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At Naropa Institute, the process of how we learn is our main concern. Learning is not a fixed experience. It involves being open to our world and being willing to meet reality without prejudice or distortion.

Bringing together the discipline of the classroom with personal awareness is a lively, demanding and joyous experience. Once this process is perceived and becomes a part of us, our capacity to learn expands throughout our lives. We can use our insight and intellect to connect with our own culture and traditions, as well as with the present moment. This brings us the power to be truly human.

Barbara Dilley
Barbara Dilley, Chancellor
At Naropa Institute, our educational approach is based on the development of both intellect and intuition. The goal and expression of this educational training is to develop the ability to work effectively for the benefit of others. Clearly, there is a desire and need in our society for just such an educational approach.

Naropa Institute is a contemporary expression of the historical tradition of Buddhist-inspired higher education. Of more than 2,000 years' standing, this educational tradition is composed of academic, analytical, psychological, artistic and contemplative means of instruction. The Buddhist tradition articulates three primary principles which, taken together, provide a guideline for integrated educational development: discipline, meditation, and intellect. It is through the skillful balance of all three principles or practices that the training of a fully educated person can take place.

It is this atmosphere of contemplative education that lies at the heart of the attraction, integrity and quality of the Institute's educational programs for our students and faculty alike.

The Institute is a college of arts and humanities with programs of study at the Certificate, Bachelors and Masters level. B.A. programs are currently offered for students who have completed, or are close to completing, the first two years of undergraduate study. For Continuing Education students the open admissions policy offers the opportunity to take courses taught by outstanding faculty in the arts and academic fields.

In addition to year-round programs, Naropa Institute offers an annual summer program known as The Naropa Summer Institute.

The Institute holds Candidacy for Accreditation status from the North Central Association of Schools and Colleges. Candidacy status makes Naropa Institute eligible to administer a wide variety of Federal Financial Aid programs and to accept foreign students.
Mark of Learning

At Naropa Institute we expect our students to develop appreciation and mastery of their field of discipline. That alone, however, is not sufficient. We also expect students to develop qualities of confidence, humor and openness, clarity of speech, gentleness and inquisitiveness. In fact, we believe the true mark of learning is gentleness. The experience of learning should uplift and vitalize a person's life, allowing natural strengths to emerge. It is transformation at this level which a proper educational environment can produce. Our goal is for students to be "marked" by their educational training. Contemplative education sinks in deeply rather than being merely a superficial acquisition. Truly educated people are willing to work for the betterment of society and humanity.

Naropa Institute is named after the celebrated Buddhist scholar Naropa, who was one of the leading teachers at Nalanda University in eleventh century India. Scholars, artists, and healers from many Asian countries and from various religious traditions came to Nalanda to study and to debate in an atmosphere of mutual appreciation and respect. Despite great success in his academic career, Naropa realized that his life had become one-sided. He had learned the meaning of words, but not the sense that brings them to life. This realization precipitated Naropa's departure from Nalanda into a life devoted to contemplative practice. Ultimately this enabled him to unite his intellectual knowledge with intuitive wisdom. Naropa Institute seeks to effect a similar union between these two sources of inspiration—provocative intellectual environment and personal journey beyond concept.

Naropa Institute was founded in 1974 in Boulder, Colorado. The founder, Chogyam Trungpa, Rinpoche, is a Tibetan scholar, artist, teacher, and master of meditation. Trungpa, Rinpoche, who has been living and teaching in the West since 1963, studied at Oxford University in England before coming to America. He has been active in bringing the living tradition of Buddhist teachings and wisdom to the West, and also has created a unique dialogue between Eastern and Western thinkers. Joining him in the creation of Naropa Institute have been many Western scholars and artists, including Gregory Salanson, Harvey Cox and Allen Ginsberg. The Institute began as a summer school. The success of this experiment over the next several summers encouraged the development of a year-round institute of higher education.

Contemplative Disciplines

All students, faculty and staff at the Institute are encouraged to practice a traditional contemplative discipline. Such practices are designed to provide a method, first, of self-inquiry and later, of harmonization of the mental, emotional and physical resources of a person's life. Instruction in mindfulness/awareness meditation, a traditional form of meditation common to many spiritual traditions, is available to all interested students. Daily meditation sessions, as well as more intensive programs and seminars, are offered.

Other traditional contemplative disciplines available either directly through the Institute or through affiliated groups are: T'ai Chi Ch'uan, Aikido, Kyudo (zen archery), Ikebana (flower arranging), and Bugaku (classical Japanese Imperial Court dance).

New forms of contemplative practice occur in all departments through courses such as Contemplative Dance in the Movement Studies department and Contemplative Calligraphy in the Visual Arts program. The emphasis is to bring together the openness and discipline of traditional forms with current curriculum. These courses are unique to each department and are an on-going process of exploration and examination by both students and faculty.

The Shambhala Training program, founded by Chogyam Trungpa, Rinpoche, is a series of weekend intensives consisting of meditation instruction, individual interviews, group discussions and talks focused on the path of the warrior. Warriorship is training to be brave and gentle and learning to meet the challenge of living without aggression and fear.

The Library

The Naropa Institute Library has a specialized 10,000 volume collection carefully selected to support the educational programs of the school. Strengths of the collection include the holdings in psychology, Buddhist studies and contemporary American poetry. Naropa Institute participates in the federal government's P.L. 480 Program. The Institute's collection of Tibetan and Sanskrit texts is one of the finest in North America.

The library has on tape many events of educational and cultural significance held at the Institute throughout its eleven-year history. The tape collection includes extensive holdings of contemporary American poetry, lectures by prominent contemplative teachers of the Buddhist and Christian traditions, music performances, and dialogues and presentations by visiting faculty. Available are the proceedings of the 1962 Jack Kerouac Conference, the annual Conference of Christian and Buddhist Meditation, psychology symposiums and so on. Naropa Institute students have access to the two million volume Norlin Library of the University of Colorado, a short walk from the Institute's campus.
In the Contemporary World

by Judith L. Lief, Dean Emeritus

What exactly is the role of a contemplative college within the world of contemporary higher education? Nowadays we often approach higher education from the viewpoint of panic. We may view education as a kind of insurance policy to protect us from the economic and social insecurity and uncertainty we see all around us. In the midst of despair about the nature of the political process and in the shadow of the bomb, people choose to secure their small world as a kind of oasis in the desert. Similarly, education may serve to set up a buffer to protect us from the impoverishment and pain of life. There is a developing hard-nosed view of closing down all the “frills,” that is, those subjects or areas not directly applicable to securing our necessary survival skills. Not only is study beyond this perspective viewed as frivolous; it is seen as intensifying the danger of losing any solid base of security in our world.

In this context, the contemplative college provides counter logic. Instead of working to ward off and protect ourselves from insecurity, the basis of contemplative education is to acknowledge our vulnerability and insecurity as both the starting point of our training and as our ongoing companion. That is, contemplative education is based on developing openness of mind, analogous to the inherent inquisitiveness of children.

At Naropa Institute it is our conviction that, to the extent we base our security on closing ourselves off from threat, we are unable to relax. We dwell in a kind of siege-mindset. Because we are not relaxed, we are unable to calm our minds, to the detriment of our ability to observe and to learn. So rather than relying on information or skills which sooner or later become dated, we can develop a base of adaptability which allows us to thrive under widely changing circumstances and in the midst of the ongoing changes and surprises of life. In contemplative education, the training and rigor involved in learning any discipline is placed within the context of awareness and adaptability.

We are all well aware that education in itself does not necessarily contribute to harmony in our relationships with our fellows. It can even serve simply to make us more clever in our attempt to overcome and outdo our neighbors. Without the underlying inclination to be of service to others, education can be of greater harm than good. However, once we adopt the attitude of benefitting others, it is our obligation not to stop short, not to sacrifice the pursuit of excellence for the acquisition of personal comfort.

This is the context for training at Naropa Institute. Students who choose to study here are marked by their desire to help others and to overcome the mental and physical atmosphere of struggle so common in the world today.
There are four different formats of study available at the Institute:

- Master's Degree Study;
- Bachelor's Degree Study (Junior & Senior year);
- Certificate Study (Undergraduate);
- Continuing Education (taking courses for either credit or non-credit but not working towards a degree or certificate).

MASTER OF ARTS PROGRAMS

Graduate study is offered in three departments: Buddhist & Western Psychology, Buddhist Studies, and Dance Therapy.

THE M.A. IN BUDDHIST AND WESTERN PSYCHOLOGY is a 21/4 year training program in clinical psychotherapy which consists of three quarters of academic coursework, a one-quarter group mediation intensive and study of Buddhist psychology ("Main Program"), and a 5-month, supervised clinical internship. It is designed specifically to train psychotherapists.

Enrollment Requirements:

- A Bachelor of Arts degree or the equivalent of four years of college study, preferably in an area related to dance therapy;
- Intermediate level competency in dance therapy;
- Coursework in improvisational, compositional, performance, dance history, and Chinese theory;
- Four psychology courses, preferably Introductory, abnormal, developmental, and social;
- Exposure to dance therapy, either in a studio, private practice, or coursework setting;
- Coursework in anatomy, physiologist, and kinesthetics;
- An Admission interview with department faculty;
- Completion of standard application packet, including a 3 to 5 page academic essay.

If an applicant is deficient in only one or two courses, he or she may enter the M.A. program and make up these deficiencies during the two years of study. See also the description of the one-year certificate program, which is designed to prepare students for entrance into the M.A. program.

THE M.A. IN BUDDHIST STUDIES is a two-year program which offers both a Buddhist Studies track and a Comparative Religious track.

Enrollment Requirements:

- A Bachelor of Arts degree;
- A faculty interview is recommended but not required;
- Completion of standard application packet.

Note: Applicants need not have undergraduate coursework in Buddhist Studies, but prior language work is useful if they wish to pursue the Buddhist Studies track of the program.

GENERAL CURRICULUM FOR B.A. PROGRAMS

1. Major Discipline — minimum of 36 credits
2. Minor Discipline — 12 credits
3. Traditional Awareness Discipline — 6 credits
4. General Elective — maximum of 35 credits
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.

Bachelor of Arts Degree Programs are offered in the following areas of major concentration: Book Arts, Buddhist and Western Psychology, Buddhist Studies, Dance, Movement Studies, Dance Therapy, Music, Psychology of Health & Healing, Writing and Poetics, Interdisciplinary Studies.

BACHELOR OF ARTS PROGRAMS

The Institute's B.A. programs are "upper-division," i.e., the last two years of undergraduate study are offered. The Institute represents both the traditional breadth expected from undergraduate training and in-depth study of a particular discipline or major field of concentration. The Institute is an upper division college its program works primarily with the B.A. major concentration.

B.A. graduates must come from work done outside of Naropa Institute through other colleges, placement exams or life experience.

GENERAL ELECTIVES (a maximum of 36 credits). General elective credits may be taken from the Institute's undergraduate departments, in order to complete the 90 credits required in the B.A. programs. If students wish, they may elect to take elective for more than one course in their major or minor department.

B.A. Graduation Requirements

To graduate from the Naropa Institute Bachelor of Arts Degree program, the following requirements must be met:

1. The completion of 180 quarter hour credits including:
   a. 90 quarter hours (2 year residency requirement) in the Naropa Institute course work which meets the curriculum requirements of major, minor and awareness discipline as described above.
   b. 45 to 90 quarter hours completed with a grade of "C" or better at an accredited college.
   c. No more than 45 quarter hours from a combination of OPLE, DANTE or other credit by examination programs or equivalency credit for life experience. This credit may not be used to take other course work going towards the Bachelor of Arts Degree.

2. General Education Requirements:
   a. Must pass the English Competency Exam (given annually at the Institute).
   b. Must be able to document 3 credit hours of college level course work or its equivalent in Natural Sciences or Mathematics.
   c. Must be able to document 6 credit hours of college level course work or its equivalent in Social Sciences.
   d. Must be able to document 6 credit hours of college level course work or its equivalent in Creative Process.

BACHELOR OF ARTS PROGRAM ENTRANCE REQUIREMENTS

1. Of the 90 non-Naropa credits (see 1b) and under graduation requirements needed for graduation, a minimum of 90 quarter hour credits must be education (i.e., a Certificate Program, a four years Institute B.A. Program, Course work completed with a grade of "C" or better and up to 45 credits of "credit by examination" and "equivalency credit" must be applied towards any remaining non-Naropa Institute course credit (up to 90 hours) must be completed no later than two years after completion of the Naropa Institute program.

2. Completion of the standard application.

3. Interviews and campus visits are encouraged but not required.

B.A. applicants with less than 60 credits are encouraged to apply to a Certificate Program. All Certificate credits may be transferred into the B.A. program as soon as entrance requirements met.
CERTIFICATE PROGRAMS

Certificate Programs are specifically designed to provide focused study for students of diverse educational backgrounds: students on junior-year status, college graduates, and high school graduates. The Certificate Programs are comprised of 45 credit hours of which at least 57 hours must be in the student's area of concentration. The number of credits in the area of concentration varies by department. (See individual departmental listings.)

Certificate Program Entrance Requirements

I. High School diploma or G.E.D.
II. Standard Application Form.
III. Interviews encouraged but not required.

CONTINUING EDUCATION STUDY

The Institute's Continuing Education study option permits students who wish to study without working towards an Institute degree or certificate to do so on a space-available basis. Continuing Education students do not need to apply for admissions. They do need to register either by mail or in person on registration day. They are not eligible for financial aid.

Continuing Education study may be done for credit or non-credit. Credit students receive grades, evaluations, and transcripts. Credit study may be applied later towards Institute degree programs as much as 15 credits may be applied as advanced standing from Continuing Education study. Hundreds of colleges and universities have accepted transfer credit from Naropa Institute. If you are considering transfer credit to a specific institution we recommend contacting them first to determine what special requirements they may have for such transfer. Non-credit students, though they pay a lower tuition per credit hour, are expected to participate fully in all aspects of their courses. They do not receive grades or evaluations of their work.

Admissions Information

DEGREE & CERTIFICATE PROGRAMS

Anyone seeking admission to a degree or certificate program at the Institute must complete an application for admission. The application is described below. For a description of entrance requirements for each program, please refer to the preceding section of the catalog entitled, "Study Options and Entrance Requirements." Naropa Institute does not require SAT (Scholastic Aptitude Test) scores or GRE (Graduate Record Examinations) scores.

Application for Admission

The standard application packet, to be completed by all applicants to undergraduate and graduate programs, includes the following items:

- Main Application Form
- Personal Statement of Interest
- Three letters of recommendation
- Official college transcripts; or, if admission into a Certificate Program is sought and applicant has no prior college experience, a record of high school graduation or GED (General Education Diploma)
- Photograph
- $20 application fee

Application forms are available from the Admissions Office.

In addition, the following are admissions requirements for applicants to the M.A. Program in Dance Therapy:

M.A. Psychology Admissions Interview. An In-person interview with the program faculty is required for applicants to the M.A. Psychology Program. Once an application is received by the Admissions Office, the applicant will be contacted about setting up a time for the interview. In cases where it is too far to travel to Boulder or impossible to do, alternative arrangements may be made.

M.A. Dance Therapy Admission Interview & Academic Essay Exam.

1) An in-person "movement interview" is required of all applicants to the M.A. Dance Therapy Program. These interviews will take place in groups and will be scheduled during the last week of June at the institute. The movement portion of the group interview is as much for diagnostic purposes—i.e., to help track a student into appropriate coursework or the program itself— as it is for admission. Once an application is received by the Admissions Office, the applicant will be contacted about interview times.

2) In addition to the movement interview, a $12 per quarter credit hour will be charged for equivalency credit granted.

A 3 to 5 page "academic essay." The purpose of the essay is to assess scholarly writing skills and to place the student in the institute writing courses if necessary. Papers submitted for previous coursework can be submitted in fulfillment of this requirement, or an essay can be chosen from among 3 or 4 topics on which to write a essay. Please contact the Admissions Office for details.

CONTINUING EDUCATION STUDENTS

Continuing education students—i.e., those not seeking a degree or certificate—do not need to apply for admission. They do need to register, either by mail or in person on the designated registration day. Most undergraduate courses are available to continuing education students on a space-available basis. Enrollment in graduate courses requires permission of the instructor.

FOREIGN STUDENTS

Foreign students seeking admission into degree or certificate programs follow the same admissions procedures as those outlined above. Instead of "transcripts," they must provide academic records from the universities attended abroad. Naropa Institute has been authorized by U.S. Immigration to admit foreign students. Please contact the Admissions Office about procedures for obtaining a student visa. Foreign students wishing to do Continuing Education study should contact the Admissions Office about applying for a student visa. If their intended period of study is longer than three months.

NOTICE OF NONDISCRIMINATORY POLICY

Naropa Institute, a Division of Naropa Foundation, a non-profit educational corporation, does not discriminate against applicants or students, or in hiring, promotion, appointment, use of facilities, provision of services, or funding on the basis of religion, creed, race, ethnicity, nationality, gender, sexual orientation, age, marital status, physical handicap, or any other characteristic not directly related to the situation in question.
**Academic Information**

**Academic Year**

Naropa Institute’s academic year is comprised of three quarters: Fall, Winter, and Spring. Please refer to the back cover of this catalog for the academic schedule for the period of Fall 1985 through Spring 1986.

**Full-time Program Study**

The Naropa B.A. Program, if undertaken on a full-time basis, is completed in two years of six quarters, with students taking an average of 15 credits each quarter. The Certificate Program is completed in one year of three quarters of on-the-average 15 credits each. The Master of Arts Programs in both Dance Therapy and Buddhist Studies are completed in six quarters of approximately 15 credits each quarter, with the Buddhist Studies M.A. requiring an extra month of intensive meditation practice (“vihara”) during the summer. Finally, the Master of Arts Program in Psychology is comprised of 15 credits a quarter over seven quarters (the program is two and one-quarter years in length).

**Part-time Program Study**

In all but the M.A. Psychology Program, part-time schedules may be worked out with the guidance of an academic advisor.

**Off-Quarter Entrance**

All programs are designed for Fall entrance. However, for undergraduate programs, off-quarter entrance (in Winter or Spring) may be granted by permission of department faculty, and upon review of the admissions application. All graduate programs may enter students in the Fall, the only possible exception being the “Contemplative Religions” track of the M.A. Buddhist Studies Program.

**Summer Institute Courses**

Summer institute courses, conferences and intensives may be used as elective credit toward a degree or certificate program. In some cases, with the approval of the academic advisor, summer courses may be used to satisfy specific departmental course requirements.

**Tuition and Fees**

**Tuition**

Tuition is computed on the basis of cost per credit hour:

- Non-credit: $45 per credit hour
- Credit: $55 per credit hour

**Continuing Education Fees**

Continuing Education students are required to pay a $5 application fee each quarter of attendance. Also, a $5 Student Activities Fee will be charged each quarter for students taking 4 or 6 credit hours, and a $10 Student Activities Fee is charged for those taking over 6 credit hours of courses.

Admissions or Registrar’s Office. All students will be issued the Policy Handbook during the orientation period preceding Fall registration.

**Independent Study**

Students may arrange independent study projects with Naropa Institute faculty. Up to 15 elective credit hours of independent study may count toward a Bachelor of Arts degree, with approval of a student’s academic advisor. All arrangements should be made before registration. The cost of independent study is $50 per credit hour.

**Out-of-Residence Study**

Out-of-Residence study is study at an institution or with a faculty member outside of Boulder, Colorado. With prior approval from a student’s academic advisor, up to 12 credits of out-of-residence study may count toward a Naropa B.A. Program, and up to 9 credits toward a Certificate Program. An exception to this is the Health and Hologing B.A. Program, in which a student may receive up to 15 credits DOR credit.

**Auditing Courses**

Full-time students, whether they are degree or continuing education students, and whether they are taking courses for credit or not, may audit an additional one or two courses per quarter on a space-available basis. The cost of auditing is $25 per credit hour, and students do not receive credit for such study. Full-time status is defined as enrollment in at least 12 credit hours of course work during any given academic quarter.

**Catalog Changes**

While every effort is made to ensure the accuracy of information contained in this catalog at the time of publication, it is normal that during the academic year some revisions will be made regarding course listings and other information contained herein. Such information is distributed routinely on campus, in catalog addenda and subsequent editions of the catalog.
Program Fees

Program Students are required to pay a $20 non-refundable application fee with their admissions application. No further application fee is charged. Program students also pay a per-semester Student Activities Fee according to the rate published above for Continuing Education Students. Finally, the last quarter before graduation, they are required to pay a $25 graduation fee.

