEL IV

Janet of Baohan Faqiao

The entire form will be corrected. 3 credit hours. *F003

T’ai-chi Ch’uan: LEVEL V

Janet of Baohan Faqiao

Further refinement of the form will be taught in this correction class. Push hands, T’ai-chu, will be introduced. 3 credit hours. *F004

T’ai-chi Ch’uan: LEVEL VI

Push hands

Janet of Baohan Faqiao

Push hands, a two-man 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 centering and balance, the power of yielding and of being soft, and begin to utilize these principles not only in the push hand exercise but in everyday situations as well. Push hands improves our tension and resists the body. Minimum requirements: completion of the form and form correction. By permission of the instructor. 3 credit hours. *F005

T’ai-chi Ch’uan: LEVEL VII

Sword Form

Janet of Baohan Faqiao

The 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 form. The first lesson introduces the various aspects of the form. 3 credit hours. *F006

FACULTY

Patrick P. L. Chang has been teaching T’ai chi ch’uan for several years in New York City and is the oldest son of the late Grand Master Chang Man-ch’ing.

Jane and Baohan Faqiao are residents of T’ai chi ch’uan instructors and program coordinators of the Narecopa Institute. They studied in the mid-1970s with the late Master Chang Man-ch’ing 1905-1973 and then taught the form in Millwood, Manhattan, Denver and Boulder. They are involved in the application of T’ai chi Ch’uan principles to sports, education, rehabilitation and stress management. Both hold M.A. degrees from New York University, she is in education and he in social psychology.

Aikido

Aikido is a Japanese art of self-defense. While its roots lie in the ancient traditions of Budō (the way of the warrior), it is probably the most modern form of self-defense which has many applications in day-to-day life.

"Aikido", literally translated, means "mastery, harmony, congruence, love, Kō-spirit, universal life-force. Do—a path of life. Thus, aikido is a path to spiritual harmony, sought through a combination of vigorous physical training and spiritual discipline.

COURSES

Aikido I

Hiroshi Ikeda Sensei

The first level course is designed to introduce the principles and philosophy inherent in aikido, while also providing an overview of the technique. Students will practice relaxation and movement, concentration, blending with the energy of others, while concurrently improving body-awareness. 5 credit hours. *F007

Aikido II

Hiroshi Ikeda Sensei

The second level course is designed to help the student build upon the skills gained in the first season. The physical aspects of aikido will be stressed in this through this medium relaxation, concentration, perception and personal refinement are enhanced. 5 credit hours. *F008

Well Longworth, a graduate of Pennsylvania State University, began his studies of Aikido in 1975. He has studied Aikido with the late Master Chang Man-ch’ing from 1980 until his death in 1983. He received a B.S.A. in playwriting from Carnegie-Mellon University in Pittsburgh. He is a member of the Aikido Federation of America.

Maggie Newman, a dance and teaching assistant of the late Master Chang Man-ch’ing from 1964 until 1975. She has studied Aikido under the late Master Chang Man-ch’ing from 1980 until his death in 1983. She has taught Aikido at several schools in Philadelphia, Rochester and New Haven. She is the director of the Aikido Federation of America.

Ed Young was born in Mainland China and came to the United States in 1951 to study. He attended City College of San Francisco and then transferred to the University of Illinois where he studied architecture and art. He teaches visual communication at Paus Institute, and Chinese signs and symbols at the New School for Social Research. He began his studies of Aikido with Prof. Chang Man-ch’ing in 1964 and served as his editor and assistant for over ten years. He has taught Aikido in many cities across the country.

Hiroshi Ikeda Sensei, a student of MunigoSone Moritaka in Japan, has been in the United States for thirty years. Formerly instructor at the Sarasota, Fla. Aikido, he holds fifth dan and has recently moved to Boulder and opened an Aikido here.
VISUAL ARTS

PROGRAM DESCRIPTION

Calligraphy Arts: The experience of rhythm in
the act of writing creates clear spacing, elegant
tones, and gives emotional strength to the words
being written. The development of good letter
forms is the student of calligrapher ones with
the rhythm of practice—letter by letter—page
after page. A year-long series of courses pro-
vides the opportunity for this continuity of
rhythm and true relationship to occur.

Art Appreciation: A survey of art in all per-
spectives is supplemented by courses in Drama,
Art, Art in Buddhism and Art History:
Methods of Study.

Painting and Design: Courses in color and
design, layout, drawing and painting in various
media.

Graphics Program: Practical courses in graphic
production including design, layout and
printing.

COURSES

FALL

BEGINNING ITALIC SCRIPT Barbara Bach
An introduction to the art of writing with the
broad-edged pen, emphasizing simplicity, preci-
sion and ease. Beginning with the study of
roman to italic alphabets, we explore pen
angle, proportion and letter forms. What is the
overall rhythm of an alphabet? Calligraphy in-
dicates a thorough study of the forms them-
selves, how they relate to each other in a word,
how a word fits into a line and how lines are ar-
 ranged on a page. 2 credit hours. V317

PAINTING PROCESS Carol Title
The class will work with water media, the stu-
 dent's choice of watercolor, acrylics, wash or
tempera. We will work from landscape and still
life to develop technique and compositional
skills in working with the immediate situation.
The compositional process is not in motion
through experiences and appreciation of one's
mental and one's environment. 2 credit hours. V317

CALLIGRAPHY AS CONTEMPLATIVE
PRACTICE Barbara Bach
This class will explore the meditative ground
of calligraphy—the art of beautiful writing.
Students will practice a new stroke direc-
tion with materials: sumi brush and ink. 1 credit
hour. V302

ART THERAPY: VISUAL ART IN
GROUP PRACTICE: Bonnie Above
This experiential course is designed to explore
the relationship of art media to personal
journey. Utilizing the inherent qualities of
materials such as clay, paint, clay and paper,
students will explore the meaning in creative
process of how we present personal confusion,
as well as clarity, to others. This exploration of
process will be a catalyst for discussion and in-
sight as well as an opportunity to appreciate
how we create our own world. In conjunction
with the experiential emphasis, there will be an
interwoven dance of the body concepts and
approaches of art therapy with, specific atten-
tion to philosophy, history and current
developments. 3 credit hours. V340

DHIAMIC ART Prints
The ability to perceive the world directly, with-
out preconceptions, is the basis for art. Artists
can truly relate to the phenomenal world only
if they free themselves of opinion. Dharma sig-
nifies the way things genuinely manifest and are
perceived without confusion. Dharma art ex-
presses that truth with a sense of guidance free
from egocentricity. When there is no egocentric,
one's sense of perceptions begins to relax, pro-
viding the possibility for greater sensitivity and
appreciation of the world. In this course, we will
study the principles of Dharma Art as well as
their application in artistic disciplines in every-
day life. 2 credit hours. V365

LAYOUT AND DESIGN Bernie Whaley
A practical course in principles of graphic arts
focusing on design, typography, layout, page
makeup, production and printing. The course will
concentrate on producing finished plates suit-
able for a graphic portfolio. For students loca-
ted in producing printed works and/or career
development in graphic design. 3 credit hours. V370

METHODS FOR THE STUDY OF ART
HISTORY Joe Aquilina
Working in close collaboration with the instruc-
tors, students will identify, research and docu-
ment works of art for inclusion in the Institute's
slide collection. 3 credit hours. V370

WINTER

WESTERN CALLIGRAPHY: I.
ROMANS TO RUSTICS: Barbara Bach
Class begins with a study of the classic Roman
manuscript, the alphabet of the roman stone in-
scriptions—first in moonrise with the formed-edged pen and brush, illustrating
the rhythm of steady spacing and even stroke.
Focus moves to the Rustic alphabet, the cursive
form of Roman calligraphy, studied for graceful
on the walls of Pompeii. This beginning class
teaches the essence of formal and cursive in terms
of the majuscule letter, the most basic and beauti-
ful alphabet of all. Emphasis is on the ex-
perience of continuity in the art of writing. 2
credit hours. V301
ART: A GLOBAL PERSPECTIVE
Jose Arguñeda
From a perspective which views the development of human culture through a succession of globally encompassing考核s or "waves," this course will provide a basic introduction to the varieties and purposes of art. Focus will be on basic skills and techniques of Eastern and Western art forms to highlight the art historical and cultural contexts of works of art. 3 credit hours. V30

APPRENTICESHIP IN LAYOUT AND DESIGN I (print)
Jose Arguñeda
Close supervision and training in graphic arts and production. Prerequisite: 2 or 3 credit hours. V371

SPRING
WESTERN CALLIGRAPHY II: THE MIDDLE AGES Barbara Bush
Using transcript pages for examples, students study the casual, ordinaries and gothic forms and techniques. Discussion focuses on the development and evolution of this script. 3 credit hours. V36

COLOR AND DESIGN Carol Titus
This course explores color's intuitive relationship with the design and perception of the world. Emphasis is on visual color, clarity, coordination, and understanding the relationship between color and design. 3 credit hours. V320