Library Deposit

A $20 deposit is required of Continuing Education students wishing to check books out of the Hancock library. Students will be refunded at the end of the student's stay at the Institute. There is no library deposit for program students.

Cost of Programs

Certificate Program (1 year)
- Tuition (4 credits @ $80 per credit) $3,200
- Fees (not including application fee) $5
Total $3,205
Bachelor of Arts Program (2 years)
- Tuition (8 credits @ $80 per credit) $6,560
- Fees (not including application fee) $70
Total $6,630
Master of Arts Program in Psychology (2 1/2 years)
- Tuition (7 1/2 credits @ $80 per credit) $6,040
- Fees (not including application fee) $70
- Internship (19 credits @ $15 per credit) $285
- Math: Room and Board $1,147.50
- Shambhala 108 cents (novels L I) $120
- Psychology Symposium $75
Total $7,737.50
Master of Arts Program in Buddhist Studies (2 years)
- Tuition (80 credits @ $80 per credit) $6,400
- Fees (not including application fee) $85
Total $6,485
Master of Arts Program in Dance Therapy (2 years)
- Tuition (80 credits @ $80 per credit) $6,400
- Fees (not including application fee) $85
Total $6,485

OTHER FINANCIAL INFORMATION

Payment of Tuition and Fees

Tuition and fees for each quarter are due on registration day. In the U.S., in either cash, traveler’s check, local check, money order, or certified check. All collection fees for foreign funds will be charged to the student. No out-of-town, personal checks are accepted, nor can they be cashed for living expenses.

Deferred Payment Plan

Students who are not able to make full payment on registration day may pay a minimum of 1/2 of the tuition at registration and the balance within the first 4 weeks of the quarter. Students must show reasonable means of repayment. No deferments are given for workshops or fees. A deferment fee of $10 will be charged.

Late Registration Fee

Program students registering later than registration day will be charged a $30 late registration fee. This does not apply to Continuing Education students.

REFUND POLICY

Partial Withdrawal

Program or Continuing Education Students who drop a course or courses while staying enrolled in at least one course will have tuition refunded according to the schedule below.

Complete Withdrawal for Program Students

For program students who withdraw from all their courses, $100 of tuition will be forfeited along with the Student Activi- ties Fee, and the balance of tuition will be refunded according to the schedule below.

Complete Withdrawal for Continuing Education Students

For continuing education students, complete withdrawal will be at the turnstile of 10% of tuition and all fees, and the balance of tuition will be refunded according to the schedule below.

Refund Schedule

a. Withdrawal during the first week of classes: 100% refund.

b. Withdrawal during the second week of classes: 50% refund.

c. Withdrawal during the third week of classes: 25% refund.

d. There will be no refund after the third week of classes.

*In addition, during the first week of classes, a student will be charged a $10 fee for the second and any subsequent drop-in transaction.

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

Financial Aid Information and Deadlines

Students accepted into a Naansa Program—B.A., M.A., or Certificate—may qualify for financial aid. It is not necessary to be accepted into a program before you begin the application process. Continuing Education Students are not eligible for Financial Aid. If you are applying for Financial Aid, you must submit the FAFSA (Free Application for Federal Student Aid) for federal aid or the Federal Alternative Application for Federal Student Aid (AFS) for federal aid. For programs in which Naansa Institute does not have an FAFSA program, students may qualify.

For Undergraduates Only

The Pell Grant Previously known as the Basic Educational Opportunity Grant or BEOG was a federal grant based on Federal need. Qualifying students may be awarded someplace from $117 to $3,000 per year, dispersed in three equal sums, one per quarter. Students enrolling in 1/2- to 1 1/4-credit courses must meet the eligibility criteria for the Federal Pell Grant. To apply for this grant (or for any Federal Financial Aid for Federal Student Aid [both available through the Institute].

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

For Undergraduates and Graduates

National Direct Student Loans (NDSL) This is a federal loan program administered by the college. NDSL’s are low-interest, 3% interest loans. This loan is applied for by means of the Financial Statement available through the Financial Aid Office.

College Work-Study (CWSW) This is a federal program whereby students work 15-18 hours per week within the Institute at a rate beginning at the percentage wage. The percentage is distributed in the form of monthly tuition payments. This program is applied for by means of the Financial Statement available through the Office of the Vice President for Academic Affairs.

Naansa Work-Study (NWSW) This is a similar to CWSW except it is funded only by the college. The student is paid as determined by your tuition account.

Guaranteed Student Loan (GSL) The Guaranteed Student Loan is a low-interest loan. Students apply directly to a bank or savings and loan association either in their hometown or in Colorado. Students will have outstanding GDSL/FFIEC applications unless this program is approved for any program approved by a bank, savings and loan association, or credit union.

Refund Policy

Any student who withdraws on or before the last day of the quarter is eligible for a refund of tuition and fees. Students withdrawing after the last day of the quarter are not eligible for a refund.

For more detailed information on your Application for Financial Aid, please contact the NAANSI Office. Financial Aid Information is available on our website.

Financial Aid for Foreign Students

Prospective students from foreign countries should contact the appropriate government agency to find out if they qualify for financial aid. In some countries, educational costs are paid by the government. In others, students are responsible for the full cost of education. Any student applying for a B.A., M.A., or Certificate Program at Naansa Institute may be eligible for student aid. The Financial Aid Committee will consider both a student’s academic and financial need. The Committee will review all applications for financial aid from foreign students.

Any student applying for a B.A., M.A., or Certificate Program at Naansa Institute may be eligible for student aid. The Financial Aid Committee will consider both a student’s academic and financial need. The Committee will review all applications for financial aid from foreign students.

Canadien Student Loan Program (CSLP) This is a program for Canadian students. Students applying for the Canadian Student Loan Program must apply directly to the Admissions Office for information on how to apply for a student visa.
Institute Finances and Fundraising

What does it cost to run Naropa Institute?

A college, even one the size of Naropa Institute, is a complex operation. Currently, it costs approximately $1.3 million dollars to operate this school for one year. Almost one-third of every dollar provides for the instructional programs of the school. Facility salaries and instructional support for the academic year, with its major and minor departments, comprises the largest single area of expense. The cost of operating the programs of the Summer Institute is in addition to this.

Approximately one-fourth of every dollar provides for Institute administrative salaries. This includes the Office of the Chancellor, Admissions Office, Registrar’s Office, Financial Aid Office, Finance Office, maintenance staff, and so on. Other major expense categories are indicated on the accompanying chart, including costs of operating and maintaining the physical facility, debt repayment, and recruitment.

Where does Naropa Institute’s money come from?

No private liberal arts college in this county meets all of its expenses from student tuition and fees. This is true of Naropa Institute, where about 2/3 of its expenses are met by student tuition and fees. This is in keeping with the national average for private colleges.

Income from the recently created Endowment Fund supplies another 9%. The majority of the remainder, $25,000 (or 20%), must be raised in the annual fundraising campaign.

How do private colleges survive?

The last decade has been a difficult one in higher education. The future promises to be equally demanding. All colleges are feeling financial pressure to various degrees. Many rely on a large and wealthy alumni body. Because the Institute has been in existence only eleven years, our alumni association is very small. Some colleges rely on sizable endowments. The Institute now has begun an endowment fund, increasing it is a priority to further stability and growth.

Like many schools, the increasing strength and development of Naropa Institute has been possible by the wide spectrum of friends and supporters who have made generous financial contributions. This continues to be the case.

What is needed?

1. Endowment Fund

In 1983, an initial contribution of $1,000,000 created the Naropa Institute Endowment Fund. The principal of this fund cannot be spent; however, it generates close to $120,000 in interest annually. This has had an enormous impact in stabilizing and strengthening the financial base of Naropa Institute. The Endowment Campaign is seeking to raise an additional $5,000,000 to provide for the continuing advancement of the Institute and its programs. We are actively seeking interested, capable individuals who may be in a position to help with this campaign. The Institute is well aware of the various tax implications a major donation has for the donor and is interested in discussing various methods of donation which may provide distinct and, in some cases, unexpected tax benefits for the donor.

Nothing could be of greater value to us in the upcoming years. For a major endowed donor, it would be most satisfying to be a pivotal figure in advancing this critical area of financial support. If you are interested in exploring this option, please write Chancellor Dickey, c/o Naropa Institute.

2. Annual Campaign

Annual support is clearly needed to meet expenses above and beyond student tuition and endowment income. This is provided by a composite of annual campaign donations which have, in the past, ranged from $5 to $100,000. The goal for 1988 is $250,000. Donors who are able to contribute from $25 to $599 comprise the "Friends of Naropa." "The Nogent's Club" is a major support group composed of donors and friends of the Institute who contribute $1,000 or more. Success in the annual campaign is crucial to the Institute's well-being.

Grants

Naropa Institute’s grants department has been successful in providing 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 Rockefeller Foundation, The Colorado Council on the Arts and Humanities, The Fulbright Foundation, Committee on Poetry, Colorado Humanities Program, National Endowment for the Arts, Krihitve Foundation, Soaring Eagle Foundation, and The Edys Foundation. These grants have allowed for curriculum enrichment, enabling the school to hire faculty and offer programs that would otherwise not be available.
Anthropology

Core Faculty: Frances Harwood (Chairperson)
Adjunct Faculty: Joan Hallfax, Aba McHardy, Frances Dahnberg Taylor

Program Description

"Where could they really SETTLE DOWN, pass their days. Where should their VILLAGE be?" Now think about it."

"Well, they held his younger brother. His younger brother said:
"Well, I don't know."
"Well, there is a— the wide earth."
Zuni narrative as told to Dennis Tedlock, Finding the Center

Anthropology is not so much a body of knowledge as it is a point of view, a way of thinking which develops when the object of study is "different" and thus requires a transformation of vision. At Nanopa Institute, anthropology is approached from three perspectives: comparative world views, healing traditions and ceremonial arts.

The Anthropology program is designed as a minor field of concentration or as one component of an interdisciplinary Major. Qualified students wishing to design field projects should take A370, "Fieldwork Methods." To date, students have carried out fieldwork in Nepal, China, Japan, the American Southwest, as well as the Boulder/Denver area.

COURSES

Fall

CULTURAL ECOLOGY/FRANCES DAHNBERT TAYLOR
An investigation of the social, cultural, and personal characteristics which anthropologists have found associated with economic lifestyles: hunting and gathering, farming, horticulture, pastoral agriculture, and industrial societies. 3 credit hours. A250

TOPICS IN ANTHROPOLOGY F/ACULTY
Each Fall a selected topic in Anthropology will be presented such as "Culture and Personality," "Art and Society," "Political Anthropology," or "Ethnography of Communication." 3 credit hours. A260 or 261

ETHNIC AND FOLK DANCE I CHRISTINE CALDWELL & VISITING F/ACULTY
(see Dance listings) 1.5 credit hours. DT310

Winter

WEST AFRICA TRADITIONS ABA MCHARDY
This course provides an introduction to the world views and sacred outlooks of West African cultures and the diffusion of these traditions to the New World. Ceremonial aspects of kifang, kifang, and social organization will be presented in the context of art, music and iconography. 3 credit hours. A230

HEALING IN CROSS-CULTURAL PERSPECTIVE FRANCES HARWOOD
We will look in detail at examples of African, Native American, Mexican, and Asian healing traditions. Using the perspective of medical anthropology, we will consider the question of how do cultural differences impact on the healing process? What constitutes the inspiration, the training and the practice of traditional healers in these cultures? 3 credit hours. A250

ANTHROPOLOGY OF THE SACRED FRANCES HARWOOD
Comparative world views as presented through myth, ritual and ceremonial arts. Emphasis will be placed on awareness of practices used in "rituals of passage" from selected cultures in Australia, North America and Africa. 3 credit hours. A350

GLOBAL MUSIC DAVID BARSAMIAN & JOHN GALK
(see Music listings) 3 credit hours. M375

ETHNIC AND FOLK DANCE II CHRISTINE CALDWELL & FACULTY
(see Dance listings) 1.5 credit hours. DT311

Spring

FIELDWORK METHODS FRANCES HARWOOD
"Somewhere in the heart of experience there is an order which we might suppose if we were attentive enough, or patient enough."
Lawrence Durrell, Justine
This is a course on learning to look at everyday life. Using methods derived from social psychology, anthropology, linguistics and journalism we will observe and describe social spaces (doctor's offices, children's library, cultural performances-a Chinese meal, a dance recital), speech events (conversations, story lines, family histories), and each cultural category (buying a used car, how Mide got ill and somewhat better). In addition to readings, students will observe and report on a project in each of these areas to gain an understanding of the richness of detail by which one can create patterns and order in their lives. 3 credit hours. A370

BUDDHISM IN SOCIETY FRANCES HARWOOD
Buddhist concepts of society and culture have shown remarkable continuity from the sixth century B.C. to the present. What are the major themes and variations in the tradition? We will approach these questions by tracing the spread of Buddhism to Southeast Asia, China, Tibet and North America. 3 credit hours. A255

ANTHROPOLOGY/RITEAL THEATER FRANCES HARWOOD
Reading, looking at, and listening to ceremonial art forms from a selected culture area. Learning from these sacred traditions, we will construct a brief theatrical piece. Actors, poets, musicians, dancers and visual artists invited. 2 credit hours. A215

THE SHAMAN'S WORLD (weekend workshop) JOAN HALLFAX
A workshop on shamanism from the perspective of Native American and African. Approaches to the transformation of psychological states will be presented using examples from present primitive, old high-culture and technological societies. Contemporary psychological and cultural material relating to psyche and culture will be covered. 1 credit hour. A130
Book Arts

Program Description

The Book Arts Program is collaborative and interdisciplinary in nature. Book Arts is a practical publishing project that is the fruition of the arts and calligraphic practice. Students will develop skills in not just book arts but design, graphics, illustration, editing, writing, language, history, and literature. In the course of study, students will design and write broadsides and posters. The design of creating a book from beginning to end will teach students not just path but also the joy of fruition, of personal accomplishment that can be shared with others.

The program is designed for writers, poets, calligraphers, and artists who want to extend their work into a completed book form. The ground is contemplative practice in poetry, prose, and calligraphy from both Eastern and Western viewpoints. That is, the program begins with the direct gesture of making a mark, statement, a poem.

The practice will be placed in an historical context provided by courses in literature, prose, poetry, calligraphy, and the history of the book.

Finally, the student will be trained in the art of preparing a manuscript and making a book. The concluding project will include two handwritten books: one a previously published manuscript, executed in a traditional style; and one an original (unpublished) manuscript designed in a contemporary and experimental manner.

The two-year program allows the student two stages of development. The first year, during which the student practices calligraphy and both poetry and prose, culminates in making broadside. The products of the first year lay the ground for the emphasis in the second year on making a book.

The two-year program allows the student to move from more simple forms in the first year, to more demanding forms in the second year. The student will also have the opportunity to observe collaboration among the faculty as well as among themselves. This collaborative experience will train the student further in contemplative art and its connection to training body, speech, and mind. In the last semester, besides compiling an original book, the student will be introduced to the rich and varied work being done today around the country.

Requirements for the Bachelor of Arts Program in Book Arts

- Calligraphy Sequence: BA205, 201, 202 (9 credits)
- The Handmade Book Sequence: BA206, 216, 277 (9 credits)
- History of the Book: BA205 (3 credits)
- Prose Forms & Editing Styles: BA200 (2 credits)
- Halo: imaging and layout: BA201 (3 credits)
- Imagery: The Alcovea (Symbolis: BA202 (3 credits)
- Making Broadsides: Post's Eye/Arter's Hand: BA208 (3 credits)
- Four Writers: The Hermetic Tradition: BA204 (3 credits)
- Writing A Manuscript: BA203 or BA291 (3 credits)

Required Credits in the major: 42
Total credits to graduate: 40 (For B.A. requirements, refer to page 12)

Requirements for the Two-Year Certificate Program in Book Arts

Requirements are identical to the B.A. course sequence above for a total of 42 credit hours in the major and 48 elective credit hours.

COURSES

Fall

CALLIGRAPHY I: ESTHETICS OF THE LETTER

Barbara Bash

Class begins with a study of the classic Roman letters (the alphabet of the Roman stone inscriptions), first in monochrome, then with the broad-edged pen, emphasizing the rhythm of steady walking and even elevation. Fous moves to the Latin alphabet, the cursive form of Roman capitals used for graffiti on the walls of Pompeii. This beginning class studies the contrast of formal and cursive in terms of a practical每人, the most basic and beautiful alphabet of all. Emphasis is on the experience of continuity in the act of writing 3 credit hours. BA203

HISTORY OF THE BOOK

Barbara Bash, Pat Donesen & Susan Edwards

Lectures on Western and Eastern approaches to the book form. Topics will focus on the history of Western communication symbols from Egyptian hieroglyphs through the alphabets of the Roman Empire, Middle Ages, and the Renaissance, and continuing into the development of metal type, printing presses, and the use of book decoration and illumination. Also discussed will be the contemplative principles of the "three perfections" (calligraphy, painting, and poetry) which were considered an art form in China, Japan, and Korea. The history of the book is the story of an evolving standard of judgment which continuously discarded the ugly and butt surfacing the useful and practical. The book has always been a container and reflector of culture. By studying the tradition, students will gain a deeper understanding of current trends. 3 credit hours. BA205

PROSE FORMS AND EDITING STYLES

Susan Edwards

We will synchronize our direct experience with prose forms: sentence, description, dialogue, character, narrative, beginning, middle, and end. From there we may discover story, vignette, essay, credo, epic, parables. We will apply editing styles to our own work and each other's, reading aloud and learning traditions of telling tales and narratives. 3 credit hours. BA205
THE HANDMADE BOOK I: THE TECHNIQUES BARBARA BASH

Students will be introduced to the technical aspects of book design: determining the format, size, number of pages, style of decoration. Simple book binding, paper marbling, and paper grain techniques will be explored. Students will research and present historical styles of design in preparation for their traditional book design project. Fall 1997. 3 credit hours. BA275

FOUR WRITERS: THE HERMETIC TRADITION SUSAN EDWARDS

Traditionally, language has been considered a sacred art that underpins and guides civilization. We will consider four writers who revamped the writer’s vision as well as their hope and dream: Dante, for the sacred journey of the Roman pagan-Christian world; Dostoevsky, for the metaphysical/secret teachings that flowered in Germany and Shakespeare, for exploring the role of monarchy in Great Britain and Emerson, who sought to revive the tradition of Orpheus in the New World. Fall 1996. 3 credit hours. BA254

CONTEMPLATIVE CALLIGRAPHY BARBARA BASH

A class to explore the meditative ground of calligraphy through the ancient Chinese one-stroke brush practice. With awareness of one’s posture, one’s brush, and the beginning, middle, and end of a stroke, the student begins to touch the common ground of Oriental and Western calligraphic mind. 1 credit hour. VA145

Winter

CALLIGRAPHY II: MEDIEVAL BOOK PAGE BARBARA BASH

Using manuscript pages for examples, students study the Medieval, Gothic and Gothic-English settings. Focuses on the transition from one alphabet to the next, the dynamic play between the formality of the eye and the looseness of the hand. Assignments emphasize the variety of calligraphic textures and the sensibility of the page. 3 credit hours. BA261

HAIKI: IMAGES AND SPACE PATRICIA DONAGH

Students will practice developing the poet’s eye through reading and recording visual images, which will complement the calligrapher’s hand. By studying the form of haido and other short Asian forms like tanka and renga, students learn to ground their own writing in direct perception, find simple objective words and write them carefully on the space of the page. Texts to be used include: An Introduction To Haido, Haido I-V, The Pillow Book, and 100 Poems From the Japanese, 3 credit hours. BA515

THE HANDMADE BOOK II: THE TRADITIONS BARBARA BASH

The first of two final projects will be completed during this course. From their study of literature and the history of the book, students will choose a previously published manuscript and a period of book design to submit. Emphasis will be on learning and executing a traditional form. Winter 1997. 3 credit hours. BA282

WRITING A MANUSCRIPT: POETRY PATRICIA DONAGH

Intensive seminar workshop in refining one’s words with the cutting edge of the teacher’s gothic pen. Emphasis on the “eye and out” of putting together a manuscript of one’s poetry from writing, editing, aesthetics of order, length, design, size, illustrations, down to the kind of paper. Special attention is given to one’s heart connection to one’s words, and making a manuscript ready for publishing by using examples of other poetry collections and a poet’s diamond mind. Winter 1997. 3 credit hours. BA390