THE ART OF BUDDHISM: A Historical Survey Jose Arguñeda
This introductory course will focus on the development of the major forms of Buddhism by examining the history of the Buddhist arts and the role of the various schools in the evolution of the teachings of the Buddha. Emphasis will be on the fundamental concepts of Buddhist art and the role of the artist in the dissemination of the teachings. 3 credit hours. V360

EXPRESSIVE ARTS: METHODS AND PREPARATION: Helen Martin
This course will survey the variety of activities and techniques available for teaching the expressive arts. The course will include the following topics: perception, principles of aesthetics, theories, and techniques. The course will also include a field study of the expressive arts in the community. 3 credit hours. V360

EXPRESSIVE ARTS: FIELDWORK AT COMMUNITY AGENCIES Barbara Bush
This course will involve the study of the field experience of the artists in the community. The course will be conducted in various agencies, including community centers, schools, and hospitals. 3 credit hours. V360

APPRENTICESHIP IN LAYOUT AND DESIGN II (print)
Jose Arguñeda
Close supervision and training in graphic arts and production. Prerequisite: 2 or 3 credit hours. V371

APPRENTICESHIP IN CALLIGRAPHY
Barbara Bush
An apprenticeship for calligraphers wishing to pursue individual projects. 2 or 3 credit hours. V360

SPECIAL PROJECTS IN CALLIGRAPHY
ARTS Barbara Bush
An apprenticeship for calligraphers wishing to pursue individual projects. 2 or 3 credit hours. V360

FACULTY
Jose Arguñeda, Ph.D., artist and art critic, is author of The Transformative Vision, Minnesota and other books and writings on the philosophy of art and culture.

Barbara Bush studied drawing and design at the University of Michigan and Arizona State University. She has worked as a freelance calligrapher for the past eight years in California and Colorado. Her calligraphic pieces are Georgia's Greenhouse, Lloyd Reynolds and Chesapeake, Spruce.

Barbara Bush received her M.F.A. in Visual Arts from the University of Wisconsin. She is currently working on a special project called "The Story of the Calligrapher," which she plans to publish in the future. She is also working on a series of prints and drawings that explore the relationship between calligraphy and nature. She has had several solo exhibitions and has participated in numerous group shows. She is currently a Professor of Visual Arts at the University of Wisconsin Madison and her work has been featured in numerous publications.

Carol Titus received her B.F.A. in painting from Southern Methodist University in 1976 and her M.A. in art education from the University of Texas in 1982. She has taught painting and printmaking at the University of Texas at Austin and at the University of Dallas. She is currently a Professor of Visual Arts at the University of Wisconsin Madison and her work has been featured in numerous publications.
TRANSFORMATIONAL VISION: Five Week Theater Intensive
JUNE 13-JULY 17
Kato Motomocoe and Nissan Line will create an atmosphere for performers to explore personal and interpersonal mythology. The classes will include Chinese Anthropology, Scripture and Narratives, Dreaming, Character Development, Music Interface and Performance Formations. During the last week of the Intensive, there will be highly focused multidisciplinary work leading to final weekend performances.

COMPUTER INTENSIVE: JUNE 26-JULY 9
Because we live in the "computer age," a basic familiarity with computer literacy is absolutely important for many of us. We're working with the Boulder Computer Resource Center in developing this program. The Intensive will give participants working knowledge of one or two microcomputer systems, an understanding of the job market in this field, access to avenues of further training, and some understanding of the array of activities, including artistic projects, that can be done by computers. Because this program is a new one for us, it will be helpful for those interested to contact us soon, so that we can accommodate individual interests and needs in our planning.

PSYCHOLOGY SYMPOSIUM: JUNE 24-26
Comparison: The Inmate Practice of Psychotherapy
This summer the psychology department will host its fourth annual symposium. Joining Dr. Edward Fredrick, chairman of the department's masters program in Boulder and Western psychology, will be one of the most prominent figures in the field of psychotherapy, Dr. Otto West. The symposium begins with a psychoanalytical exploration of the nature of commitment, and will follow with an examination of the role of commitment in the therapeutic process.

CONTEMPORARY PSYCHOTHERAPY INTENSIVE: JUNE 27-JULY 2
Following the symposium, the psychology department will conduct a five-day post-graduate professional training seminar. The seminar presents a review of the department's six-year program in contemporary psychotherapy. This program will be translated to a clinical practice and will afford a powerful and challenging perspective on the practice of psychotherapy which combines the Buddhist contemplative view of mind with Western therapeutic practices.

DANCE/MOVEMENT STUDIES 2 SESSIONS: JUNE 24-JULY 17 & JULY 18-AUGUST 17
A three-week intensive, June 25-July 17 will include a full schedule of classes in contact improvisation and contemporary dance, as well as several additional classes in dance therapy, psychophysical studies, and related topics. Alternating workshops will be presented by Richard Hecter of the London School, Bonnie Piatnick Cohen ("Evolutionary Origins of Movement"), Tiere Pianco (co-founder of Contact Improvisation, among others). From July 18-August 17 there will be a second session of classes. These will feature two sections of Contemporary Dance, led by Barbara Deyell and Irlene Nadal, several classes in improvisation and technique, and an end of class show by the faculty members. The class will meet Open Studio Movement Theatre in its session. Nancy Smith and Steve D'Antonio will be offering a new course in Movement Therapy, and Simone Forti will be with us again to present her weekly workshop.

DISCOVERING THE ROLE OF PERSONAL ATTITUDES AND BEHAVIOR IN HEALTH, ILLNESS AND HEALING JUNE 9-JUNE 20
A variety of courses exploring new approaches to health and healing have been offered over the past few summers. This year will mark our first health symposium. The Institute is sponsoring the symposium in partnership with a group of Boulder-based health professionals dedicated to developing "an aligned approach to health and healing." The symposium will be addressed by Dr. Larry Dossey, among others, and will cover such topics as "The Role of Stress, Patience and Personality Type in Disease," "Science and Health: Changing Views," "The Role of Illness and Healing," and "Multi-Disciplinary Approaches to Healing."

WRITING INTENSIVE: Gary Snyder, Alan Ginsburg, Robert Creeley, Ann Wintner 2 SESSIONS: JULY 15-30 JULY 31-AUGUST 13
The renowned Naropa Institute Poetry Department is conducting, for the first time a one-month intensive for writers. We are pleased to announce that Gary Snyder, one of the most influential contemporary poets, will be joining us, along with Robert Creeley, the chairman of the department, Alan Ginsburg, Michael Brownstone, Anne Wintner, and Larry Puglisi will also be teaching. Limited to a maximum of 40 writers, the program will involve time for working, regular consultations sessions with faculty, workshops and colloquiums, and readings by both faculty and writer-participants.

SUMMER MUSIC PROGRAM: Contemporary Improvisation and Composition
JUNE 18-AUGUST 12
The summer music department will offer several courses dealing with various aspects of contemporary improvisation and composition. In Global Music taught by Steve Good, students will study and create original music based on traditional traditions of Asia, Africa and the Americas. The Music of Charlie Parker, John Coltrane, Miles Davis and Bill Evans will be explored in depth in a semester class, and the total and systematic studies of Robert Traph, Steve Koch, Pat Metheny, John McLaughlin and others will be explored in a class on Contemporary Musicology. In addition to these we will be offering a workshop on Creative Improvisation, a Guitar Class (on standart technique) in contemporary playing, a very practical course on The Music Business featuring keynotes, publishers, managers, etc., and a course on playing Balinesian Gamelan Music (instruments will be provided). Students may complete their music curriculum with Mr. & Mrs. Traph's class on Gamelan.

DANCE THERAPY INTENSIVE: JULY 18-AUGUST 17
Having initiated a bachelor's program in dance therapy this past year, the Institute continues to expand its offerings in this area. Scheduled from July 18 to August 13, and concurrent with the second summer class intension, the advanced dance therapy intensives will include several courses and workshops in approaches to dance therapy, anthropological background of movement therapy as a healing discipline, and interdisciplinary approaches to arts therapy such as music and visual arts.

Courses within this intensive will be relevant to those who have been in the workshop and to those with a background in dance therapy. The intensives is especially recommended for those considering degree study in dance therapy at the Institute.

CONFERENCE ON CHRISTIAN AND BUDDHIST MEDITATION: AUGUST 2-9
Sitting & Compassion
This is our third conference in comparative contemplative studies, recognized nationally as a major breakthrough in Christian-Buddhist dialogue. This year's conference will once again gather leading figures from most of the major contemplative orders, both Buddhist and Christian. The theme for this conference, "Sitting and Compassion," will include presentations and discussions on such topics as "Karma and Sin: The Origins of Human Suffering," "Love and Compassion in Christianity and Buddhism," and "Self-Possesed: Love and Empowerment in Christianity and Buddhism."

We are honored to have the following visiting faculty: Arnold Toynbee (Curname), Brother David Schm-Sizuki (Benes-ident), Peter Thomas Hoppo (American Ordinaries), the Venerable Lobsang Rinpoche (Tibetan Vajraids), and Mr. Joseph Goldsmith (Theravada).

The conference will include panel presentations and workshops, as well as small-group sessions with individual faculty. Following will be an optional three-day meditation retreat at Rocky Mountain Dharma Center, A Buddhist contemplative center centered in the mountains near Boulder.