WRITING A MANUSCRIPT: PROSE SUSAN EDWARDS

The precision of translating a prose text into a publishable form will be the focus of this course. In a step by step process, the student will learn how to shift from writer’s mind to the role of editor, designer, and creator of a handmade book of original prose. Winter 1997. 3 credit hours. BA391

Spring

CALLIGRAPHY III: SOURCE OF TYPEFACES BARBARA BASH

The cultural transition from the Middle Ages to the Renaissance can be studied clearly in terms of letterforms. The humanist and italic alphabets were the great bookhands of the Renaissance period, they expressed the freshness of new ideas. They later become the modes for the early typefaces. Students will study the hand-written book form. Assignments will also explore modern experimental layouts—symmetry and the Japanese sense of space for the hallmark form, aiming towards an understanding of the importance of contrast in any design. 3 credit hours. BA420

IMAGISTE: THE ADEQUATE SYMBOL PATRICIA DONAGH

Getting down to basics in simple images on the page. Learn “the natural object is the adequate symbol” by studying short Imagist poetry (Bassett, Pound, Williams, Snyder, etc.) and then poetry exercises. Spring 1997. 3 credit hours. BA515

MAKING BROADSIDES: POETS’ EYE/ARTIST’S HAND FACULTY

A broadside was traditionally a single sheet of paper printed on one side and displayed on the “broadside” of a building for public viewing. It was a way of getting the word around town. This class will explore this early form of poster art, combining words and pictures in an appealing and readable manner. All writers and artists welcome. 3 credit hours. BA425

HANDMADE BOOK III: THE ORIGINAL WORK BARBARA BASH

An in-depth class in the fusion of book making. Students will choose an original, unpublished manuscript and design a book in a contemporary, experimental manner. Class will include lectures, individual and class presentations, critiques, and studio work time. There will be a book showing open to the public at the end of the semester. Spring 1997. 3 credit hours. BA277

SOOK ARTS TODAY FACULTY

An introduction to the fine printing movement in this country. Lectures from publishers and printers on the history, current state, and marketing and promotion of limited editions. Students will be assigned research projects on various aspects of the book trade. An open discussion to go from here. Spring 1997. 3 credit hours. BA280

Buddhist Studies

Core Faculty: Reigwa Ray (Co-chairperson). Judith Simmer-Brown (Co-chairperson). John Rockwell (Adjunct Faculty: Reuill Weinbaum, Frances Haxwood, Lama Ugyen Sharpa, Osk Torsmann, Van. Chogyam Tongpa, Rinchop, the Nalanda Translation Committee Visiting Faculty: During the academic year and during summer, the department hosts the Christies and Buddhist Meditation Controversy Conference, the Conference on Mahayana Buddhism, and visiting Buddhist meditation masters of the major traditions. Visiting masters have recently included Venerable Ajaan Kittiphat, Ven. Maitriya Janu, Venerable Vimalakirti, Venerable Udora, Ven. Wat Su Rama, Venerable Thich Thanh Quy, Ven. Jagorn Kangsil Rakpoche, Zang Ripoche, Zang Tuklu Ripoche, and Vener. Tal Situ Rinpoch (Tibetan Vajrakila).

Buddhist Studies

In the B.A. Buddhist Studies program, Buddhism is studied as a living tradition in its many dimensions, both historical and doctrinal. Included are the examination of root texts, commentaries, and the oral tradition of Buddhist masters, as well as the study and practice of meditation. In addition, Buddhism is set in context as one among the world’s great religious traditions.

The program is inspired by both the scholar-practitioner tradition of Tibetan Buddhism, and by the critical methods of modern Western scholarship. Tibet played a pivotal role in Buddhist history. Practitioners translated and preserved Indian Buddhist texts, recorded chronicles of Buddhist history, synthesized and catalogued the diverse teachings of earlier traditions, and cultivated sophisticated meditative insight.

Western scholarship, and in particular the history and phenomenology of religions, has provided the critical perspective and many of the tools through which Buddhist traditions may be seen objectively within the larger Buddhist context and within the overall History of religions.

Program Description

DR. REGINALD RAY

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Program Components
- The history of Buddhism from its origins in 6th century B.C. India, the development of the early community, and the spread of Buddhism throughout India and beyond with a special emphasis on Tibet.
- Siting meditation training in the traditions of Theravadin vipassana, Zen zazen, and especially Tibetan shamatha-vipashyana. Daily group practice directed by meditation instructors is supplemented by study of appropriate meditation texts.
- Study of primary sources in translation from the great masters of the ancient tradition.
- Study of Buddhism within the frame of reference of comparative religions.
- Language training in Sanskrit and Tibetan with study of syntax and grammar as well as the special vocabulary of Buddhist texts is available, though not required.

Requirements for the Certificate Program in Buddhist Studies
The one-year Certificate Program is comprised of 45 quarter credits, and is especially appropriate for visiting faculty or students from other colleges, or for students who already have a degree.
- Three core courses: B300, 301, 302 (9 credits) Medicine Practicum: B200, 201, 202 (3 credits) Three graduate seminars: 402, 401, 402 (9 credits) Three language courses: (Tibetan or Sanskrit) 1 credit hour: 1093 (date to be announced)

Minimum of 37 credit hours in Buddhist Studies and 18 elective credit hours required. Total: 45 credit hours

COURSES

Fall

MEDITATION PRACTICUM I FACULTY
This course presents the practice of meditation through daily sitting practice, weekly individual meditation interviews and dharma talks based on traditional meditation manuals from the early tradition of Buddhism. An optional weekend practice intensive will be led by a Buddhist meditation master. 3 credit hours. B200

FOUNDATIONS OF BUDDHISM JOHN ROCKWELL
This course will examine 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 monastic discipline (suttas) and meditation practices, and the monastic disciplines (vinaya) recorded in the Pali canons. In this way we will attempt to identify the basic characteristics of Buddhism which shaped its subsequent history and development. 3 credit hours. B300

SEMINAR ON THE VINAYA AND SUTTAS: REGGAL NAIR
A graduate seminar on selected texts from the vinaya and suttas traditions of early canonical Buddhist literature. The life of the Buddha and the formation of the Buddhist sangha will be considered in historical and cultural context. Open to undergraduates by permission of the instructor. 3 credit hours. B400

ANTHROPOLOGY OF THE SACRED FRANCES HAREWOOD
Comparative world views as presented through myth, ritual and ceremonial arts. Emphasis will be placed on those arts and practices used in "rites of passage" from selected cultures in Australia, North America and Africa. 3 credit hours. A300

MAITRI: MAKING FRIENDS WITH THE WORLD MARVIN CASSER
(See B.A. Psychology listing) 3 credit hours. H350

ZEN INTENSIVE WEEKEND 1 credit hour. (date to be announced)

Winter

MEDITATION PRACTICUM II FACULTY (See Fall description) 3 credit hours. B201

ABHIDHARMA AND THE 18 SCHOOLS JOHN ROCKWELL
Insight into abhidharma, the systematic presentation of Buddhist psychology, provides a reference point beyond one's attachment to the self or to any concrete external world. It goes beyond the need for a centralized "grasper" of experience. Abhidharma was developed by the 18 schools of early Buddhism. This course will examine the most influential of the 18 schools of Indian Buddhism, and then literature on doctrine and meditation practice shown as the abhidharma. 3 credit hours. B301

SEMINAR: READINGS IN ABHIDHARMA JOHN ROCKWELL
A graduate seminar on key abhidharma texts of the Sarvastivadin and Theravadin traditions. Additional attention will be given to the early doctrinal debates, the early schools of Buddhism throughout the Indian subcontinent and the development of the 18 schools. Open to undergraduate students by permission of the instructor. 3 credit hours. B401

THE YOGACARA AND THE INDIAN VAJRAYANA REGGAL NAIR
A graduate seminar on the historical roots and influence of the yogacara tradition in India, as represented by the Yoga-Cara and Vajrayana movements. Emphasis will be on the origins, development, main practices and central ideas of the Yogacara, and the way in which the Vajrayana developed out of the Yogacara milieu. 3 credit hours. B302

Spring

MEDITATION PRACTICUM III FACULTY (See Fall description) 3 credit hours. B202

PRIJNAJARAPAMITA AND MADHYAMAKA JOHN ROCKWELL BROWN
This course examines the fundamental Madhyamaka teachings concerning the issue of dependent origination addressed in the first two major Madhyamaka traditions known as the Prajnaparamita and the Madhyamaka (Middle Way) traditions. The issues examined will include the meaning of conventional and ultimate reality and the relationship of the two. The course will present the major systematic works of Madyamaka, as well as its impact on the development of a number of religious traditions. 3 credit hours. B302

Buddhist in Society FRANCES HAREWOOD
Buddhist concepts of society and culture have been somewhat contradictory since the third century B.C. to the present. What are the major themes and variations in Buddhist thought which express this contradiction? How do these Buddhist views compare to those of other Asian religions and more recently in the West? 3 credit hours. B302
SEMINAR: READINGS IN PHRAJNAPARIMA & MADHYAMA

This seminar will examine the literature of the Prajnaparamita and Madhyamaka. The course will particularly explore in detail texts such as the early 8,000-line Prajnaparamita, and the Prajnaparamita of the great Madhyamikan scholar Candrakirti. Open to undergraduates by permission of the instructor. 3 credit hours. B402

Buddhism in Tibet (REDWALD RAY)

This course examines Buddhism in Tibet from the time of its origins through the first and second spreading of Buddhism in that country, down to the modern period. Emphasis will be placed on the way in which Tibet adopted and developed the Indian Buddhist inheritances, and on the interaction among the various dimensions of Tibetan Buddhism, including philosophical, meditation, yogic, monastic, political, and cultural. 3 credit hours. B102

TOPICS IN CONTEMPLATIVE CHRISTIANITY (FACULTY)

We will study some of the major strains of contemplative practice in Western Christianity. 3 credit hours. B201

INTENSIVE MEDITATION MONTH (FACULTY)

A month-long practicum of intensive daily group meditation (satsang) held at a mountain retreat center. This provides direct insight into the nature of Buddhist teachings on a personal level. Students practice shantamitra-style yoga with the guidance of trained meditation instructors. 4 credit hours. B401

SHAMBHALA TRADITION (Weekend Meditation Intensive) (FACULTY)

1 credit hour. B102

INTRODUCTION TO TIBETAN III (LAMM)

UDYEN SHERPA & AMANDA TRANSLATION COMMITTEE

4 credit hours. L312

READINGS IN TIBETAN III (LAMM)

UDYEN SHERPA & JOHN ROCKWELL

(see Fall description) 4 credit hours. L302

INTRODUCTION TO CLASSICAL SANSKRIT (FACULTY)

(see Fall description) 3 credit hours. L352

TRADITIONAL THANGKA OF MAHASIDDHA NAROPA

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Education

Program Administrator: Jane Carpenter-Cahn
Adjunct Faculty: Richard Brown, Jean Carlsen-Brown, Jane Carpenter-Cahn, Sue Goulter, Nancy Craig, Simone Lavelle, Linda Lewis, Joan Northrop

Program Description

The Education Program provides an opportunity for students to work closely with master teachers in a variety of settings ranging from course work, child observation projects, and small supervision groups to apprentice teaching in the classroom. Major emphasis is placed on the educational process of children from pre-school years through grade four.

Teacher training at the Institute is an integrated process of developing qualities of mind (gentleness, imagination and precision) in working with children, a thorough grounding in child development through study and observation, acquisition of methods and skills for teaching, and exploration of the aims of education as they manifest historically and culturally.

The program draws on the work of such educators as Rudolf Steiner, Krishnamurti, Maria Montessori and Sylvia Townsend-Warner, and is based on British educator Alfred North Whitehead's view that, "The rhythm of education occurs in three stages: wonder, discipline, and wisdom." Attention to the training of the whole child (body, speech and mind) is a central theme, as is an emphasis on introducing children to the phenomenal world through artistic and creative process.

The Education Program is designed as a minor field of concentration or as one component of an interdisciplinary Major. Teacher certification is not presently offered by the Institute. Students interested in certification should consult with the program administrator.
COURSES

Fall

FOUNDATIONS OF EDUCATION
NANCY CRAGG & FACULTY
An introduction to the process of education addressing such topics as training the mind of the teacher, approaches and attitudes towards teaching, and the design of learning environments. Lectures, discussions, and fieldtrips. 3 credit hours. E205

HISTORY OF EDUCATION
FACULTY
Education for all! This question throughout the history and across cultures has been answered variously as: education as initiation to sacred oracles, as training for governing elites, for developing an educated citizenry, or for preparation in entering the market place. The course will address styles of instruction, development of educational institutions and curricula and their relation to current educational issues. Fall 1906. 3 credit hours. E220

TEACHING APPRENTICESHIP & SUPERVISION
FACULTY
A supervised apprenticeship in a preschool setting or elementary classroom. Practical training in the interaction of teachers, students, curriculum, as they occur in the learning environment. One or more supervision hours per week with the primary classroom teacher, and weekly supervision with a master teacher to discuss work in progress. The teaching practicum is offered each quarter. Students minoring in Education should plan to take two or more quarters of teaching apprenticeship. 3 credit hours. E350

TEACHING MUSIC TO CHILDREN
(weekend workshops) MARIE BLANEY
(see Music listings) 1 credit hour. M115

COUNSELING AND COMMUNICATION SKILLS
MARILYN CHOOSCH
(see Health & Healing listings) 3 credit hours. H100

Winter

THE LIFE CYCLE: CHILD AND ADOLESCENT DEVELOPMENT
RICHARD BROWN & DEE COULTER
How does the experience of self and other develop in early childhood? How do children acquire capacities for relatedness, separateness or aloneness develop? How does a sense of reality arise and the processes of creativity and curiosity arise? How are these developments influenced by the family, school setting, and cultural milieu? Materials from Freud, Piaget, Klein, Winnicott, and Kohlberg. 3 credit hours. P200

TEACHING APPRENTICESHIP & SUPERVISION
FACULTY
(see Fall description) 3 credit hours. E251

EXPRESSIVE ARTS II: METHODS AND PREPARATION
BERNIE MARX
(see Visual Arts listings) 3 credit hours. V426

DEVELOPMENTAL PSYCHOLOGY
CARRI GELLER
(see Dance Therapy, M.A. listings) 3 credit hours. D743

Spring

METHODS FOR TEACHING
FACULTY
A seminar series in teaching methods. One topic will be offered each spring quarter. 3 credit hours. E250 or E252

TEACHING READING IN THE ELEMENTARY GRADES
LINDA LEWIS
Current theories and methods for teaching language arts. An exploration of the development of the speaking and reading process, with emphasis on classroom methods, materials, and diagnosis.

TEACHING MATH IN THE ELEMENTARY GRADES
FACULTY
Current theories and methods for teaching the foundations of mathematics. Practical activities and lectures are used to explore concepts and materials as they relate to the sequential nature of math and to cognitive development.

TEACHING APPRENTICESHIP & SUPERVISION
FACULTY
(see Fall description) 3 credit hours. E252

EXPRESSIVE ARTS II: FIELDWORK AT COMMUNITY AGENCIES
BERNIE MARX
(see Visual Arts listings) 3 credit hours. V426

Program Description

The Horticulture Program combines appreciation, study, and practical training in gardening. The study of horticulture can spark further interest in the natural sciences such as botany, agriculture, and genetics, and provides a natural bridge to such arts as botanical illustration and landscape design. By emphasizing a balance of vision and practicality, horticulture, as a craft or as a livelihood, can be a non-aggressive, practical art. This model can apply to any work in the natural world.

The Horticulture Program is designed as one component of an interdisciplinary B.A., or as a minor field of concentration.
COURSES

Fall

GARDEN WORLD: FALL BOB HOWARD & VISITING FACULTY
An introduction to gardening, discussing plant function, soil life and garden history. Practical demonstration in the Nanpa garden gives experience in digging a bed, sowing seed, composting, watering and appreciating the harvest. Observation of nature's cycles is the basic practice and true art of garden work. 1.5 credit hours. G200

WINTER

GARDEN WORLD: WINTER BC95 HOWARD & VISITING FACULTY
An introduction to gardening, discussing plant function, soil life, and garden management. Practical demonstration in the Nanpa gardens are supplemented by indoor lectures and greenhouse visits during the winter months. Observation of nature's cycles is the basic practice and true art of garden work. 1.5 credit hours G200

PLANT PROPAGATION FACULTY
Greenhouse procedures and practices. A practical course demonstrating various propagation techniques: seedling and pelting soil mixes, seed germination, root and leaf cuttings, layering, and so on. 1 credit hour G200

GARDEN LITERATURE BOB HOWARD
An examination of leading texts about gardening as horticultural instruction and as literature. Principal works considered are: The Georgics, Virgil; The Hortus Wastiufae, The Victory Garden, Goethe. We will read parts of a Work in Progress by Mr. Howard and Mr. Eric Skill entitled, What Makes the Crop Mope? - 1 credit hour. G205

Spring

GARDEN WORLD: SPRING BC95 HOWARD & VISITING FACULTY
(see Fall description) 1.5 credit hours. G211

THE VEGETABLE GARDEN BOB HOWARD
Selection and cultivation of a wide variety of garden vegetables, bed preparation and fertilizers for the various crops, companion, rotation crops, watering and botanical groups will be considered. Growing for health, beauty and flavor. 1 credit hour. G211

Interdisciplinary Major

Many Nanpa Institute students have expressed interest in developing a two-year course of study which does not conform to currently offered B.A. Major Programs. Such students may elect to pursue the Interdisciplinary Major. During the first quarter at the Institute the student in consultation with his or her Academic Advisor will design a curriculum plan. The Interdisciplinary Major consists of a minimum of 46 credits in the Major areas. No Minor concentration is required. Sample combinations of Interdisciplinary Majors are listed below:

- Buddhist Studies/Psychology
- Poetics/Music
- Theater/Movement Studies
- Anthropology/Visual Arts
- Book Arts/Poetics
- Dance Therapy/Health and Healing
Program Description

The idea of Martial Arts is to translate a spiritual understanding into physical movement and concrete situations. The department 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 unification of the heart and the mind. Studies in martial arts at Naropa Institute are an evocation of the martial spirit which recognizes the unity of opposites (yin and yang) and the unity of all things.

Three practices are currently offered at the Institute: T'ai-chi Ch'uan, Aikido, and Kyudo (Japanese Archery). Courses taken in the Martial Arts Department may be taken as a component of an Interdisciplinary Major, as a minor field of concentration, to fulfill the movement awareness requirement, or as general electives.

T'ai-chi Ch'uan

"The Chinese say that whoever practices T'ai-chi will gain the pliability of a child, the health of a larch-beech, and the peace of mind of a sage..."

Grand Master Cheng Man-chieh

The practice consists of thirty-seven movements which are performed in a slow, continuous sequence. They emphasize complete relaxation, accuracy of posture, balance, evenness of motion and correct breathing. These elements in combination 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. Tension interferes with the flow of chi in our bodies, and the purpose of T'ai-chi Ch'uan as an exercise is to restore 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.

The short form, Yang Style, of Grand Master Chang Man-ch'ing will be taught.

Aikido

"BUUDO (martial arts) is not a means of telling an opponent by force or by lethal instruments. Neither is it intended to lead the world to destruction by arms and other illegitimate means. True Budō calls for bringing the inner energy of the Universe to order, protecting the peace of the world and molding, as well as preserving, everything in nature in its right form. In other words, I have realized that training in Budo is tantamount to strengthening, within my body and soul, the love of God who begets, preserves and nourishes everything in nature..."

Aikido founder Morhei Ueshiba

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 a thoroughly modern form of self-refinement which has many applications in day-to-day life.

"Aikido," literally translated, means: At—harmony, confluence, love; Ki—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.

Kyudo (Zen Archery)

Kyudo, "the way of the bow," originated in Japan, and is strongly influenced by Zen discipline. Kyudo has developed over the centuries into a powerful and highly refined contemplative practice. It is not a competitive sport. Most of Kyudo practice involves shooting at a target six feet away. Mastermanship is irrelevant. According to the Ven. Shibata Kanjo, Sensei, "The ultimate goal of Kyudo is to polish your mind. It is the same with zazen meditation. You are not polishing your style of shooting, but the mind. The dignity of shooting is the important point. Without right mind, no matter how long you shoot, this dignity won't be gained." According to the Founder of Naropa Institute, Trungpa Rinpoche, "Through Kyudo one begins to glimpse how to live beyond hope and fear, how to be..."