WOMEN IN BUDDHISM AUGUST 12-15
Planned in conjunction with the third conference on "Women in Buddhism," coordinated by Dr. Judith Stinson Blues of the Buddha Studies Department. Last year this conference had wide representation, both from faculty and participants, from women of every major Buddhist tradition. Tentative dates for this year's conference are August 12-15. The Institute is hoping to hold the conference at Rocky Mountain Dharma Center this summer.

GUEST SERIES
As always, the Institute is inviting a wide array of visiting faculty for seminars, performances, and workshops. Plans currently in progress include guest writers, artists, actors, and Buddhist and Christian scholars and teachers. A Gregory Sterling Memorial Lecture Series is also being planned. The full series will be announced early in January. Stay tuned.

To be placed on the mailing list for updated information concerning any of the above programs and events, write to The Naropa Summer Institute, 111 Pearl St., Dept. 7, Boulder, Col. 80302.
STUDENT ACTIVITIES

Students at Naropa Institute are encouraged to view the school as community, and to become involved in all aspects of the activities and social events that take place throughout the year. Some of these activities have an established format; others arise and develop according to the current interests and incentives of students. Faculty and staff members lend support and guidance for proposed projects, performances, and events.

Following are some of the ongoing activities open to student participation:

WEDNESDAY NIGHT SERIES

Wednesday nights at Naropa Institute are reserved for open rehearsal and works-in-progress: solo and group dances, readings, theater pieces and music. It is a time when we can see what is happening in our departments in an informal setting.

FRIDAY NIGHT READINGS

Throughout the school term, the poetry program hosts open faculty and student readings every Friday night. Students are also involved in organizing and publishing more formal readings for guest and resident writers.

NAROPA CHORUS

The Naropa Chorus, under the direction of Bill Douglas, prepares choal works for performance. Pieces are selected from classical and contemporary music. Participation is open to all interested students.

PUBLICATIONS

The Naropa Institute Journal of Psychology explores the Institute's approach to psychotherapy. Graduate students, faculty and associates are involved in the various stages of production.

The Naropa Institute Bulletin publishes talks, interviews and articles arising from artistic and scholarly activities at the Institute. Both faculty and student works are included.

Bhumi Gita is a poetry magazine publishing works of Naropa poets faculty and students, and local poets.

Fiction magazine is an "international quarterly of new writing" organized and administered by present students and graduates of Naropa Institute.

AFFILIATED GROUPS

Naropa Institute students are welcome to participate in other Naropa Foundation groups. For a description, see page 7.

ARTS FESTIVALS

At the end of each quarter the departments present the culmination of their work of the quarter in various forms of performance.

CRYSTAL DANCE

This company of dancers is exploring the interface between the sitting practice of meditation and Western dance techniques. During the year the company presents demonstrations of their process as well as concerts to dance art growing out of these disciplines. The main body of work has been experimentation with improvisation in highly intricate environments.

ACADEMIC AND ADMISSIONS INFORMATION

Non-Program Study

Most courses offered at the Institute are open to students who are not enrolled in a degree or certificate program. Students and visiting faculty who wish to enhance their understanding in a certain area take courses for "non-credit." Another non-credit program is to take courses "for credit," in order to transfer the credit to another institution. These two options are described below.

Non-credit: Students may take courses on a noncredit basis at a lower tuition rate. Noncredit students participate fully in class, room and writing 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 a student's transcript.

Transfer Credit: Naropa Institute is a candidate for accreditation with the North Central Association of Colleges and Schools. The Institute's courses have been accepted for transfer credit by many institutions around the country. If you are considering credit transfer, you should make arrangements with your home institution prior to your attendance here. Assistance is available from the Admissions Office.

Students wishing to pursue non-program study at the Institute need not fill out the application form; they need only register—either by means of the drop-in registration form on each quarterly course listing, or by person on registration day. (Quarterly course listings are available within 6 weeks of the beginning of each quarter for the Admissions Office.)

For information on tuition and fees for non-program study, please refer to the appropriate section of "Tuition and Fees."