Kyudo courses are taught by senior students of the Ryuko Kyudō, under the direction of the Ven. Shibata Kanjo, Sensei. Shibata Sensei is the twentieth generation bowmaker to the Emperor of Japan, and one of the foremost living kyudo masters. Ryuko Kyudō is headquartered in Boulder and is closely affiliated with Naropa Institute. Shibata Sensei spends between three and four months each year teaching in Boulder. The introductory classes prepare new students for study with Shibata Sensei.

JANE & BATAAN FAIAGAO

NOBUHIRO SHIBATA, 21st GENERATION KYUDD MASTER
COURSES
Fall, Winter & Spring

TAI-CHI CH'UAN: LEVEL 1 JANE or BATAAN FASGAO
The first third of the form will be introduced. Basic principles and theory of T'ai-chi Ch'uan will be discussed. 3 credit hours. F300

TAI-CHI CH'UAN: LEVEL II JANE or BATAAN FASGAO
The first third of the form will be corrected. The second third of the form will be taught. 3 credit hours. F301

TAI-CHI CH'UAN: LEVEL III JANE or BATAAN FASGAO
The first two-thirds will be reviewed. The last third of the form will be taught. 3 credit hours. F302

TAI-CHI CH'UAN: LEVEL IV, CORRECTIONS JANE or BATAAN FASGAO
The entire form will be corrected. 3 credit hours. F400

TAI-CHI CH'UAN: LEVEL V JANE or BATAAN FASGAO
Further refinement of the form will be taught in this correction class. Push hands, full show, will be introduced. 3 credit hours. F401

AIKIDO II ROBERT WING
The second level course is designed to help the student build upon the skills gained in the first session. The physical aspects of aikido will be stressed in that through this medium, relaxation, concentration, perception and personal refinement are emphasized. 3 credit hours. F301

INTRODUCTION TO KYUDO: LEVEL I INSTRUCTORS OF RYUKO KYUDOU
Basic introduction to the practice. No previous experience or equipment necessary. In this class we will introduce students to the notion of "kyudo mind," the right attitude or understanding essential to beginning the discipline in how to shoot, via the basic form known as "the seven coordinations." In addition to initial instruction in shooting, we will discuss the nature and care of equipment, dojo etiquette and behaviour. 1 to 3 credit hours. F110

KYUDO: LEVEL II INSTRUCTORS OF RYUKO KYUDOU
The notion of "kyudo mind" has nothing to do with levels of achievement. Here, the student develops his or her understanding of kyudo mind through continued practice, under the guidance of the Ryuko Kyudo instructors and kyudo master, Shihata Shoicho. 1 to 3 credit hours. F111

KYUDO: LEVEL III INSTRUCTORS OF RYUKO KYUDOU
Again, levels of achievement are not the point. Continued, ever-deepening practice is the point for one who begins to understand kyudo as a contemplative discipline. However, if a student's shooting style is steady and they have genuine familiarity with kyudo mind, instructions in distance shooting (28 meters) may occur at this point by permission of the chief instructor. 1 to 3 credit hours. F112

Movement Studies
Core Faculty: Carin Gold, Iain Nadel (Chairperson)
Adjunct Faculty: Robert Acheson, Julee Banecke, Christine Calloway, Barbara Dominette, David Di Domenico, Barbara Dilley, Richard Haas, Danielle Howard, Peggy Lichter, Janet Lart, Barrie Mara, Kitty Miao, Paul Genter, Nancy Stark Smith, Janet Sotyntse, Susanna Theaker, Mivvy Upton

Program Description
Movement Studies as a new field of inquiry aims at an integration of various bodies of knowledge that have heretofore been thought of separately. Many traditional and contemporary disciplines have in common the exploration of the relationship of mind and body. At Naropa Institute we are interested in bridging the gap between these areas and finding their underlying connections.

The Movement Studies Department encompasses two major areas of study, art and healing, reflected in its Dance and Dance Therapy tracks.

The Department explores the interweaving of the learning, therapeutic and creative processes in an aim to develop the whole person. The entering student, whether ultimately focused on the creative expression of art or the healing aspect of dance, finds there is a common body of knowledge and experience. The study of the body, the basic elements of movement and the creative process are all gateways to this commonality.

Throughout the program our exploration begins with knowing ourselves. This ground unites Dance and Dance Therapy studies. The process of bringing body and mind together is brought about by the contemplative approach to learning and being. In this way we find a gentle, bright and clear expression for the richness and variety of our world.

THE DANCE TRACK
The Program in Dance is intended to train the student in preparation for teaching, performing and creating works of art. Training in dance brings together a variety of approaches or schools, reflective of the period in which we are living; technique classes carry on the tradition of modern dance while the improvisational track adheres more to the investigations of post-modernism. Learned movement conventions, forms and esthetics can be applied to one's personally evolving process. Ultimately the goal is to communicate through a genuine and personalized esthetic.
THE DANCE THERAPY TRACK

The Program in Dance Therapy is intended to introduce the student to the field of Dance Therapy and prepare them for Masters level training. The field of Dance Therapy has its ground in creative process and dance movement. The program will steep the student in these experiences while also offering the unique process of contemplative education. The basic intention of the program is to prepare the student for therapist training through self-knowledge, which is the basis of compassion, empathy, and ability to work with others as well as offering an introduction to Dance Therapy theory and practice. Coursework follows American Dance Therapy Association guidelines.

Requirements for the Bachelor of Arts Program in Movement Studies with Dance Therapy Concentration

Course requirements (courses with an asterisk are recommended, not required):

FALL—FIRST YEAR
Technique: Either D300, 302, 365, 366, or 400 (3 credits)
*Technique Lab: D325 (1 credit)
Improvisation: D320, or D328 (3 credits)
Foundations of Dance & Discussion Groups: D200 (3 credits)
*Contemplative Dance: D250 (1 credit)
*Electives (6 credits)

WINTER—FIRST YEAR
Technique: Either D301, 303, 365, 366, or 401 (3 credits)
Improvisation/Composition: D328 (3 credits)
Anatomy/Kinesiology I: D7300 (3 credits)
Space Harmony I: D7345 (1.5 credits)
*Contemplative Dance: D251 (1 credit)
*Electives (1.5 credits)

SPRING—FIRST YEAR
Technique: Either D302, 304, 365, 366, or 402 (3 credits)
Performance Ensemble: D350 (3 credits)
*Final Colloquium: D201 (1 credit)
*Contemplative Dance: D252 (1 credit)
*Electives (7 credits)

Required credit in the major: 45.
Total credits to graduate: 90 (for B.A. requirements, refer to page 12).

Requirements for the Certificate Program in Dance Therapy

This one-year certificate program is comprised of 45 credits as follows:

Three courses in Dance Technique: (9 credits)
Two courses in Anatomy/Kinesiology: (6 credits)
Two courses in improvisation and/or Composition: (6 credits)
Two movement theory courses—e.g. Laban Theory, Psychophysical Studies, Feldenkrais Method: (6 credits)
Required credits in Movement Studies: 27
Elective credits: 18
Total credits to graduate: 45.

FALL—SECOND YEAR
Technique: Either D300, 302, 365, 366, or 400 (3 credits)
Improvisation: D320, or D328 (3 credits)
*Space Harmony I: D7345 (1.5 credits)
*Contemplative Dance: D250 (1 credit)
*Electives (6.5 credits)

WINTER—SECOND YEAR
Technique: Either D301, 303, 365, 366, or 401 (3 credits)
Composition II: D350 (3 credits)
*Dance History II: D355 (1.5 credits)
*Contemplative Dance: D251 (1 credit)
*Electives (6.5 credits)

SPRING—SECOND YEAR
Technique: Either D302, 304, 365, 366, or 402 (3 credits)
Performance Ensemble: D350 (3 credits)
*Space Harmony II: D7345 (1.5 credits)
Dance Therapy Seminar: D250 (1.5 credits)
*Contemplative Dance: D251 (1 credit)

FALL—SECOND YEAR
Technique: Either D300, 302, 365, 366, or 400 (3 credits)
Improvisation: D320, or D328 (3 credits)
*Dance History I: D355 (1.5 credits)
*Elective and Folk Dance: D7310 (1.5 credits)
Dance Therapy Seminar III: D2730 (1.5 credit)
*Contemplative Dance: D250 (1 credit)

WINTER—SECOND YEAR
Technique: Either D301, 303, 365, 366, or 401 (3 credits)
*Composition I: D350 (6 credits)
*Space Harmony II: D7345 (1.5 credits)
Dance Therapy Group Process: D3730 (1.5 credits)
*Contemplative Dance: D251 (1 credit)

SPRING—SECOND YEAR
Technique: Either D302, 304, 365, 366, or 402 (3 credits)
Performance Entrainment: D350 (3 credits)
*Expressive Arts I: Fieldwork At Community Agencies: V365 (3 credits)
Dance Therapy Seminar IV: D2734 (1 credit)
*Contemplative Dance: D251 (1 credit)

Note: This curriculum has been designed to meet American Dance Therapy Association requirements for entrance into an M.A. Program. Students who are interested in majoring in Dance Therapy but who do not necessarily want to go on to graduate studies can work out a slightly less concentrated curriculum with the help of an academic advisor.

Requirements for the Certificate Program in Dance Therapy

The Certificate Program in Dance Therapy is a one-year program (4 credits) designed to meet the needs of 4 students who already have a B.A. but need to make up coursework in order to qualify for a Master’s Program, and 2 professionals who would like to incorporate dance therapy concepts into their work without becoming dance therapists themselves. The Certificate is individually designed for each student’s needs, but it will typically include coursework in the following areas: Dance, Anatomy/Kinesiology, Laban Movement Observation & Analysis, Psychology, and Expressive Arts. Courses will be selected from those undergraduate courses listed in the following section.
COURSES

Fall

MODERN DANCE TECHNIQUE
Technique classes are intended to train the body for flexibility, harmony and an expanded movement vocabulary. Daily attention to the details of alignment, movement phrasing, and the challenge of "being present" create an atmosphere which deepens and expands the quality of expression. The quality of repulsion, awareness, openness, awareness, confidence, and delicacy. Advancement through the technique classes becomes a natural and fulfilling process.

TECHNIQUE I: FUNDAMENTALS
Experiencing the joy of discipline through the repetition of basic exercises and relating to the details of one’s alignment is at the core of this class. Relaxation and self-discovery arise as one gains more freedom in movement. The journey of the student is discussed in formal and informal settings. The student works towards the synchronization of body and mind, gaining confidence in learning. 3 credit hours. D300

TECHNIQUE II: VOCABULARY
Working specifically with each individual’s untold puzzles, we are intending to arrive at solutions that allow for accomplishment of technical challenges in movement and voice in ways that enjoy and liberate the body and mind, rather than bind the individual to their chosen form. The search is true to facilitate appropriate alignment, clarity of intent, psychophysical unity, increased movement facility, and unrestricted expressive ability. 1 credit hour. D395

FOUNTATIONS OF DANCE
SUSAN ASHBY
Initially, students will explore their experience of dance to date. This conversation is intended to intensify the notion of personal journey and the process of learning from others. Beyond this, we will examine the fundamental bones and mechanisms of movement, and the way in which thought and perception translate into movement. This understanding will be enhanced by an introduction to basic neurological movement patterns. Studying this provides a new context for personal experience as well as a foundation of further study. Students will be divided into two sections of discussion groups: Dance Track and Dance Therapy Track. In these smaller groups, students will have the opportunity to deepen their exploration within the context of their area of focus. 3 credit hours. D320

IMPROVISATION I & II: MOVEMENT THEATER
RICHARD MACE
Movement Theater works with qualities of energy, space, and emotional and psychological essence through movement and sound, and then how one interacts within a group dynamic. 3 credit hours. D389

ETHNIC & FOLK DANCE
CHRISTINE CALDREW & VISITING FACULTY
An experientially based course designed to survey major ethnic and folk forms of dance throughout the world. Discussions of the influence of culture on dance styles will augment the teaching of dance forms from six culture areas. 1.5 credit hours. D353

DANCE THERAPY SEMINAR
CAROL DELLEH
(see Dance Therapy Seminar I Winter listing). 1.5 credit hours. D739

ANNUAL COLORADO CONFERENCE ON DANCE THERAPY
Each Fall, Menop Therapeutics sponsors a weekend conference for students and clinicians of all levels. This conference is designed to introduce and update students on innovative ideas in the field and to review the therapists’ creative and personal process. 1 credit hour. D7110

CONTEMPORARY DANCE

Winter

TECHNIQUE I: FUNDAMENTALS
(see Fall description). 3 credit hours. D301

TECHNIQUE II: VOCABULARY
(see Fall description). 3 credit hours. D302

TECHNIQUE III: STYLE & PRESENCE
(see Fall description). 3 credit hours. D405
DANCE THERAPY CORE I CARRIN GELLER
COMPOSITION II BARBARA DEMAREE, JRN NADEL & FACULTY (see Fall description) 3 credit hours. D365, D501

DANCE THERAPY CORE II CARRIN GELLER
COMPOSITION II BARBARA DEMAREE, JRN NADEL & FACULTY (see Fall description) 3 credit hours. D365, D501

DANCE THERAPY CORE II CARRIN GELLER
COMPOSITION II BARBARA DEMAREE, JRN NADEL & FACULTY (see Fall description) 3 credit hours. D365, D501

DANCE THERAPY SEMINAR I CARRIN GELLER
COMPOSITION II BARBARA DEMAREE, JRN NADEL & FACULTY (see Spring, Composition I description) 3 credit hours. D365

ANATOMY/KINESIOLOGY I SUSAN APOGHIAN
This class will introduce the anatomy of the various body systems and their basic functions and interrelationships. By locating these structures in one's own body, there is the opportunity to observe these systems in action. The emphasis of the class will be to observe each system's contribution to the support, quality and shape of the body. 3 credit hours. D360

SPACE HARMONY I MINDY UPTON
Wherever the body plays or moves movement 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 "kinesthetic." Outside the kinesthetic lies the rest of space which can be experienced only by stepping away from the stance. We never leave our movement space but carry it always like a aura. -Labinet

This course will explore the basic elements of orientation in space in terms of our own body and its relationship to others. Students are expected to continue with Space Harmony II in the spring. 1.5 credit hours. D745

DANCE THERAPY SEMINAR I CARRIN GELLER
This class is designed to give the student a gradually progressing exposure to dance therapy, both experientially and academically over the two years of the B.A. program. Students will form a dance therapy group for their own personal process, and discover the underlying principles of the field by experiencing them firsthand. Readings and assignments will supplement experiential understanding. 1.5 credit hours. D751

ETHNIC AND FOLK DANCE II
CHRISTINE CALDWELL & FACULTY (see Fall description) 1.5 credit hours. D711

EXPRESSIVE ARTS I: METHODS AND PREPARATION JERNINE MARX
This course will survey the variety of activities and understandings which are used for reaching the expressive arts. We will examine the underlying principles of arts such as speaking, painting, music, movement, and communication. The course will offer three guidelines for designing a workshop in one of the expressive arts: the role of the teacher, the method of teaching, and how these factors can be related to the student body. The faculty personnel and guest lecturers will be invited to share information and expertise in their field. Prerequisites: This course is offered in conjunction with the study of an artistic discipline at the institute or by permission of the instructor. Additional lab fee. 3 credit hours. VA360

COMPOSITION II BARBARA DEMAREE, JRN NADEL & FACULTY (see Fall description) 3 credit hours. D365, D501

DANCE THERAPY SEMINAR II CARRIN GELLER
This course will continue to deepen the integration of the underlying principles of the field and related areas of study into the student's experience, awareness and interest. 1.5 credit hours. D7152

PERFORMANCE ENSEMBLE JRN NADEL & FACULTY
This class is the culmination of what a student has learned in technique, improvisation and composition. The focus is on creating an ensemble situation which can work under faculty or student direction, or collaboratively, to produce a work that is part of the overall curriculum. 2 credit hours. D260

CONTEMPORARY DANCE FACULTY (see Fall description) 1 credit hour. D251

SPRING

TECHNIQUE I: FUNDAMENTALS FACULTY (see Fall description) 3 credit hours. D502

TECHNIQUE II: VOCABULARY FACULTY (see Fall description) 3 credit hours. D504

TECHNIQUE III: STYLE & PRESENCE FACULTY (see Fall description) 3 credit hours. D502

SPACE HARMONY II MINDY UPTON A continuation of Space Harmony I (see Winter description) 3 credit hours. D746

FALL COLLOQUIUM JRN NADEL Colloquium reveals 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 life style, work processes, acts management and further study are discussed and invited. 1 credit hour. D291

INTRODUCTION TO DANCE THERAPY CARRIN GELLER
As an experiential introduction to Dance Therapy, this course is appropriate for both majors and non-majors. The history, major schools of thought in the field, and such areas as movement empathy, self-awareness, observation, and intuition will be explored. 3 credit hours. D730

BUKAKI GEORGE HOMARD
Bukakil is a 16th Century dance form of the Japanese Court. It is bold, stylized and richly costumed. Bukakil, "elegant musi- sic," is the accompanying musical form. We will practice "Bukakil" a dance of two dragons fleeting. 1 credit hour. D291

CONTEMPORATIVE DANCE FACULTY (see Fall description) 1 credit hour. D260

ANTHROPOLOGY/RITUAL THEATER FRANCES HAWKWOOD (see Anthropology/Religious Studies, 2 credit hours. A215

CONTACT IMPROVISATION RESIDENCY NANCY STARR SMITH
A gathering to study and practice Contact Improvisation and related movement studies. Contact improvisation is a dual form which utilizes the kinesletic awareness and energy flow of partners to create an exchange that can be intimate, libera- tory, and dynamic. Dates and times to be announced. Classes will include the following:

CONTACT IMPROVISATION I & II PERFORMANCE ENSEMBLE CONTACT JAM CONTACT SEMINAR
Music

Core Faculty: Bill Douglas
Adjunct Faculty: David Berkman, Marie Blaney, Ted Brandt, Rachel Fano, John Gaim, Fred Hays, Geoff Johns, Steve Mustash, Jannell Nutbeam

Requirements for the Bachelor of Arts Program in Music

- Musicmajorship I, II, III, & IV: M300, 301, 302, 400 (12 credits)
- History of Music: M380 (3 credits)
- Global Music: M375 (3 credits)
- Ear Training I & II: M320, 331 (6 credits)
- Music Electives: (21 credits)
  - Required credits in the major: 45
  - Total credits to graduate: 80 (for B.A. requirements, please refer to page 12)

Requirements for the Certificate Program in Music

- Musicmajorship I, II, & III: M300, 301, 302 (9 credits)
- History of Music: M380 (3 credits)
- Global Music: M375 (3 credits)
- Ear Training I & II: M320, 331 (6 credits)
- Music Electives: (12 credits)
- Total Required Credit Hours: 45

Program Description

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

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

The Nazarene Institute offers private music lessons designed to develop instrumental proficiency (in guitar, piano, percussion, string, brass, woodwinds, strings and voice) as well as ensemble performance classes in various forms of improvised music. Western and Eastern classical traditions are also taught. Interdisciplinary arts classes extend the student's awareness to disciplines other than their own.

Courses

Fall

INTRODUCTION TO MUSIC TED BEAUCH
A course for the student with little previous experience in music. The study of harmony, melody and rhythm in the scored and improvised music from many cultures using ear training exercises to develop sight singing, rhythm and dictation. 3 credit hours. M300

MUSICIANSHIP 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 pop music. Prerequisites: knowledge of basic music theory. 3 credit hours. M300

CREATIVE MUSIC ENSEMBLE FRED FISH
Using the format of the jam session, this course examines the structure and processes of collaborative improvisation in creating an organized music ensemble. Compositions by Anthony Braxton, Rascoe Mitchell, Oliver Lake and others will be used to demonstrate various creative techniques. Students will also be encouraged to contribute compositions. This course is open to students who have acquired basic skills on their instruments. 3 credit hours. M350

TEACHING MUSIC TO CHILDREN (workshop) MARIE BLANEY
A two-day weekend workshop for all interested in learning about and developing basic skills in the Orff approach to teaching music to young people. The course will include creative movement for coordination, singing and ear training with a look at the musical development of the child. 1 credit hour. M115

ORCHESTRA BILL DOUGLAS
Each session the Nazarene Orchestra prepares choral works for performance. Pieces will be selected from all periods of musical history. 0 or 1 credit hours. M370

HISTORY OF MUSIC BILL DOUGLAS
A survey of music history, concentrating on Western classical traditions with reference to the development of Afro-American music and the cross-fertilization of various

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world music cultures in the twentieth
century. 3 credit hours. M300

PRIVATE MUSIC LESSONS FACULTY
Nampa Institute faculty provide instruction in
plain, woodwinds, guitar and string.
Adjunct faculty teach voice, brass, viola,
cello, brass and percussion instruments.
3 credit hours. M301, M304

COUNTERPOINT STEVE MUSTA/N
A study of contrapuntal techniques of
the 16th through 18th centuries. The course
will include writing exercises and analysis.
Private lessons. (Out of residence) 1 to 3
credit hours. M310

ORCHESTRA/PIANOSI
Through analysis of scores and arranging/composing projects, students will learn to
score for individual instruments and various
ensembles. Private lessons. (Out of
residence) 1 to 3 credit hours. M320

RHYTHM AND DRUMMING IN WORLD
MUSIC GEOFF JOHNS
In this ongoing percussion ensemble,
students will explore the rhythmic
styles and traditions in a variety of world music
traditions, including those of Africa, Cuba,
Brazl, North India and Bali. Musicians at
all levels of proficiency are invited to join.
Instruments will be provided. 1 credit hour.
M325

COMPOSITION: CLASSICAL, JAZZ,
POP & ROCK BILL DOUGLAS & STEVE
MUSTA/N
Private lessons. (Out of Residence)
3 credit hours. M326

RECORDING STUDIO ARRANGING
AND COMPOSITION STEVE MUSTA/N
We will study arranging, composition
and performance techniques as they apply to
the recording studio situation. We will also
study the engineering aspects of recording
(microphone placement, mixing, balancing,
overall sound, etc.). Individuals composing and
producing projects will be given personal attention.
(see Fall description) 3 credit hours. M326

MUSICIANSHIP III BILL DOUGLAS
A continuation of Musicianaship I. Prerequisite: Musicianaship I or the equivalent.
3 credit hours. M326

EAR TRAINING II STEVE MUSTA/N
A continuation of Ear Training I. Prerequisite: Ear Training I or the equivalent.
3 credit hours. M326

RECORDING STUDIO ARRANGING
AND COMPOSITION STEVE MUSTA/N
New students may join the Winter course. (see Fall description) 3 credit hours. M326

COMPOSITION: CLASSICAL, JAZZ,
POP & ROCK BILL DOUGLAS & STEVE
MUSTA/N
Private lessons. (Out of Residence)
3 credit hours. M331

COUNTERPOINT STEVE MUSTA/N
(see Fall description) Private lessons - (Out of residence) 3 credit hours. M331

EXPRESSIVE ARTS II: METHODS
AND PREPARATION BRENIE JANKUS
This course will survey the variety of
activities and understandings which are used
for teaching the expressive arts. We will explore
the underlying principles of arts teaching such as space, form,
pattern, texture, movement, sound and
communication. The course will offer three
guidelines for designing a workshop in one of
the expressive arts: the role of the
teacher, effective methods of teaching,
and how these factors can be related to
the student body being addressed. Agency
personal and group lessons will be
invited to share information and experiences
in their field. Prerequisites: this course is
offered in conjunction with the study of an
artist in their discipline at the Institute or by
permission of the instructor. Lab fee added.
3 credit hours. M4200

PRIVATE MUSIC LESSONS FACULTY
(see Fall description) 3 credit hours.
M302, 305

CHRISTMAS BILL DOUGLAS
(see Fall description) 6 or 1 credit hour.
M310

RHYTHM AND DRUMMING IN WORLD
MUSIC GEOFF JOHNS
A continuation of the Fall percussion ensemble M325. New students may join
the Winter ensemble. 1 credit hour. M356

INTRODUCTION TO MUSIC THERAPY
ANNE NASHA
A workshop exploring music therapy
tactics and techniques, with discussions on
how music can be used to help the mentally retarded, physically
handicapped, veterans, autistic children,
and others. 1 credit hour. M317

SPRING

MUSICIANSHIP III BILL DOUGLAS
A continuation of Musicianaship II. Prerequisite: Musicianaship II or its equivalent.
3 credit hours. M302

MUSICIANSHIP IV BILL DOUGLAS
An upper level course for second year
B.A. students or advanced Certificate
students. By permission of the instructor.
3 credit hours. M400

DEVELOPING PERFORMANCE
SKILLS II STEVE MUSTA/N
(see Winter description) 3 credit hours.
M313

RECORDING STUDIO ARRANGING
AND COMPOSITION STEVE MUSTA/N
New students may join the Spring class.
(see Fall description) 3 credit hours. M342

COMPOSITION: CLASSICAL, JAZZ,
POP & ROCK BILL DOUGLAS & STEVE
MUSTA/N
Private lessons. (Out of Residence)
3 credit hours. M356

JAZZ IMPROVISATION II FRED HESS
We will work with more complex bebop
progressions as well as post-bop structures.
Prerequisite: Jazz Improvisation I or
permission of the instructor. 3 credit hours.
M362

SONG WRITING V\EEKEND WORKSHOP
RACHEL FAB
A workshop for music students to
learn the art of songwriting. Students
will learn the art of songwriting.
3 credit hours. M435

RHYTHM AND DRUMMING IN WORLD
MUSIC GEOFF JOHNS
A continuation of the Winter percussion
ensemble M325. New students may join
the Winter ensemble. 1 credit hour. M356

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ANNE NASHA
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tactics and techniques, with discussions on
how music can be used to help the mentally retarded, physically
handicapped, veterans, autistic children,
and others. 1 credit hour. M317

VOCAL AND SOUNO PAUL GRETZ
In this class we are looking to maximize
expressiveness and communicative ability
of the voice as well as other ways of
making sounds. The inspiration may be to
read a poem, sing a song, act, play a
musical instrument, free the breath in
daring or releasing the tension
between sound and movement. We are
searching for universal principles
which underlie performance and expression of all
kinds, although the primary focus will
be related to the voice. 3 credit hours.
M330

CONCERTS

Friday 20th

MUSICIANSHIP III BILL DOUGLAS
A continuation of Musicianaship II. Prerequisite: Musicianaship II or its equivalent.
3 credit hours. M302

MUSICIANSHIP IV BILL DOUGLAS
An upper level course for second year
B.A. students or advanced Certificate
students. By permission of the instructor.
3 credit hours. M400

DEVELOPING PERFORMANCE
SKILLS II STEVE MUSTA/N
(see Winter description) 3 credit hours.
M313

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New students may join the Spring class.
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POP & ROCK BILL DOUGLAS & STEVE
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which underlie performance and expression of all
kinds, although the primary focus will
be related to the voice. 3 credit hours.
M330
Psychology

Core Faculty: Marvin Casper (Chairperson), Chara Frank

Program Description

BUDDHIST & WESTERN PSYCHOLOGY TRACK

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 program provides an understanding of one's personal psychology, an awareness of the world around us and the way we express ourselves, and an understanding of the larger social and cultural contexts of our lives. Intellectual study is combined with experiential disciplines to provide a balanced learning experience. Various traditions are studied: clinical and academic psychology, philosophy, literature, sociology, cultural anthropology, Buddhist psychology and meditation.

To understand our personal psychology we study the Buddhist and Western views of man and his potential. Intellectual study is complemented by experiential training. Meditation practice provides both a research tool to explore psychological processes and a means to discipline ourselves to realize fully our inherent dignity, gentleness and intelligence. Group process provides a way for observing, understanding and transforming how we perceive and relate to others. Observing children, working with autobiography and interviewing others further nurtures curiosity and insight into others. The study of literature and philosophy enriches psychological understanding.

We learn to appreciate and relate to our world fully, by precise observation of the details of mind and the world. This skill allows us to engage with our world more thoroughly, from appreciating our relationship to space, gesture and communication to working with people. Involvement with our world is enhanced by study of social and anthropological perspectives on family, society and culture. We explore how social institutions shape individual psychology, how they promote or inhibit dignity and well-being, how we can create an enlightened approach to education, therapy and society.

Requirements for the Bachelor of Arts Program in Buddhist and Western Psychology

Six Western Psychology courses: PS20, PS20, PS20, PS20, PS20, PS20, either PS30 or PS40 or PS40 (8 credits)
Three Buddhist Psychology courses: PS20, PS20, PS20, PS20, PS20 (15 credits)
An 80% Group Process: PS40 (4 credits)
A 40% Fieldwork Component: PS50, PS50, PS50, PS50, PS50, PS50, PS50, PS50, PS50 (8 credits)
Required credits in the major: 43
Total credits to graduate: 90 (for B.A. requirements, please refer to page 12)

Requirements for the Certificate Program in Buddhist and Western Psychology

Buddhist Psychology Sequence: PS20, PS20, PS20 (9 credits)
Western Approach to Mind: PS20 (3 credits)
Meditation: Making Friends With Your Mind (3 credits)
Four Psychology Electives: (18 credits)
Required credits in Psychology: 33
Effective credits: 12

HEALTH & HEALING TRACK

"Health is a proper relationship between the microcosm, which is man, and the macrocosm, which is the universe. Disease is a disruption of this relationship."

Dr. Yeshi Donden, 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, psychotherapy, physiotherapy, acupuncture, and related fields.

The program is based on a vision of health as harmony with one's world, a fundamental well-being. Central to realizing this fundamental well-being is the cultivation of awareness, compassion and body-mind synchronization. The courses on Buddhist meditation and psychology, on movement, body, and space awareness; and on group process and counseling engage students in ways of integrating body and mind as a means of refining perception 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 Interface 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 attempting to integrate traditional healing approaches with modern scientific thought, medical practice, and psychotherapy. The courses on visions of health in different cultures, on body centered therapies, on controversies in health care, examine various concepts of the structure and dynamics of body and its relation to mind and environment. Courses on Chinese, Tibetan and Japanese healing arts, on life style and consciousness, on the body as an energy system, on preventative and holistic medicine, and on nutrition and exercise explore ways to develop a more comprehensive health care system.

In addition to the course offerings in the Health and Healing Program, Nampa Institute offers related courses in Buddhist and Western Psychology, Martial Arts, and Dance Therapy. While attending the Institute, a student can receive up to 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, Lomi bodywork, structural patterning and Rolfing, macrobiotics, acupuncture, holistic health, Jungian psychology, pre-medical courses, Aikido, and other related disciplines. Details of these programs are available upon request.

Requirements for the Bachelor of Arts Program in Health and Healing

Health Seminar Sequence: H302, H303, H304, H305 (8 credits)
Group Process: H200, H201 (4 credits)
Six Western Approaches to Healing courses: H300, H310, H311, H315, H317, either H315 or P300 (18 credits)
Five Eastern Approaches to Healing courses: H302, H310, H320, H325, H330, (15 credits)
Required credits in the major: 45
Total credits to graduate: 90 (for B.A. requirements, please refer to page 12).

Requirements for the Certificate Program in Health and Healing

Health Seminar I: Vision of Health & Healing: H302 (1.5 credits)
Traditional Oriental Medicine & Healing: H300 (3 credits)
Introduction to Contemporay Body Therapies: H311 (3 credits)
Matrix: Making Friends With The World: H310 (3 credits)
Five Health & Healing Electives (15 credits)
Six General electives (18 credits)
Required credits in health & healing: 25.5.
Elective credits: 18.

COURSES

Fall

BUDDHIST MEDITATION: SYNCHRONIZING BODY AND MIND
MARVIN CASPER
This course introduces some of the basic concepts of Buddhist psychology as well as the practice of sitting meditation. We will study the nature and development of basic psychological and life-styles training in Mahayana and Tantric expressions of spirituality. We will also study the psychology of mindfulness and awareness training through the practice of sitting meditation and meditation in action. 3 credit hours. P200

WESTERN APPROACHES TO MIND
MARVIN CASPER
Study of the broad spectrum of Western approaches to psychotherapy including such schools as behavioral, psychodynamic, Gestalt, family systems, and transpersonal psychology. We will read the major proponents in each field and compare their perspectives. 3 credit hours. P300

HEALTH SEMINAR I: VISIONS OF HEALTH & HEALING
CHANA FRANK
Orientation and overview of issues and approaches to health and health care. This will be an opportunity for students to deepen their understanding of the meaning of health and the ways in which they can develop themselves as healers. 1.5 credit hours. H301

GROUP PROCESS
ELLEN MASLOW HERSHMAN & DAVID LACHAPPELLE
This course is designed to allow students time and space to look at their confusions, to explore the relationship of their attitudes to their personal journey, their personal tendencies and resistances to learning and their habitual patterns. This process of self-exploration leads to an intimate understanding and friendly acceptance of ourselves and a deeper understanding of others. 2 credit hours. P540, H200

FIELDWORK
CHANA FRANK
Students will undergo a faculty supervised ten-week fieldwork project working with pre-schoolers, the elderly, Criminal Justice Center, Boulder Mental Health Center or other community agencies. They will be participant observers in these settings and will present their observations in class meetings. The purpose of the course is to provide a first-hand experience of issues involved in working with groups and individuals. Prerequisite: ASTO, Fieldwork Methods or permission of the instructor. 3 credit hours. P450

TRADITIONAL ORIENTAL MEDICINE & HEALING
JOHNNAH SAGGODD
The focus of the course will be on understanding the view, principles and major modalities of traditional Oriental healing. Chinese medicine is thousands of years old and affects the whole person: body, mind, and spirit. Treatment is directed to relieving the cause of disease, not merely to palliating symptoms. Topics to be explored include: Yin/Yang; the 5 elements; the 8 conditions; the 12 meridians; diagnosis by color, sound, odor, emotion, and pulse; meridian pathways and energy flow; acupuncture and moxibustion; diet; herbs; and massage. 3 credit hours. H500

COUNSELING AND COMMUNICATION SKILLS
MARLYN CHOOGSH
Practical teaching and exercises which cultivate skills in communication and counseling include effective listening, and skilful speech. A series of exercises will be undertaken on an individual as well as group basis. 3 credit hours. H506

STRESS, BIOFEEDBACK AND CONSCIOUSNESS
EDGAR WILSON & ANNA WISE
We will study how our society creates stressful conditions and how stress can contribute to cancer, heart disease, and other health problems. We will explore how our stress load can be reduced by changing our life style and by training mind and body. We will also study how to research the research on the relationships between brain wave patterns, physiological responses and states of consciousness. We will consider questions such as: is there a predominant brain wave pattern for creative thinkers, artists, healers and meditation masters? Can we correlate brain wave patterns with personality styles and psychosomatic disorders? 3 credit hours. H310

FELDENKRAIS METHOD
DAVID DI DOMENICO & PETEY LITCHER
(see Psychophysical Studies listings)
C.E.U.'s approved for nurses and social workers. 3 credit hours. DT120

LOMI BODY WORK
NANCY PORTNOY
(see Psychophysical Studies listings) 3 credit hours. H360

Winter

BUDDHIST PSYCHOLOGY I: NATURE OF MIND AND EMOTION
JUDITH S. SIMMART BROWN
We will study the description of mind and emotions as expressed in Buddhist abhidharma literature. Topics include emotions, motivations, perception, causality and the development of personality. We will also explore the ways in which Buddhist psychology can be applied to an individual's experience of own emotions and their relationships with others. 3 credit hours. P231

THE LIFE CYCLE: CHILD AND ADOLESCENCE
RICHARD BROWN & DEE COULTER
How does the experience of self and other develop in early childhood? How do capacities for relatedness, separateness or oneness develop? How does a sense of reality arise and the processes of creativity and curiosity? How are these developments influenced by the family, school setting, and cultural milieu? Materials from Freud, Piaget, Klein, Winnicott, and Kohlberg. 3 credit hours. P350

GROUP PROCESS
CHANA FRANK & DAVID LACHAPPELLE
(see Fall description) 2 credit hours. P341, H371

TRANSPERSONAL SOCIOLOGY
MARVIN CASPER
The exploration of transpersonal and culture from a transpersonal perspective. Each year the group will explore a different topic. 3 credit hours. P275

INTRODUCTION TO BODY CENTERED THERAPIES
NANCY PORTNOY
In this course we will survey the prominent body centered therapies, and study an overview of their history and development of these forms. We will also focus on selected forms of body centered therapy with demonstrations presented by the instructor or a guest practitioner, and followed by clinical practice using the techniques or principles presented. Practice in body readings (looking at the body in terms of structure, energy and expression) will be included. 3 credit hours. P521

52

53
NUTRITION FACULTY
Study of the basic principles of nutrition from Eastern and Western perspectives.
We will examine how digestion and metabolism work and understand their properties, action and effects on the body. Topics are what the body needs and how it changes according to environment, season, and life style. How quantity and quality of food affect health. Emphasis will be given to basic principles of acid and alkaline balance, and yin and yang balance in foods and the body. These principles will provide a ground to discuss different nutritional approaches such as the American diet, Ayurveda, Macrobiotics, and other health-oriented perspectives.

Buddhist Psychology II: The Cultivation of Awakened Heart
JUDITH SIMON-BRÓNNER
This course continues the discussion of Buddhist psychology in terms of the Mahayana path, drawing from classical as well as contemporary traditions. We will incorporate practice and discussion.

Meditation: Making Friends with the World
CHOGYN TRINPA, Rinpoche from traditional Tibetan tradition.
In this practice, particular postures and specifically designed meditation techniques from different psychological spaces from which arise different styles of thought and emotions. In this course, we will explore the major themes of cultivation through practice, their relation to pride, passion, paranoia, ignorance, fluctuation, and emotion. We will use the Mahayana approach to cultivate a sense of peace and joy in any situation.

HEALTH SEMINAR II CHANA FRANK

Cultivating Mindfulness: Working with Others
CHANA FRANK
Basic principles of interpersonal psychotherapy presented from the perspective of contemplative practice in working with others. Discussion and readings on the therapeutic relationship, approaches to compassionate action, and the design of healing milieu.

Tibetan Medicine: Medicine and Healing Facility
CHANA FRANK

SPRING

THE GESTALT APPROACH FOR KAREN KISSEL
The Gestalt approach is a powerful and provocative way of understanding ourselves and others, and working with body, speech and mind. By focusing on the details of moment to moment experience and on interplay between the individual and the environment, Gestalt seeks to develop self-knowledge, satisfaction and self-acceptance. This course will include readings, lectures, discussions and experiential exercises.

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JUDITH SIMON-BRÓNNER
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FIELDWORK MEETINGS FRANCES HARWOOD

SOMERHEI ADAMS AND LUCIA TALLARICO
Students will be assigned reading materials that will be presented in weekly meetings. Discussion and practice will be related to readings. Students will be assigned reading materials that will be presented in weekly meetings. Discussion and practice will be related to readings.

HEALTH SEMINAR III CHANA FRANK

HEALING IN CROSS-CULTURAL PERSPECTIVE FRANCES HARWOOD

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We will look in detail at examples of American, Native American, Mexican American and shamanist traditions of healing. Using the perspective of medical anthropology, such questions as the following will be considered: How do these cultural differences in world view influence the healing process? What constitutes the client's expectations, the healing process supervision and the practice of traditional healers in these cultures? 3 credit hours.