Degree and Certificate Study

Bachelor of Arts: Naropa's Bachelor of Arts Programs offer the last two years of undergraduate study with majors in the following fields: Buddhist and Western Psychology, Psychology of Health and Healing, Creative Process in Dance, Dance Therapy, Buddhist Studies, Music, and Poetics. Most B.A. students have completed two years (or close to two years) of college when they enter Naropa. However, if you have fewer than two years of college credit, you are still eligible to enter a B.A. program. Missing credits may be made up concurrently with your study at Naropa in any of three ways: 1) College Level Examinations Program (CLEP), 2) Equivalency for Life Experience, and 3) courses at another academic institution (such as the University of Colorado). Obviously, these credits must be made up prior to graduation. In some cases, students with no previous undergraduate credit have graduated from Naropa by making up credits as above. For details on how to earn credit through CLEP and equivalency for life experience, please write the Admissions Office. Previous college course work, in order to be applied toward a Naropa B.A. must have earned a "C" grade or better. Two-Year Residency Requirement: If you have more than two years of college credit and wish to enroll in a Naropa B.A. program, you will still need to complete two years (90 quarter hours) of study here in order to graduate.

Certificate Programs: Certificate programs are offered in all departments listed above for the B.A. Although many students have completed the B.A., M.A. or other professional degrees before enrolling in a certificate program, a college degree is not required for admission. A highschool diploma or G.E.D. is required. The Advanced Certificate in Poetics requires that a manuscript be submitted with the application.

Master of Arts Program in Buddhist and Western Psychology: To apply for this program, you must have completed a B.A. degree or its equivalent. (Some applicants have documented significant experience in the field of Psychology to waive the B.A. requirement.) The undergraduate degree need not be in the field of psychology. Advanced standing from course work taken elsewhere will not be granted.

Master of Arts Program in Buddhist Studies: To apply for this program, you must have completed a B.A. or its equivalent. Undergraduate courses need not include courses in the field of either religion or Buddhist Studies. In some cases, undergraduate or graduate courses may count toward the Masters Degrees—especially if they are in a language such as Tibetan or Sanskrit.

Application Process: Please request an application form from the Admissions Office. A completed application file consists of the following:

- Main application form
- Personal statement of interest
- Three letters of recommendation
- College transcripts or High School diploma for Certificate applicants
- A recent photograph
- A $20 non-refundable application fee

In addition, an admissions interview is required for admission to the M.A. program in Buddhist and Western Psychology.

The Institute has a rolling admissions policy. Upon completion of the application you will be informed of the decision by the Admissions Committee. Applications will be accepted up until registration day of the quarter for which admission is sought. A $100 non-refundable confirmation deposit is required.
Tuition: Tuition is computed on the basis of cost per credit hour.

- Non-Credit: $45 per credit hour
- Credit: $80 per credit hour

As can be seen from the course descriptions in this catalogue, most courses at Naropa Institute are 3 credit hours. Therefore, a non-credit student would pay on the average $135 per course—not including fees; while a program student would pay on the average $240 per course—not including fees.

Non-Program Fees: Non-program students are required to pay a $5 application fee each quarter of attendance. Also, a $5 Student Activities Fee is charged each quarter for students seeking a credit of 4 to 6 credit hours of classes, and a $10 Student Activities Fee is charged for those taking over 6 credit hours of classes.

Program Fees: Program students are required to pay a $200 non-refundable application fee with their admissions application. No further application fee is charged. Program students also pay a per-quarter Student Activities Fee according to the rack outlined above. Finally, the last quarter before graduation, they are required to pay a $25 graduation fee.

Library Deposits: A $20 deposit is required of students wishing to check books out of the Naropa Institute Library. The deposit is refunded at the end of the student's stay at the Institute.

Cost of Programs

- Certificate Program:
  - Tuition (6 credits @ $45 per credit) $270
  - Fee (not including application fee) $5
  - Total: $275

- Bachelor of Arts Program:
  - Tuition (60 credits @ $45 per credit) $2,700
  - Fee (not including application fee) $5
  - Total: $2,705

Master of Arts Program in Psychology:

- Tuition (71 credits @ $45 per credit; internship @ $15 per credit) $3,195
- Fee $260
- Total: $3,455

Master of Arts Program in Buddhist Studies:

- Tuition (76 credits @ $45 per credit) $3,420
- Fee (not including application fee) $5
- Total: $3,425

Refund Schedule

- a. Withdrawal before the end of the first week of classes: 100% of balance.
- b. Withdrawal during the second week of classes: 75% of balance.
- c. Withdrawal during the third week of classes: 50% of balance.
- d. There will be no refund after the third week of classes.

The Board of Directors of Naropa Foundation reserves the right to change any fees without prior notice.
FINANCIAL AID

Students accepted into a Naropa Program—B.A., M.A. or Certificate—may be eligible to receive financial aid. It is not necessary to be accepted into a program before you begin applying for aid. Non-program students are not eligible for financial aid. If you are taking Naropa courses for credit as part of a degree at another institution, you should make arrangements for financial aid through your home institution.

Following is a list of financial aid programs for which Naropa Institute program students may qualify.