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THE PSYCHOLOGY OF THE BODY
MELISSA SOCHAL
This course will focus on somatic learning as it applies to the therapeutic process. In this approach the body serves as a ground for identifying, working with and appreciating one's own style: psychologically, emotionally, and energetically. Course material will combine experiential work with theoretical learning. Activities will include body readings, breathwork, hands-on bodywork, postural and movement observation, perceptual and somatic awareness, and writing. From a bodywork perspective, participants will learn about boundaries, expression, armor, relaxation, conflict, pleasure, resonance and the energies of emotional states. Emphasis will be placed on developing awareness, interest and an honest relationship with one's habitual patterns, as a basis for working with others. Prerequisite: HEGO Psychoanalytical Studies, or permission of instructor. 3 credit hours. DT340

WINTER
INTRODUCTION TO DANCE THERAPY
SUSAN APOSHTHAN
We will examine the fundamental tools and methods of movement, and the way in which thought and perception translate into movement. This understanding will be enhanced by an introduction to basic neurological movement patterns. This course provides a new context for personal experience as well as a foundation for further study. 1.5 credit hours. DT360

SPRING
INTRODUCTION TO DANCE THERAPY
CARMEL GELLI
As an experiential introduction to Dance Therapy, this course is appropriate for both majors and non-majors. The history, major schools of thought in the field, and such areas as movement empathy, action and gesture will be explored. 3 credit hours. DT200

THEATER
Program Description
The Theater Program is designed as a minor field of concentration or as one component of an interdisciplinary Major.
COURSES

Fall

BASIC ACTING LEE WORLEY
The discipline of acting is a process which explores our own energies and the energies of the world around us. As we exercise the muscles of our body and voice, we work toward becoming confident in expressing our fullest self. Games, sensory awareness and observation techniques, improvisation, presence and character development, voice and object exercises will be practiced. How to find and use motivation, intention, sense memory and imagination will be investigated as preparation for working on improvised scenes. The acting technique employed is derived from Stanislavski, Grotowski, Cheklov, Chekhov, Chogoyan Truonga, Rippono, and others. 3 credit hours. 7305

CONTemporary THEATER STYLES
AGNES DONAGHY & VISITING FACULTY. Visiting faculty will present techniques from their current theater work for experiential study and practice. The function of theater in traditional cultures and in the modern world will be discussed. This course also provides an opportunity to investigate practical issues such as livelihood and creative integrity with theater artists who are dealing with them on a daily basis. A field trip to a current play or performance in this area is planned. 3 credit hours. 7305

Winter

VOICE AND SOUND/PAUL OERTEL
In this class we are looking to maximize expressiveness and communicative ability of the voice as well as other ways of making sound. The inspiration may be to read a poem, sing, lecture, act, play a musical instrument, free the body in dancing or explore the relationship between sound and movement. We are searching for universal principles which underlie performance and expression of all kinds, although the primary focus will remain related to the voice. 3 credit hours. 7320

ADVANCED ACTING LEE WORLEY
A course for students who have completed at least nine credits of theater courses or by permission of the instructor. We will be working with techniques designed to develop workshop skills into the more complex demands of performance. Such exercises as transformations, the Wipke and Theatre Lab, worked in other classes will be repeated here and used as a foundation for more elaborate exercises. Especially useful for the experimental work toward a contemplative theater aesthetic is prior exposure to the principles of the Buddha families and the Mudra Exercise, 3 credit hours. 7320

ROTATIONAL SHAKESPEARE ANNE WALDMAN & FACULTY
(See Perkins listings) 3 credit hours. 7554

MAESTRI: MAKING FRIENDS WITH THE WORLD MARVIN CASPER
(See Health and Healing) 3 credit hours. 7554

Spring

SELF EXPRESSION AND SPACE AWARENESS LEE WORLEY
The emphasis in this course is on experiencing the self in relation to space. We will begin with basic exercises which work with our perception of our situation and how we manifest physically and vocally. Once some understanding of this is reached, we will try to continue our awareness as we begin to work with others. Investigating the necessary components of group interaction and the possibilities of a more satisfactory relationship, without losing our awareness. Towards the end of the course we will examine creative forms of traditional and modern heritages to see how the concepts explored relate to art and everyday life. 3 credit hours. 7320

MUDRA BODY-MIND INTEGRATION
FACULTY. Space can seem hostile or benevolent, seductive or enriching. One can either fight with the situation or work with it in a creative manner by recognizing space as it is. Our perceptions are colored by our own conditioning or by openness. Mudra Theater combines exercises originating in both Western theater and Eastern yoga practices. The specific exercises of each discipline are physical, simple, and involve balance, relaxation and hard work. They offer students a means for developing an appreciation of one's self and others in the context of expressive, active, changing space. 3 credit hours. 7305

SCENE STUDY LEE WORLEY
We will explore techniques of improvisation both naturalistic and abstract to discover the underlying fundamentals of this theatrical form. The development of characters, the way of creating contrast and intention, and how to make endings will be used as a premise to the scene study component where scenes from the classics of Western theater will be developed using the fundamentals of improvisation as the basic method. By permission of the instructor. 3 credit hours. 7340

ANTHROPOLOGY/RITUAL THEATER FRANCIS HARTWOOD
(See Anthropology listings) 2 credit hours. 8715

Visual Arts
Core Faculty: Barbara Bash (Chairperson)
Adjunct Faculty: Margaretta Gilroy, Kenneth Green, Bennie Marek

Program Description

The Visual Arts Program offers courses in calligraphy, artistic media including drawing, painting and pottery, and approaches to the psychology of art, and arts education including a sequence in developing curricula and field placement in expressive therapies.

The Program is closely affiliated with the Book Arts Program, and is designed as a Minor field of concentration or as one component of an Interdisciplinary Major.
EXPRESSIVE ARTS II: FIELDWORK AT COMMUNITY AGENCIES

The practicum, or in-field training, will be the focus of the course. 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 a specific group of learners. A supervision seminar will meet once a week to discuss issues and approaches.

Programs: Expressive Arts I: Methods and Preparation or by permission of the instructor. 3 credit hours. BA255

MAKING BROADES: POETS’ EYES

A broadside was traditionally a single sheet of paper printed on one side and displayed on the “broadside” of a building for public viewing. It was a way of getting the word around town. This class will explore this early form of poster art, combining words and pictures in a clear, unpredictable manner. All writers and artists welcome. 3 credit hours. BA255

ARTWOOD FACULTY

KEVIT GREEN

The ability to perceive the world directly, without preconceptions, is the basis for art. Artists can truly relate with the phenomenal world only if they free themselves of egoism. Dharma signifies the body of values genuinely manifested and perceived without confusion. Dharma art expresses that truth with a sense of gentleness free from aggression. When there is no aggression, one’s sense of universality begins to relax, providing 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 everyday life. 2 credit hours. VA255

PAINTING PROCESS FACULTY

The class will work on developing their own paintings, with an emphasis on the student’s choice of watercolor, acrylic, gouache 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 set in motion through awareness and appreciation of one’s mind and one’s environment. 2 credit hours. VA255

In line with Ezra Pound’s recommendation, “Pay no attention to the criticism of men who have never themselves written a notable work,” the Nanopa Institute program in Writing and Poetics is set up as follows:

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

2. Students ground themselves in practical observation of detail and attention to “minute particulars” — “The natural object is always the adequate symbol” — E. Pound: “Things are symbols of themselves.” —C. Trurope.

Writing And Poetics

Core Faculty: Anne Waldman (Chairperson), Reed Bye (Adjunct Faculty), Jack Colon, Patricia Donovan, Susan Edwards, Larry Fogli, Rick Fields, Allen Ginsberg (Director Emeritus), Peter Orlovsky, Randy Rasik (Administrative Assistant, Summer Writing Program), Vasily Valentin, Ann Banaxis, William Burroughs, Michael Braverman, Clark Coolidge, Robert Creeley, Dana Dista, Diamond Hadley, Anselm Hollo, Joanne Kupke, Barnardoffs, Mark Dotz, Jerome Rothenberg, Gray Snyder, Philip Whalen.
3. The teaching of Eastern practice represented by lineages of Japanese haiku, Milanese the Tibetan yogi-coast, and anthologies of Indian and Chinese meditative verse, links with the students' study of twentieth century Western style spontaneous composition.

4. Playful awareness that transforms everyday work into art is encouraged by utilizing a gamut of old and new literary methods: collage, cut-up, dream and journal probes, spontaneous composition, chance operation, social investigative scholarship, classical prosody study (including quantitative verse), found object aesthetics, confession narrative and open form organization of the page.

5. The tradition of a national convocation of poets and writers working with open form at Naropa continues with participation by active figures in so-called San Francisco Renaissance, Beat Generation, New York, Black Mountain, Projective, and Ethno-poetic schools, among others.

6. "Small school" environment, intimacy of activities, social mingling and a common creative purpose between teacher and student encourages a continuous teaching situation as well as interdisciplinary exchange: poets can collaborate with dancers, classical and folk musicians, theater groups, calligraphers, Zen masters, archers, physicists, psychologists, tea ceremony teachers, flower arrangers and rock bands.

Readings and Publications

Core and visiting faculty, students and local poets read their works at various locations in Boulder including Naropa Institute, Trident Bookstore, the Boulder Public Library, and Leda Hand Collective Bookstore.

Since the summer of 1975 the Poetics Department has invited over 1500 local writers, including Blammy Gin, Rocky Ledge, FRONCTION, and New Blood which publish the works of poets students, faculty and Boulder-area poets. An anthology of lectures given by core and visiting faculty was published in 1978 entitled Talking Poetics: Analses of the Jack Kerouac School at Naropa Institute, Vols. 1 & 2. Prose, poetry and poetry lectures also appeared in issues of the journal: Loka.

Because of the quality of its faculty and an emphasis on one-to-one apprenticeships; because courses are taught by writers who themselves have written notable works; and because the foundation of study is based upon a meditative tradition, the Department of Writing and Poetics at Naropa Institute is one of the outstanding writing programs in the country.
"I wish I could box like cartoons where a cat in trouble can sketch a new landscape to jump in erasing the one he’s just got out of barely escaping the dripping jaws of the longing dog of truth." — Reed Bye

GREEK FOUNDATIONS REED BYE
Headings of work in philosophy, drama and poetry from ancient Greece that have influenced and determined Western aesthetics and culture for over two thousand years. Emphasis will be placed upon the vitality and directness in transitions of the primary texts: Homer, Sappho, Euripides, Aeschylus, Plato, Sappho. Herein lies how we will practice some composing with thought to Classical measures, "segments," etc. Fall '85. 3 credit hours. W263

ADVANCED WRITING APPRENTICESHIP ANN ALYNSDORF A practical exploration of writing for the serious student. Assignments will include individual projects, cytoplasm-to-veins, mind-to-minimal spontaneous compositions, and studies which relate to students' particular experience and "imagination." 3 credit hours. W274

CLASSIC WOMEN POETS PATRICIA DONAGAN An in-depth study of how women poets throughout the ages, from Sappho to Emily Dickinson, moved ideas around the world and themselves. Creating a unique tradition of passionate poetry about love, mysticism, politics, and everyday life. Attenttions will be given to their innovative forms and place in literary history. Emphasis will be on the writing of these international poets of the East and West from 1860 before 1800: Sappho, Sosigen, Ono no Inoue, Li Ching-ching, Mabedawatokaka, Louie Luba, Saen, Theresa of Avila, Jing-chin, Kata no Chin. 3 credit hours. W282

FIVE WRITERS: THE HERMETIC TRADITION SUSAN EDWARDS Traditionally, language has been used as a medium for the transmission of political and cultural information. We will consider four writers who revealed their culture's vision as well as their hopes and fears. Dante for the sacred journey of the Roman pagan-Christian world, Goethe for the metaphysical/secrecies it taught that flowered in Germany. Shakespeare for exploring the role of monogamy in Great Britain, and Emerson who sought to revive the tradition of Orpheus in the New World. Fall '90. 3 credit hours. W242

FIVE WRITERS: THE ROMANTICS: PANTELEISHEN JAMES DOWLING Their work reflects the idea of a quintessential language, thinking, mood, imagination. 3 credit hours. W242

BASICS: GROUNDED ENERGY ANNE ALYNSDORF How to write "squares" and how to analyze specific poetics and other literatures. We will look at sentences and paragraphs by Jane Austen and Henry James, read Gertrude Stein's essays on prameters, and will study Shakespeare's The Elements of Style. We will compare passages from the Bible, Shakespeare, James Joyce, Virginia Woolf, Laura Riding, John Ashberry and Jack Kornfield. We will write expository, poetic, energetics, meditations, essays, dialogues, autobiography and other experimental modes and be expected to stand up and resist with brilliant displeasure. Spring '90. 3 credit hours. W242

BASICS: WRITING SKILLS FACULTY An introduction to the craft of expository writing emphasizing a student's expressive abilities and the development of personal style. Students will be assigned short writing projects and reading on the various aspects of non-fiction prose. 3 credit hours W211

ROTATING SHAKESPEARE REED BYE & DAVE BRADLEY A close reading of plays such as "As You Like It" and "The Merry Wives of Windsor." 3 credit hours. W211

FOUR HEROINES LARRY PAGAN A presentation of the art of journalism: reportage, interviews, profiles, and other nonfiction forms. Students will have writing assignments and will also study and critique writing examples. Topics will include writing, production scheduling, layout and design. 3 credit hours. W290

HUMOR IN POETRY JACK COLLUM A course of study, analysis and just plain fun. ugurted energy of humor, up and down the centuries, in verse and allied writings. We will specialize in English-language poets from Chaucer to Bob Dylan but also look at some others, such as Christian Morgenson and Blass. We will study some of the great parodies, J. K. Steffen, Catherlyns and Beecher. We will try to follow a trail of sobriety from obvious to the humors in "let the best of loudest lay!" On the sad Arion I've seen. Especial interest in the humor of language. It will mostly be a concern of experiencing what's been done, but as much writing of our own will be done as seems appropriate. 3 credit hours. W290

GERTRUDE STEIN TUTORIAL ANNE ALYNSDORF An in-depth study of the thinking and writing of this great Modernist, covering her numerous creative and innovative phases, from "the prosensed present" of Melencde to the multi-directional abstractions of "Stances in Meditation." We will read portraits, plays, novels, essays, lectures. Texts include Writings and Lectures 1909-1964 (ed. Patricia Morgan), Pencru, the Germania, Gertrude Stein (Random House), The Yarn斯坦 (ed. Richard Kostelanetz). By permission of instructor. 3 credit hours. W290

JOURNALISM PICK FIELDS A presentation of the art of journalism: reportage, interviews, profiles, and other nonfiction forms. Students will have writing assignments and will also study and critique writing examples. Topics will include writing, production scheduling, layout and design. 3 credit hours. W290
THE AMERICAN NOVEL:
HAWTHORNE AND MELVILLE REDEYE
In the two years between 1850 and 1852, Hawthorne published The Scarlet Letter and The House of the Seven Gables, and Melville published Pierre and Moby Dick. These were the first great American novels and their vision still informs ours. We will consider the novels in the context of the quickening historical ground they tread on.
Spring 1987. 3 credit hours. W202

POUND AND WILLIAMS REDEYE
This course will examine the thrust these two poets gave to a new twentieth-century poetic as they pushed off from the literary craft of Imitation Metre and Symbolism and affirmed the nature of the object of the world and the phrasings of common speech as the basis for clarity and vitality in literature. Readings will span the entire careers of both poets. Spring 1986. 3 credit hours. W205

WRITING INTENSIVE (weekend workshop) ANDY WALDMAN
We will engage in prose and poetry writing experiments that challenge our minds: stamina, will, and patience. The work will resonate with everything else in our lives. Multiple inputs of music, memory, photographs, postcards, oral readings, etc., should contribute to the process which will also utilize dreams, bus rides, mountain visistations, and overhead conversations. Text: Dante’s La Vita Nuova. Regular practice on-the-spot composing and collaboration as well. 1 credit hour. W100

WRITING PRACTICE COLOQUIUM
ALLEN GINSBERG
Different entries into writing mood, mind, and technique. Direct treatment of the thing, recollection of vivid moments, spontaneous chart, thinking in rhythm, stylistic analysis of thoughtforms as basic for a line poem. Imprintation on paper and in air, catalogue/list/chain poems, stylistic verse, stress and quantitative measures, open forms, "rules" for "free" verse. Practice of composition. 1 credit hour. W110

JOURNAL WRITING SUSAN EDWARDS
We will practice synchronizing words with body, words with heart, words with experience. As we name words, we illuminate habitual patterns and take a closer look at mind. Writing practice includes dialogue, sensual guided fantasy, memory practice, body/mind extravaganza in living color, and exercises based on the Hermetic tradition. Nothing is cracked up, all is revealed. Journal writers considered. lng Proctor, for inventing journal techniques; St. Shanworm, for articulating the subtleties; and Aravis who, for describing mind process in relation to others. We will also consider some exquisite Hermetic documents. 3 credit hours. W212

SHORT STORY LARRY FAGIN
A writing workshop emphasizing short prose fiction. Students will develop stories and vignettes with an eye toward economy, surprise, surprise. Dialogue and the gap between fantasy and reality will receive special attention. Readings of works by Robert Creeley, Fielding Dawson, Douglas Woolf, Michael Rumack, Robert Sery Jr., Michael Brownstein, Dale Hend, and Barry Young. 3 credit hours. W213

WORLD EPIC ANNE WALDMAN
A survey of selections from some of the world’s great epics, including Briseis, Gilgamesh, Gesar of Ling, The Kalevala, The Ramanujy, the Okt. Abolgednjet, Mahabharata, and Shah Namah in inspired translation. Spring 1987. 3 credit hours. W291

FINAL COLOQUIUM: MANUSCRIPT
ANNE WALDMAN
Advanced students preparing manuscripts of prose or poetry will meet as a group and also one-to-one with the instructor to prepare their texts with care and deliberation, working toward a shapely whole. We will deepen our appreciation of the "book" by comparing organizing processes of various contemporary writers. Core Faculty will provide honest and helpful critical feedback to students. 2 credit hours. W280

IMAGISTS: THE ADEQUATE SYMBOL
PATRICIA DOWEN
Getting down to basics in simple images on the page. Learn "the natural object is the adequate symbol" by studying short Imagist poetry (Sappho, Pound, Williams, Snyder, etc.) and then poets exercises. Be genuine and objective in your writing, as sharp as sunlight on red beak. Texts include The Imagist Poem, William Carlos Williams. Selected Poems, Sappho and Axe-Handles. 3 credit hours. B232

MAKING BROADSIDES: POETS EYE/
ARTIST’S HAND (BARBARA BASH, PATRICIA DOWEN & SUSAN EDWARDS)
A broadside was traditionally a single sheet of paper printed on one side and displayed on the "broadside" of a building for public viewing. It was a way of getting the word around town. This class will explore this early form of pochac art, combining words and pictures in a pleasing, unpredictable manner. All writers and artists welcome. 3 credit hours. B232

BOOK ARTS TODAY BARBARA BASH, PATRICIA DOWEN & SUSAN EDWARDS
(see Book Arts listings) Spring 1987. 3 credit hours. B232

DHARMA ART KENNETH GREEN & FELICITY
(see Visual Arts listings) 2 credit hours. V232

SONG WRITING (weekend workshop) RACHEL FARR
(see Music listings) 1 credit hour. M110
Buddhist & Western Psychology M.A.: Contemplative Psychotherapy

Program Description

The M.A. program in Buddhist and Western Psychology trains the student in both psychology and psychotherapy. Psychology refers to the study of mind in health as well as in illness, with a special emphasis on understanding the nature of sanity. Psychotherapy refers to the ability to enter another's world in a skillful way, without theoretical preconception or manipulation. Considerable personal development is required in order to work with others in a therapeutic relationship free of aggression. Thus, the student's personal development is at the heart of this contemplative psychotherapy training program.

The Naropa Institute approach to psychology and psychotherapy begins with the examination of one's own mind. It is this direct experience, rather than speculation or theory, which forms the basis of working with other people. Through sitting meditation practice students develop a precise, non-judgmental way to view their own thoughts and emotions. As one trains in this way, one begins to recognize an inherently sane, wakful and precise intelligence. This intelligence is always available and identifiable. Encouraging it in psychological work with others is the true aim and skill of therapy. From the ground of understanding and cultivating sanity in our own lives, we can develop the ability to recognize various distortions and disguises that others use to cover their basic sanity. Although as psychotherapists we may work with people in states of intense pain and suffering, we cannot ignore their fundamental health or sanity. This places psychopathology in a new light, expanding the alternatives available to therapists in treatment situations.

The M.A. Psychology Program coursework is organized into six areas of study: (1) study of the nature of mind; (2) the study and practice of psychotherapy; (3) the study and experience of therapeutic environments; (4) the study and experience of group process; (5) the clinical internship program; and (6) body work electives.

The Maitri Program

During the spring term of the first year of the M.A. Program, students, along with faculty members, participate in the Maitri Program, a community designed to foster personal development. The Maitri Program schedule consists of: a) an average of 5 hours of sitting meditation and space awareness practice daily; b) small discussion groups; c) an intensive study program in the nature of mind and therapy; d) regular meetings with individual faculty advisors; and e) all aspects of community life, such as cooking, cleaning, and socializing. These various disciplines enhance each other and encourage students to go beyond learning specific theories and techniques to understanding the very process of learning.

The Clinical Internship Program

During the spring term of the first year of the M.A. Program, students, along with faculty members, participate in the Maitri Program, a community designed to foster personal development. The Maitri Program schedule consists of: a) an average of 5 hours of sitting meditation and space awareness practice daily; b) small discussion groups; c) an intensive study program in the nature of mind and therapy; d) regular meetings with individual faculty advisors; and e) all aspects of community life, such as cooking, cleaning, and socializing. These various disciplines enhance each other and encourage students to go beyond learning specific theories and techniques to understanding the very process of learning.

The Master's Paper and Master's Seminar

In order to graduate, students are required to write a paper that is based on an integration of the clinical work done during their internship and coursework completed during the Program. During the final quarter of the program, students present their paper to the Master's Psychology faculty and fellow students in a Master's Paper Seminar Weekend.

Meditation Practice Intensives

During the Fall and Winter quarters, students are required to take three week-end meditation intensives in the Shambhala Training Program. For a description of Shambhala Training, refer to page 7.

Summer Psychology Symposium and Intensive

Program students are required to attend any Psychology Symposium that occurs during their tenure. For information concerning the Summer Psychology Symposium and/or Intensives held at Naropa Institute, see the section entitled, "The Naropa Summer Institute."
COURSES

Fall—First Year

THE PSYCHOLOGY OF DREAMING: LEE REVERE EDWARD PODGELL
This course examines the experience of dreaming from a cognitive perspective. It focuses on the role of dreaming in memory consolidation and creative problem-solving. 3 credit hours. PS50

GROUP PROCESS, MASTERS I FACULTY
As a forum for discussing the experiences and challenges of group members, this course provides an opportunity for students to develop their interpersonal and communication skills. 3 credit hours. PS50

Fall—Second Year

CLINICAL INTERNSHIP: FIELD PLACEMENT: MA ROBINSON, KATHY WAGNER, AND COORDINATOR
During the 2-month internship, students will be placed in a variety of clinical settings, including hospitals, community health centers, and outpatient clinics. This experience is designed to provide practical experience in clinical settings. 3 credit hours. PS50

GROUP PROCESS, MASTERS I FACULTY
This course continues the exploration of group dynamics, focusing on the development of effective group leadership skills. 3 credit hours. PS50

PSYCHOLOGY OF MEDITATION MARVIN CAMPBELL & FACULTY
This course provides an introduction to the theory and practice of meditation. Students will engage in guided meditations and explore the benefits of meditation for mental and emotional well-being. 3 credit hours. PS50

PSYCHOLOGY OF BIRTH AND DEATH WILLIAM MORECI
This course explores the psychological experiences of birth and death, including the impact of these events on personal identity and interpersonal relationships. 3 credit hours. PS50

GROUP PROCESS, MASTERS II FACULTY
This course continues the exploration of group dynamics, focusing on the development of effective group leadership skills. 3 credit hours. PS50

Fall—Third Year

THE THERAPEUTIC COMMUNITY DOUGLAS ANDERSON & GLEN CURTMAN
This course reviews the major theories and practical applications of the therapeutic community model. Topics include the history and evolution of the therapeutic community, the role of the therapist and community, and the therapeutic process. 3 credit hours. PS50

GROUP PROCESS, MASTERS II FACULTY
This course continues the exploration of group dynamics, focusing on the development of effective group leadership skills. 3 credit hours. PS50

PSYCHOLOGY OF AGING VICTORIA THOMPSON PITS
Aging is a multidisciplinary field that explores the biological and psychological aspects of aging. This course covers topics such as cognitive aging, physical health, and social relationships. 3 credit hours. PS50

GROUP PROCESS, MASTERS II FACULTY
This course continues the exploration of group dynamics, focusing on the development of effective group leadership skills. 3 credit hours. PS50

GROUP PROCESS, MASTERS III FACULTY (see Group Process, Masters I description)
1.5 credit hours. PS50

THE CLINICAL INTERVIEW KAREN KOSSEL & CONNIE RABIN
This course focuses on the development of clinical interview skills, including the formulation of case conceptualizations and the use of interview techniques to elicit relevant information. 3 credit hours. PS50

GROUP PROCESS, MASTERS III FACULTY (see Group Process, Masters I description)
1.5 credit hours. PS50

SUMMER PSYCHOLOGY SYMPOSIUM FACULTY
This course provides an opportunity for students to engage in independent research projects and present their findings at a symposium. 3 credit hours. PS50

TOTAL CREDIT HOURS: 34
MASTER'S PAPER SEMINAR FACULTY
This weekend seminar meets to review and discuss the students' papers on contemplative psychotherapy, which are based on their internship experience. The format includes each student presenting his or her work to fellow students and to the clinical faculty. 1 credit hour. P565

GROUP PROCESS, MASTERS VI FACULTY
(see Group Process, Masters I description) 1.5 credit hours. P445

Winter—First Year

PSYCHOLOGY OF MEDITATION II MARK CASPER Co-chairman of Psychology of Meditation I (see Fall, First Year listings) 3 credit hours. P504

PSYCHOPATHOLOGY II SANTY AND NATHAN EDWARD POPOVIC or KAREN KISSEL
Ego’s forms and transformations become ways of being in a world where one clings unchangingly and desperately to a personal past. That past history is the root of constant tweaking and mythologizing a meander of events, real and imaginary. In order to capture a solid sense of self and security. Such a past becomes engraved in the gesture of the body, pervades communication and consciousness and impacts the psyche. Topics such as the origin of psychological pain, obsession, hysteria, phobias, depression and mania, aggression and the distortions of desire will be considered from the point of view of contemplative psychotherapy. 3 credit hours. P526

FAMILY PROCESS REGGIE GRAY
This course will be an introductory-level overview of family process and family systems. The purpose of the course is to teach the student to think of families as a unit or organism which has an identity and a process beyond its individual members, and also to see families as originating in a systemic way over several generations. The format of the course will be lectures, student presentations, audio and video tapes, class discussions and role playing. 3 credit hours. P527

GROUP PROCESS MASTERS II FACULTY
(see Group Process, Masters I, Fall, First Year listings) 1.5 credit hours. P541

Winter—Second Year

CLINICAL INTERNSHIP FIELD
PLACEMENT INA ROBBINS & KATHY WOODRICH
(see Fall, Second Year description) 6 credit hours. P566

CLINICAL SUPERVISION GROUPS
CLINICAL FACULTY
(see Fall, Second Year description) 1.5 credit hours. P546

CONTEMPLATIVE PSYCHOLOGY SEMINAR CLINICAL FACULTY
The training of contemplative practice with the basic principles of interpersonal psychology creates a powerful psychotherapeutic discipline. In this way, one’s personal development is closely linked to the cultivation of health and intelligence in others. Emphasis will be on the nature of discipline in the therapeutic relationship, the process of exchange, compassionate action, and the variety of possibilities of transmitting illness into health. 3 credit hours. P527

GROUP PROCESS MASTERS IV FACULTY
(see Group Process, Masters I, Fall, First Year listings) 1.5 credit hours. P543

Spring—First Year

MAITHII PROGRAM FACULTY
The Maithii Program in Buddhist Psychotherapy is a community program comprised of Maithii Space Awareness practice, intensive sitting meditation, and course work in Buddhist psychotherapy. Space Awareness postures, based on traditional Tibetan Buddhist Yoga, involve lying in particular postures and movements. The course will be of special interest to students with an interest in meditation training, possible future employment in the field of mental health, and for those with a particular interest in Buddhist studies. 3 credit hours. P544

GROU PROCESS MASTERS V FACULTY
(see Fall, Second Year listing) 1.5 credit hours. P544

Spring—Second Year

CLINICAL INTERNSHIP FIELD
PLACEMENT INA ROBBINS & KATHY WOODRICH
(see Fall, Second Year listings) 7 credit hours. P567

CLINICAL SUPERVISION GROUPS
CLINICAL FACULTY
(see Fall, Second Year listings) 1.5 credit hour. P546

THE PSYCHOLOGY OF TREATMENT OF PSYCHOSIS EDWARD POPOVIC & FRIENDS
The intense human predilection of psychoses and its great variety of forms is studied from a contemplative point of view. The purpose of this study is to further develop effective therapeutic programs. This course examines the psychology of the perceptual disorganizations that underlie hallucinations, the logical operations which parallel delusions, and the revolving mental states that constitute schizophrenia. The challenge of treatment involves creating specialized sane environments which underpin the necessary stages of recovery. The course will rely on clinical material and some of the compelling literature about the experience of psychotic states of mind. The course is open to all M.A. Psychology students and graduates and to others by permission of instructor. 3 credit hours. P542

Program Description

The Master of Arts Program in Buddhist Studies provides the student with the opportunity for a broad and in-depth study of Buddhism as a literary, religious, and cultural tradition. The approach of the program is critical and non-sectarian. This is a program with a primary emphasis on Indian and Tibetan Buddhism, but including exposure to the Southeast Asian and Far Eastern Buddhist traditions as well. Basing itself on the best of modern academic method, the program seeks to develop the student’s understanding and appreciation of Buddhist tradition by drawing on several different types of resources: reading in the classics of the modern academic discipline of Buddhism; close and sustained study of the great texts of Buddhist tradition; contact with contemporary masters from the various major Buddhist traditions; the study and practice of meditation through which the student’s understanding of Buddhism is deepened; and the study of Buddhism within the context of the great contemplative religions of the world.

The M.A. Program in Buddhist Studies has two tracks, “Buddhist Studies” and “Buddhism and Contemplative Religion,” both of which include the following major components.

1) Study of the history of Buddhism in India, during the period when the major Buddhist traditions were developed. This study begins with the time and life of the Buddha, and includes study of the early Buddhist communities and Abhidharma schools, the Indian Mahayana, and the Vajrayana. The program also includes study of the history of Buddhism in Tibet, from the first appearance of Buddhism in that land down to modern times.
2) Study of primary sources of Buddhism in translation forms a major part of M.A. study. During five of their six terms in the program, M.A. students take a "text seminar" during which they read translations of the key texts of Indian and Tibetan Buddhist tradition, including readings from the vinaya (disciplinary texts); the early sutras (discourses of the Buddha); the Abhidharma (early philosophical texts); the Mahayana sutras; and the Mahayana and Yogacara schools. Attention is also given to the vast corpus of Vajrayana literature, including the genres of tantra, biographies of the Vajrayana teachers, and collections of their songs of realization.

3) Sitting meditation training in the traditions of Theravada vipassana, Zen zazen, and especially Tibetan shamatha-vipassana. Daily group practice directed by meditation instructors is supplemented by study of appropriate meditation texts. In addition, a meditation intensive is required during the program.

4) Comparative study of Buddhism within the frame of reference of the history of religions. All students take at least one course in comparative religions. If they take the Buddhism and Contemplative Religion track, students may take up to eight comparative religion courses.

5) Language study is required of students taking the M.A. Buddhist Studies track and is available for elective study to students taking the M.A. Buddhism and Contemplative Religion track. Language training is offered in Sanskrit and Tibetan, with study of syntax and grammar as well as the special vocabulary of Buddhist texts. The Tibetan language training emphasizes colloquial as well as literary Tibetan and culminates for M.A. students taking the Buddhist Studies track in a group translation project under the direction of native specialist, Lama Ugyen Shenpen, and the Nalanda Translation Committee.

Requirements for the Master of Arts Program in Buddhist Studies

The Master of Arts Program is a two-year course of study requiring 90 quarter credits. The two tracks offered by the Buddhist Studies Department are as follows:

THE BUDDHIST STUDIES TRACK

This option of study examines Buddhism as a living tradition in its many dimensions, from both historical and doctrinal viewpoints. Included is the study of root texts and commentaries, in translation and in Tibetan, exposure to contemporary oral tradition, and the study and practice of Buddhist meditation. Students following this track take the core curriculum of Buddhist Studies courses, a series of meditation and practice courses, and at least 15 credits of Tibetan language. Sanskrit may be taken in fulfillment of the elective requirement. This track culminates in a group translation project.

Six core courses: B300, 201, 202, 303, 304, 305 (15 credits)
Five Graduate Seminars: B400, 401, 402, 403, 404 (60 credits)
Introduction to Contemplative Religion: B250 (3 credits)
Six Tibetan Language courses: L310, 311, 312, 320, 321, 322 (4 credits each, 24 credits)
Six Meditation Practice courses: B200, 201, 202, 210, 211, 212 (18 credits)
Three electives: (either Sanskrit, Anthropology, Psychology, Contemplative Arts or Contemplative Religion) (9 credits)
Final Paper Preparation: B951 (3 credits)

Buddhism and Contemplative Religion Track

This track acknowledges the fundamental role of meditation and contemplation within Buddhism, and also the distinctive place of contemplative traditions within many of the world's great religions. This track of study takes Buddhism as its main example of a contemplative tradition and explores Buddhism within the context of other similar great contemplative traditions, including the contemplative traditions of Christianty, Judaism, Hinduism, and Chinese religions. The program seeks to examine questions such as: what is the role of meditation within the various mediators' traditions? How do meditative practices stand in relation to doctrine, liturgy, and community life? What common elements does one find in the various mediators' traditions of the great religions? What divergences? Through courses in the core Buddhist Studies curriculum, courses in comparative method, and courses on individual mediatory traditions, the program seeks to understand the contemplative mode of spiritual life as such, and how Buddhism takes its place within the dimension of human religious experience.

The Contemplative Religion track has no language requirement; however, students of this track may take language courses (Sanskrit or Tibetan) as elective courses, toward fulfillment of their elective requirement. A Master's paper is required for graduation.

Six core courses: B300, 301, 302, 303, 304, 305 (15 credits)
Five Graduate Seminars: B400, 401, 402, 403, 404 (15 credits)
Introduction to Contemplative Religion: B250 (3 credits)
Eight Contemplative Religion electives: (44 credits)
Six Meditation Practice courses: B200, 201, 202, 210, 211, 212 (18 credits)
Thirty general electives (language, Psychology, Contemplative Arts or Anthropology) (9 credits)
Final Paper Preparation: B951 (3 credits)

Darwin: A total of one month of sitting meditation practice; done either in one block during the summer or in week-long segments at convenient times during the two-year program. (Required, 0 credits)
Total: 90 credit hours.
COURSES

Fall

MEDITATION PRACTICUM I FACULTY
This course presents the practice of meditation through daily sitting practice, weekly individual meditation interviews and dharmas talks based on traditional meditation manuals from the early tradition of Buddhism. An optional weekend practice intensive will be led by a Buddhist meditation master. 3 credit hours. B200

MEDITATION PRACTICUM: ORAL TRADITION I FACULTY
Intensive. 1 credit hour. B111

FOUNDATIONS OF BUDDHISM JOHN ROCKWELL
This course will examine 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 (suttas) and meditation practices, and the monastic disciplines (vinaya) recorded in the Patan Jātaka. In this way we will attempt to identify the basic characteristics of Buddhism which shaped its subsequent history and development. 3 credit hours. B500

SEMINAR: READINGS IN THE VINAYA AND BUTTAS REGINALD RAY
A seminar on selected texts from the vinaya and suttas traditions of early canonical Buddhist literature. The life of the Buddha and the formation of the Buddhist sangha will be considered in historical and cultural context. 3 credit hours. B400

THE BODHISATVHA PATH JUDITH SIMMER BROWN
The course will examine the changes which the Mahayana engendered in Buddhist doctrine, practice and ideals. Special attention will be paid to the bodhisattva ideal, the Buddha's teachings on emptiness and compassion, and the growth of devotional and lay practices. Course readings will include Mahayana sutra and shasta selections as well as secondary, historical sources. 3 credit hours. B200

SEMINAR: READINGS IN MAHAYANA JOHN ROCKWELL
A seminar on the pivotal Mahayana sutras and commentaries which form the Mahayana ideal and practice. Other topics include advanced study in Mahayana iconography and cosmology, Chinese Mahayana and the spread of Buddhism beyond the Indian milieu. 3 credit hours. B400

INTRODUCTION TO CONTEMPORARY RELIGION REGINALD RAY
This course presents an overview of the essential dimensions of the major religious traditions: Hinduism, Judaism, Christianity, Buddhism and Confucianism. 3 credit hours. B200

CHINESE RELIGIOUS FAÇON SHOBHALA
Study of the major religious traditions of China: Taoism, Confucianism and Buddhism, in terms of their common and distinctive approaches to religious practice. 3 credit hours. B111

THE SACRED GEOGRAPHY OF TRADITIONAL CHINA SHOBHALA
[see Visual Arts listings] Five-week course. 1 credit hour. VS102

THERAVADIN VIPASANA WEEKEND
An intensive weekend introduction to insight meditation led by a vipasana master. There will be instruction in sitting and walking mindfulness practice, as well as short talks, guided meditations, and individual interview. 1 credit hour. B111

INTRODUCTION TO TIBETAN I LAMA UGYEN SHERBEN & MALANDA TRANSLATION COMMITTEE
This course is for students with little or no previous knowledge of Tibetan. We will focus on pronunciation and grammar and students will prepare to study texts used in their studies in both scholarly and spoken Tibetan. 4 credit hours. L101

READINGS IN TIBETAN I LAMA UGYEN SHERBEN & JOHN ROCKWELL
Readings in classic texts of Tibetan Buddhism. 4 credit hours. L101

INTRODUCTION TO CLASSICAL SANKHYA I FACULTY
This course provides an introduction to classical Sankhya. Emphasis will be placed on understanding various philosophical positions as well as on the more technical aspects of the discipline, such as the relationship between the various schools of thought. 3 credit hours. L101

MEDITATION PRACTICUM II FACULTY
(see Fall description) 3 credit hours. B201

MEDITATION PRACTICUM: ORAL TRADITION II FACULTY
3 credit hours. B201

ABHIDHARMA AND THE 18 SCHOOLS JUDITH SIMMER BROWN
Insight into Abhidharma, the systematic presentation of Buddhist psychology, provides a reference point beyond one's attachment to any concrete external world. It goes beyond the need for a fixed set of beliefs. 3 credit hours. B111

Abhidharmaka was developed by the 18 schools of Indian Buddhism. This course will examine the most important of the 18 schools of Indian Buddhism, and their literature on doctrine and meditation practice leading to the siddhasana. 3 credit hours. B501

SEMINAR: READINGS IN ABHIDHARMA JOHN ROCKWELL
A seminar on key Abhidharma texts of the Sarvastivada and Theravada traditions. Additional attention will be given to the early Abhidharmic debates, the early spread of Buddhism throughout the Indian subcontinent and the development of the 18 schools. 3 credit hours. B201

The Yogacara and the Indian Vajrayana REGINALD RAY
This course provides an introduction to the history and basic ideas of the more esoteric traditions of Mahayana, represented by the Yogacara and Vajrayana movements. Emphasis will be placed on the origins, development, main practices and central ideas of the Yogacara, and the way in which the Yogacara is central to the Indian Buddhist tradition. 3 credit hours. B201

MEDITATION PRACTICUM III FACULTY
(see Fall description) 3 credit hours. B202

MEDITATION PRACTICUM: ORAL TRADITION III FACULTY
3 credit hours. B202

MASTER'S THESIS SEMINAR FACULTY
In this independent study course, the Master's student will work closely with a seminar faculty member in the preparation of a Master's thesis. Requires the B.A. degree. 3 credit hours. B501

BUDDHISM IN SOCIETY FRANCIS HARDWICK
Buddhist concepts of society and culture have shown remarkable continuity from the sixth century BC. to the present. What are the major themes and variations in this tradition? We will approach these questions by tracing the spread of Buddhism to Southeast Asia, China, Japan, Tibet and North America. 3 credit hours. A501

PRAJAPARAMITA AND MADHYAMAKA JUDITH SIMMER BROWN
This course examines the fundamental Mahayana notions of emptiness or apratītya, as expressed in the two related Mahayana movements known as the Prapartha (Perfection of Wisdom) and Madhyamaka (Tradition of the Middle Way). Issues examined will include the proliferation of the non-substantival tradition of persons (jñātadvipa) and things (dhamma). In the final essay, students will write a paper on a topic of the Mahayana, and the development of the non-substantival tradition of logic, reasoning, debate and realization in the Madhyamaka. 3 credit hours. B502

SEMINAR: READINGS IN PRAPARATHA AND MATHYAMAKA JUDITH SIMMER BROWN
This seminar will examine the literature of the Prapartha and Madhyamaka. This course will particularly explore in detail the thought of the Pāramitāpāramitā and the Prajñāpāramitā of the great Mahayana scholar Santarakṣita. 4 credit hours. L101

BUDDHISM IN TIBET REGINALD RAY
This course examines Buddhism in Tibet, from the time of its origins, through the first and second spreadings of Buddhism in that country, down to the modern period. Emphasis will be placed on the way in which Tibet adapted and developed the Indian Buddhist inheritance, and on the interaction among the various dimensions of Tibetan Buddhism, including philosophical, meditation, yogic, monastic, political, and cultural. 3 credit hours. B505

TOPICS IN CONTEMPORARY CHRISTIANTY FACULTY
We will study some of the major strains of contemporary Christian practice in Western Christianity. 3 credit hours. B201

INTENSIVE MEDITATION MONTH-SHIVA SIVAKUMAR
A month-long practice of intensive daily meditation workup in the mountains. This month-long retreat center provides direct insight into the nature of Buddhist teachings on personal level. Students practice shita-dhik–vyaparya with the guidance of the instruction and meditation instructions. 4 credit hours. B450

SHAMBHALA TRADITION (Weekly Seminar) FACULTY
1 credit hour. B101

INTRODUCTION TO TIBETAN III LAMA UGYEN SHERBEN & JOHN ROCKWELL
Translation Committee
(see Fall description) 4 credit hours. L301

SEMINAR: READINGS IN TIBETAN III LAMA UGYEN SHERBEN & JOHN ROCKWELL
(see Fall description) 4 credit hours. L302

INTRODUCTION TO CLASSICAL SANKHYA III FACULTY
(see Fall description) 3 credit hours. L351

Spring

MEDITATION PRACTICUM III FACULTY
(see Fall description) 3 credit hours. B202

MEDITATION PRACTICUM: ORAL TRADITION III FACULTY
3 credit hours. B202

BUDDHISM IN SOCIETY FRANCIS HARDWICK
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Dance Therapy M.A.