FOR UNDERGRADUATES ONLY

The Pell Grant
(previously known as the Basic Educational Opportunity Grant or BEOG)
This is a federal grant based on financial need. Qualifying students may be awarded anywhere from $117 to $1,800 per year, depending on three equal units, one per quarter. Students enrolled in part-time or less study may also apply for this grant—the amount of the grant is scaled to course load.
Apply for this grant either through the Federal Financial Statement, available through the Institute, or as Application for Federal Student Aid.

The Supplemental Educational Opportunity Grant (SEOG):
Through this federal grant, a student may be awarded from $200 to $2,000 per year; the number of grants awarded each year is very limited. Anyone applying for aid by means of the Family Financial Statement will automatically be considered by our Financial Aid Committee for this award. Payment is made in three disbursements over the year.

FOR UNDERGRADUATES AND GRADUATES

National Direct Student Loan (NDSL):
This is a federal loan program administered by the Institute. NDSL’s are long-term, 5% interest loans. This loan is applied for by means of the Family Financial Statement available through the Institute.

Naropa Work-Study (CWS)
This is a federal program whereby students work 10-15 hours per week within the Institute at a pay rate of minimum wage. The payment is distributed in the form of monthly paychecks. This program is applied for by means of the Family Financial Statement available through the Institute.

Guaranteed Student Loan (GSL):
Students apply directly to a lending institution (banks, savings and loan associations, etc.) within their state of residence. If denied there, they may apply in Colorado. The GSL is a long-term, low-interest (6%) loan. Loan limits are $5000 per year for undergraduate and $5000 per year for graduate students. Applications are available from hometown banks or state GSL agencies.

Naropa Institute Departmental Scholarship
One student in each department of the Institute may be awarded this scholarship for the first year of B.A. or M.A. study. The award is in the form of a 30% reduction in tuition in the first year’s tuition, and is based on financial need and assessment of a student’s academic or artistic potential.

How To Apply For Student Aid
Any form of aid other than the Guaranteed Student Loan (for which you apply through a bank—see above), is applied for by filling out the Family Financial Statement of the American College Testing Program (ACT), available from the Institute. Please mail the Statement to ACT for processing, which may take as long as ten weeks, after which ACT will forward it to Naropa. In addition, Departmental Scholarship applicants must fill out a Scholarship Application Form available from the Institute.

Priority Deadline
The priority deadline for Financial Aid Applications is July 1. Notification of awards will be made by July 20. In order to be awarded aid, a student must have completed admissions application on file at the Institute. Please allow plenty of time (ten weeks) for the Family Financial Statement to clear processing at ACT. If your application is in process at ACT, and you are afraid it will not return by the priority deadline, please notify the Admissions Office.

If you have missed the priority deadline for financial aid awards, please contact the Financial Aid Office or the Admissions Office; some remaining aid may be held out for late applicants.

The Pell Grant and the Guaranteed Student Loan may be applied for at any time, since these are not based on competition with other applicants.

Other Financial Aid Information
Part-time program students who are enrolled at least half-time (defined as six credit hours) are eligible for all forms of aid listed above.

Certificate students, though they are not eligible for the departmental scholarship, are eligible for other forms of aid. Certificate students who have completed their B.A. are eligible for GSL ($2000), NDSL, and work-study.

Financial Aid for Foreign Students
Prospective students from foreign countries should explore the possibility of funding from their own governments before applying for Naropa aid, as the latter is limited. Governments which have in the past year awarded either grants or loans for students coming to study at Naropa include the Canadian (see below), Swiss and Icelandic governments.

There are two types of financial aid for which foreign students may apply at Naropa Institute: Naropa Work-Study and the Foreign Student Scholarship. The latter is in the form of a 30% reduction in tuition for one year. Any foreign student applying for a B.A., M.A. or One-Year Certificate Program at Naropa is eligible for either form of aid. The Financial Aid Committee will consider both a student’s academic or artistic potential (this will be considered by means of the Admissions Application) and a student’s financial need (this is assessed by means of the Foreign Student Financial Aid Application). Please request both applications from the Admissions Office.

Canadian Student Loan Program (CSLP)
This is a program for Canadian students or residents. British Columbia and Ontario have approved Naropa Institute for participation in this program, and the Institute is currently working on approval from other provinces. Apply through your provincial government.

NOTE: Naropa Institute is authorized by the United States Immigration Service to admit non-immigrant foreign students. Please contact the Admissions Office for information on how to apply for a student visa.

For more detailed information and an Application for Financial Aid, please write to the Institute and request 1) a Naropa Financial Aid Guide and 2) a Family Financial Statement (FFS). Any questions should be addressed to Kathy Sutton, our Financial Aid Officer.