Core Faculty: Christielle Caldwell, (Chairperson)
Adjunct Faculty: Susan Aparthy, Callie Geller, Steve Harvey, Bernadine Manalo, Kitty Mitto, John Ndile, Jannet Ncube, Lusan Nwikelu, Melissa Scott, Mindy Upton

Program Description

The Master of Arts Program in Dance Therapy is a unique program designed to train students in the clinical practice of dance movement therapy. Combining both Buddhist and Western thought, it teaches traditional concepts and methodologies, while also providing training in psychotherapy based on contemplative awareness.

The program is designed in accordance with the training guidelines of The American Dance Therapy Association (ADTA).

Coursework is designed to incorporate six areas of concentration or tracks during the two-year program. First is the core course sequence in dance therapy. All courses in this track are taught by registered dance therapists, and provide a broad base of understanding and technique in the field. Related to this track is a 400 hour Fieldwork placement and a 700 hour clinical internship sequence. Placements will begin with exposure to a variety of clinical populations, and culminate in an emphasis on one population. Supervision will be provided initially via “The Fieldwork Seminar,” and culminate in a 9-month clinical internship with on-site Academy of Registered Dance Therapists (ARDT) supervision, with both peer and ADTR lead group meetings. The third track is a sequence of topics in psychology. These courses focus on developing ways of relating to the world which facilitate a student’s own self-awareness, provide a basis for working with others, and familiarize the student with dominant theoretical bases. Since the historical and philosophical perspectives are derived from dance from an art form, the fourth track will consist of dance courses which will depend on technical background and previous breadth of study. The fifth track encompasses the observation, description and diagnosis of movement, beginning with non-judgmental self-evaluation and then moving toward observing others. This track trains the student’s eye in the discernment of movement patterns. Lastly, the sixth track comprises the practice of awareness disciplines. These courses are designed to develop personal clarity and self-acceptance, allowing the student to further develop composition and discipline in therapeutic settings.

Admissions Requirements

These include:
1. A B.A. degree, preferably in a field related to dance therapy.
2. Intermediate level competency in dance technique.
4. Four psychology courses, preferably Introductory, abnormal, developmental and clinical.
5. Exposure to dance therapy, either in a studio, private practice, or coursework setting.
6. Coursework in anatomy, physiology, and kinesiology.

If an applicant is deficient in any one or two courses, he or she may enter the M.A. program and make up these deficiencies during the first year of study. See also the description of the three-year Certificate Program, which is designed to prepare students for entrance into the M.A. Program.

Requirements for the Master of Arts Program in Dance Therapy

FALL—FIRST YEAR
Dance Therapy: Theoretical Basics: DT400 (3 credits)
Methods of Psychotherapy: DT402 (3 credits)
The Psychology of the Body: DT480 (3 credits)
Movement Observation: Developmental Movement: DT421 (3 credits)
Fieldwork Seminar: DT447 (3 credits)
Dance elective (3 credits)

WINTER—FIRST YEAR
Dance Therapy: Psychotherapy: DT401 (3 credits)
Developmental Psychology: DT439 (3 credits)
Sociology: DT414 (3 credits)
Fieldwork Seminar: DT448 (3 credits)
Movement Observation: Non-Verbal Expression & Communication: DT420 (3-6 credits), depending on diagnostic exam given by department faculty.
Dance elective (3 credits, for those who need only 3 credits of Movement Observation)

SPRING—FIRST YEAR
Dance Therapy: Methodology: DT402 (3 credits)
Social Systems and Group Dynamics: DT430 (3 credits)
Sociology: DT414 (3 credits)
Fieldwork Seminar: DT449 (3 credits)
Movement Observation: Movement Observation: D412 (3 credits)
Dance elective (3 credits)

FALL—SECOND YEAR
Dance Therapy: Leadership Skills and Therapeutic Goals: DT403 (3 credits)
Fieldwork and Ethics Seminar: DT433 (3 credits)
Research Methods: DT405 (3 credits)
Art and Music Therapy: DT465 (3 credits)
Clinical Internship: DT466 (3 credits)

WINTER—SECOND YEAR
Dance Therapy: Clinical Improvisation: DT404 (3 credits)
Clinical Internship: DT475 (6 credits)
Dance elective (3 credits)

SPRING—SECOND YEAR
Dance Therapy: Conducting Seminar: DT405 (3 credits)
Clinical Internship: DT482 (6 credits)
Theory Seminar: DT436 (3 credits)
Dance elective (3 credits)
Total Required Credits: 70 hours.
Fall—First Year

DANCE THERAPY: THEORETICAL BASES
CHRISTINE CALDWELL
This course begins the student's exposure to the foundations of dance therapy. Moving quickly from the history and development of dance therapy, the course will concentrate on concepts as creative process, awareness of self and other, the physiology of emotion, how empathy, neurology and psychoses are manifested in the body, and on movement as process. In addition, theoretical models in dance therapy will be discussed, focusing primarily on Western approaches such as Friedlander, Jungian, and Gestalt. 3 credit hours. DT420

ANNUAL COLORADO CONFERENCE ON DANCE THERAPY
Each Fall. Nenpa institute sponsors a weekend conference for students and professionals of all levels. This conference is designed to introduce and update students and professionals on innovative areas in the field and to review the therapists' creative and personal process. 1 credit hour. DT710

FIELDWORK SEMINAR FACULTY
Beginning in the Fall of the first year, and continuing through the Spring, each student will be placed in a fieldwork situation. This experience will consist of 400 hours of observing dance therapy or creative movement in mental health settings, as well as observing and learning the various clinical procedures (case notes, treatment meetings, etc.) associated with them. Students will eventually take the role of leading creative movement groups themselves, under the supervision of a dance therapist. Each week students will also participate in a one hour group supervision meeting with core faculty. 0 credit hours. DT447

Fall—Second Year

DANCE THERAPY: LEADERSHIP SKILLS AND THERAPEUTIC GOALS
CHRISTINE CALDWELL
Concentrating on skill acquisition, this course is designed to teach the student the advantages and disadvantages of therapeutic goals, and how to establish rapport with the client. Through practice in leading student groups, leadership skills will be introduced, discussed, and refined. Particularly emphasized will be the development of a sense for following the client's process in its composition, and assessment of appropriate interventions during this process. Attention will be given to skills development in both individual and group settings. 3 credit hours. DT423

FIELDWORK AND ETHICS SEMINAR FACULTY
In conjunction with the 400-hour fieldwork practicums, the Fieldwork and Ethics Seminar will provide topics of discussion centered toward the treatment setting. A primary topic will be professional ethics. 2 credit hours. DT453

Winter—First Year

DANCE THERAPY: PSYCHOPATHOLOGY
CHRISTINE CALDWELL & FACULTY
This course is designed primarily as a study of psychological and psychosomatics from both Buddhist and Western perspective. Various models of psychopathology will be introduced, followed by discussions that compare these models to the observation of the dance therapist. Discussion will center around how each of those models color the therapeutic process that occur in a session. Also, students will focus on the specific manifestations of neuroses and psychoses, and how they influence the movement process. 3 credit hours. DT401
The Naropa Summer Institute

Each summer, nationally and internationally known scholars and artists, leaders in their fields, join our year-round faculty to present workshops and intensives. Our summer programs include Movement Studies, Dance Therapy, The Writing Program, The Music Program, Martial Arts, and The Psychology Program, as well as our renowned Christian and Buddhist Meditation Conferences. These programs take place in the context of contemplative education which is based on daily meditation practice. Throughout the summer, students and faculty meet formally and informally creating fertile ground for artistic collaboration and exchange of ideas.
Performing Arts Series

Each summer Naropa Institute offers a lively Performing Arts Series which presents well-known musicians, dancers, artists, poets, and scholars to an audience of students and to the populace of the Denver/Boulder area. Some highlights from the 1994 Performing Arts Series included Dr. Karl Pribram, award-winning neurobiologist lecturing on “Brain and the Spiritual Nature of Man” and Yoshiko Chuma (New York performing artist) presenting a dance, theater, and film performance; Norman Mailer and Bill Burroughs in dialogue on “The Soul, What Is It? Who Is It? Where Is It?”; a Jazz performance with Robben Ford, Gary Peacock, Jimmy Garrison and Paul McCandless; Kloba Ladojerpo (of Africa’s finest musicians) in an African music and dance performance; Allen Ginsberg, Simon Ortiz, Peter Orlovsky, and Amiri Baraka in a poetry reading; Edie Hoven and brother David Beaudin-Reiss in dialogue on “Spirituality in Everyday Life”; dance performances with Nancy Stark Smith, Steve Paxton, Keith Terry, and Barbara Dilley; “Warrior From the Moon,” a collaborative performance with Barbara Nash (cultural artist), Iris Nadel (dancer), and Susan Edwards (storyteller); poetry readings with Anne Waldman, Philip Whalen, Robert Creeley, and Diane DiPrima.

The Summer Dance Program

The Summer Dance Program means the entire summer, from mid-June to mid-August, offering two four-week sessions in both Movement Studies and Dance Therapy. All participants are invited to the open workshops with meditation practice and personal warm-ups. Catastrophic, informal gatherings where ideas and topics from various classes can be discussed, are held once each week.

The Dance Therapy Summer Program blends new approaches to education with more traditional teachings of Dance Therapy. Inspired by a contemplative view of education, the program combines the scientific with the artistic, the theoretical with the practical, and the intellectual with the intuitive, toward gaining a more complete understanding of the body, mind, and spirit. Students choose from a variety of four-week morning classes, which include Laban Method, Natural Movement, Principles of Movement, and Jungian Perspectives in Dance Therapy. In addition, students may choose among a number of one-week and two-week afternoon intensives. Fall into the past summers have included leading figures in Dance Therapy in America such as Artyne Suber, current President of the American Dance Therapy Association; Alex Freer; Auerbach, Judith Fischer, Sharon Fann; Richard Necker; Stephanie Endler, Nana Sue Koch, Anna Halpin, and Margaret Ovel Marshall.

In the Movement Studies Program, students also choose from a variety of four-week morning classes. These classes include Technique (I & II), Movement Theater, and Contact Improvisation (I & II). Afternoons also offer special one-week and/or two-week intensives taught by teachers who are leaders in their field. These intensives provide concentrated study and in-depth exposure in a variety of areas. Faculty are acclaimed for their innovative approaches to teaching choreography, and performance. They represent a spectrum spanning the disciplines of dance, improvisation, composition, movement awareness, and contemplative practice. Past faculty have included: Yoshiko Chuma, Barbara Dilley, Robert Elk Dunn, Steve Paxton, Nancy Stark Smith, Gail Truren, Iris Nadel, Simone Forti, Bonnie Bainbridge Cohen, and Keith Terry.

Movement Studies and Dance Therapy summer programs are designed for students, teachers, and therapists. The structure of these programs allows participants the freedom to design a course of study suited to their individual needs and interests. Students may combine offerings in both Movement Studies and Dance Therapy, and they may study anywhere from one week up to two months. For details about the upcoming Summer Dance Program, please write The Summer Office at Naropa Institute.
The Summer Music Program

The Summer Music Program explores various aspects of contemporary music (improvisation and composition) through classes taught by some of today's most creative musicians. Classes are offered in African Music and Dance, Creative Improvisation & Composition, Electric Guitar, Accordion, Tulane, Percussion, Bass, Woodwinds, Brass, Harmonic Theory, Jazz History, and Ensemble Performance.

One of the attractive features of the Summer Music Program is the high degree of interaction between faculty and students. Frequent jam sessions, concerts, and opportunities for personal consultation with the faculty make this a unique and exciting setting for the student's personal growth. Summer music faculty over the past summer has included noteworthy artists as the members of Orango-Ragin Tower, Collins, Glenn, and Mary McCandless-Grey Peacock, Robben Ford, Jerry Granelli, Bill Douglas, Steve Gross, Art Lande, Julian Spear, Cliff Clement, John Abceninombe, Charlie Haden, Don Cherry, and Tony Lutchen. For details of the upcoming Summer Music Program, please contact the Summer Office at Naropa Institute.

The Christian and Buddhist Meditation Conference

For the past five summers, Naropa Institute has presented a Conference on Christian and Buddhist Meditation, featuring distinguished faculty from both the Buddhist and Christian contemplative traditions. The conferences have examined the nature of contemplative practice itself and its implications for larger religious, social and political spheres of life. The conferences focus on practice and experience, providing a fresh and often surprising gateway to genuine conversation and exchange between these two great traditions. Previous conferences have addressed such topics as "The Spiritual Path in Everyday Life," "Suffice and Compassion in Christianity and Buddhism," and "Stages of the Spiritual Path."

Recent conference faculty have included H.E. Eminence Jeegang Konrad Rinpoche (Vajrayana Buddhism), Mother Teresa Beleste (Carmelite), Brother David Steinhart (Benedictine), Father Thomas Keating (Ocistocian), Kenchi Roshi (Myozen Zen), Venerable Tharapa, Rinpoche (Vajrayana Buddhism), Father Thomas Hinkel (American Orthodoxy), Father William McNamar (Carmelite), Jack Engler (Theravada), Bernadette Roberts (Law Contemplative), Lodro Dore (Vajrayana Buddhism), Tenzin Anderson, Seriel (Soto Zen), and Joseph Goldstein (Theravada). For details on the upcoming Buddhist and Christian Meditation Conference, please write to the Summer Office at Naropa Institute.

Meditation Practice and Dharma Talks

Each student attending Naropa Summer Institute is invited to attend daily meditation practice which is offered both mornings and evenings. For students who are interested, meditation instruction is available. Weekly dharma talks are offered throughout the summer. These talks address such subjects as "Contemplative Education: An Alternative Approach," "The Many Paths of Buddhist Discipline," "In Meditation Therapy," "The Heart of the Creative Process: Discipline and Relaxation."
The Martial Arts Program

Martial Arts at Naropa Institute emphasizes the development of internal energy (chi or ki) and provides training for the integration of body, mind, and spirit. The martial arts have always been an integral part of the Summer Program at Naropa Institute. Classes are offered from mid-June until mid-August in Aikido, Tai-chi Ch'uan, and Kyudo.

In recent years our faculty and visiting teachers have included: Hiroshi Ikeda Sensei and Bob Wing in Aikido; Ben Lo; E.J. Young; Wolfe Lowenthal; Megga Newman; Tam Giglio; Batesan; and Jane Feggo in Tai-chi Ch'uan; and Sibbata Kajyuro; Semple; Bill Moreau; and Nola Stroka in Kyudo.

For details on the upcoming Summer Martial Arts Program, please write the Summer Office at Naropa Institute.

Summer Psychology Programs

The Psychology Department at Naropa Institute emphasizes the examination of one's own mind through study and media- tion practices, so as the ground for working with others. Year-round coursework integrates the basic theories, principles, and practice of Buddhist and Western clinical psychology. In the summer the Psychology Department presents a psychology symposium and/or psychotherapy intensive.

The Psychology Symposia are four-day programs which have in the past addressed topics such as, "Compassion, The Inward Practice of Psychotherapy," "Therapy Beyond Ego," "Personal Journey of Psychotherapy," "Discipline and Technique," "Healing and the Sacred Tradition," and "The Psychotic Experience: Nature and Therapy." The symposia include case study groups, workshops, discussion groups, meditation, and formal presentations by faculty, associates, and featured guests. Featured speakers in recent years have included Dr. Clifford Scott, Dr. Otto Will, and Peter Osborne.

The Contemplative Psychotherapy Intensive are residential programs designed for mental health care professionals and are limited in enrollment to approximately forty people. The Intensive affords a powerful and challenging perspective on the practice of psychotherapy, which combines the Buddhist contemplative view of mind with Western therapeutic practices. In the summer of 1984, the Matlin Space Awareness practice was presented at the Intensive for the first time. This practice intensively explores the individual relationship between mind, body and environment as it gives rise to neurosis, psychosis, or mental health.

For details on the upcoming Summer Psychology Program, please write the Summer Office at Naropa Institute.

Summer Horticulture Program

The Horticulture Department at Naropa Institute combines practical experience with classroom study. We have a large garden where we grow vegetables, flowers, fruits, and herbs. In the classroom we study growing methods, basic botany, and garden history. In particular, our approach is inspired by the work of Alan Chadwick, who taught at the University of California, Santa Cruz, and Center's Green Gulch Farm, and the Round Valley Garden. In our view, this garden is a simple chance to reconnect with nature, with the sky, rain, and soil; to touch the elemental sacredness of our world. From that vision we can cultivate ourselves as well as beans.

During the first session, mid-June to mid-July, the following courses are offered:

GARDEN WORLD: SUMMER
This is a practical course on the basic Chadwick methods, including deep soil preparation, compost-making, seed-sowing, companion planting, and preserving work with conservation.

YOUR GARDEN: FLOWERS
An introduction to the major groups of garden flowers, covering basic botany, and how to grow and design a garden of flowers.

During the second session, mid-July to mid-August, these courses are offered:

GARDEN WORLD: HISTORY
A review of some major styles in garden history, specifically English cottage gardens, Japanese contemplative gardens, the herb garden, and Chadwick's vision of intensive gardening. Slide presentations, lectures, and garden work.

YOUR GARDEN: HERBS
An introduction to the culture and history of herbs. We will work in the garden, try some recipes and preparations, and study basic botany and history of herbs.

Summer Horticulture faculty are Robert Howard and Karen Webster, who also teach year-round at the Institute. For biographical information, see the back of this catalog.

All classes, intensives and workshops offered in the summer are available for credit.

Faculty & Administration

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NANCY PORTNOY received her B.A. from the Loomis School in California. She has attended a private school in Loomis, where she is an athlete and a member of the varsity basketball team. She plans to major in psychology or sociology. She is the daughter of Dr. and Mrs. Portnoy.

SUSAN SCAIE has received her A.B. from Mount Holyoke College. She is currently a member of the National Women's Network and has attended several conferences on women's issues. She plans to attend Harvard Law School.

JUDY SPIER is a junior at New York University. She is currently studying psychology and has attended several workshops on mental health issues. She plans to attend the University of California at Berkeley.

CHISHAWA TRUMINO, a senior at Loomis, has studied music at the Loomis School and has attended several workshops on music theory. She plans to attend the University of Arizona.

PHILIP WEBER is a member of the Wellness Committee at the University of Chicago. He has attended several workshops on wellness and is planning to attend the University of Chicago.

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Administration

NALANDA FOUNDATION

Naropa Institute is a major division of the Nalanda Foundation, a non-profit, non-sectarian educational corporation dedicated to the promotion of enlightened principles of human development in the West.

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