OUT OF RESIDENCY

AFFILIATED PROGRAMS AVAILABLE FOR OUT OF RESIDENCY CREDIT

Shambhala Training
Shambhala Training in Boulder offers intensive weekend programs of meditation practice, individual interviews and talks. Based on the same style of meditation that is offered at Naropa Institute, this practice is a personal and direct method of working with one’s mind, requiring no particular religious beliefs or affiliaions. Shambhala Training is recommended for students wishing to deepen their relationship with meditation practice, and to gain further insight into its application to everyday life. The graduated levels are entitled as follows:

Level I: The Discovery of Dignity and Confidence
Level II: Birth of the Warrior
Level III: Warrior in the World
Level IV: Awakened Heart
Level V: Open Sky/Primordial Stroke

The first two levels of Shambhala Training are requirements in the masters program in Buddhist and Western Psychology. B.A. students of all departments may apply Shambhala Training Levels I-III towards their non-movement awareness discipline requirement.

Shambhala Training and Naropa Institute are both divisions of Naropa Foundation. The Shambhala Training offices and meditation hall will be located on the Naropa Institute campus as of May, 1983.

Rocky Mountain Dance Center
Situated two hours north of Boulder in the Rocky Mountains, RMDC provides a rugged year-round setting for meditation programs, seminars and solitary retreats. Participation in these programs may also be applied to the non-movement awareness discipline requirement.

Martial Arts
Out of residency credit is available for students choosing to study either aikido or kyudo (Japanese archery). Masters of both disciplines teach in Boulder. "Tai Chi Chuan" is offered through the Institute.
FUNDRAISING

Tuition and fees cover only about 70% of the expenses incurred in operating the Institute and its educational programs. In addition, because Naropa Institute has been in existence less than a decade, the alumni association is very small. Therefore, we rely upon grassroots support for our ongoing work and development. This has been instilled in the form of two important organizations: the Friends of Naropa and The Regents Clubs.

Friends of Naropa
Naropa Institute's primary source of support is based on small donations ranging from $15 to $1,000. Friends of Naropa consists of those donors pledging annual donations at this level.

Regents Club
Founded in 1979, the Regents Club has developed into a major source of financial support for the Institute. Currently numbering more than twenty members, each of whom contributes $1,000 or more annually, the Regents Club takes an active interest in the Institute's programs and hosts several fundraising events each year, including the Regents Club dinner and the Regents' Open Golf Tournament.

Student Fundraising
Students play a strong role in fundraising. Student organizations sponsor special events to aid in the financial support of Naropa Institute, and for the expansion of activities within their departments.

Grants
Naropa Institute's grants department has been successful in procuring federal, state, and private grants for its programs. To a great extent this is because of the innovative nature of the Institute's approach to education, which has attracted the interest of such agencies as the Rockefeller Foundation, the National Endowment for the Humanities, the National Institute of Education, the Sloan Foundation, the Colorado Council on the Arts and Humanities, the Poet's Foundation, Committee on Poetry, Colorado Humanities Program, National Endowment for the Arts, Kallikrein Foundation, Soaring Eagle Foundation, and the Dyir Foundation. These grants have allowed for curricular enrichment, enabling the school to hire faculty and offer programs that would otherwise not be available.

The Alumnae Foundation
Naropa Institute's newly formed Alumnae Association is beginning to take a role in the financial support of the school. Most recently, they inaugurated an alumni scholarship grant.

Endowment
At this point, Naropa Institute has no endowment fund. We are actively seeking interested, capable individuals to start such a fund. Nothing would be of greater value to us in our upcoming years. For a major donor, it would be most satisfying to be a part of this effort in establishing this critical sense of financial support. If you are interested in exploring this option, please write Dean Lisf, c/o Naropa Institute.

NAROPA INSTITUTE
CAMPUS CAMPAIGN

In addition to our ongoing fundraising, this year (1982-1983) Naropa Institute is engaged in a campus campaign to raise the funds needed to move to our new campus. The major course of this move will occur between January 1983 and August 1983. Please consider helping in this new and exciting project.

I would like to take part in the Naropa Institute Campus Campaign. Here is my $15.00 contribution.

I would like to join FRIENDS OF NAROPA ($25.00 annual contribution) and receive (check one):

1982 T-Shirt
Naropa Pin

I would like to become a sustaining member of FRIENDS OF NAROPA ($100-$999 annual contribution.)

Names of others you think may be interested in helping:

Name
Address

Name
Address

Make checks payable to Naropa Institute. Mail to:

Naropa Institute
2130 Arapahoe
Boulder, CO 80302

(303) 444-8202

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