At the 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 all aspects of our own culture and its traditions, as well as with the present moment. This brings us the power to be truly human.

Barbara Diley, Chancellor

Table of Contents

Academic Calendar | 4

The Naropa Institute | 5

Admissions, Tuition and Fees, and Financial Aid | 9

Academic Program | 17

Student Life | 19

Undergraduate Programs: Courses of Instruction | 38

Graduate Programs: Courses of Instruction | 67

The Summer Institute | 85

Faculty, Administration and Board of Trustees | 99
The Naropa Institute

The Naropa Institute is a private, nonsectarian, upper-division college offering undergraduate and graduate programs in the arts, social sciences and humanities. Bachelor of Arts degree programs and one-year Certificate Programs are offered in Buddhist and Western Psychology, Buddhist Studies, Movement Studies/Dance, Movement Studies/Dance Therapy, Music, Writing and Poetics, Psychology of Health and Healing, Book Arts, Theater Studies, and Interdisciplinary Studies. Master's Degree programs are currently offered in Contemplative Psychotherapy, Buddhist Studies and Dance Therapy.

Founded as a summer institute in 1974, The Naropa Institute continues to be widely known for its innovative summer sessions, attracting faculty of national and international renown in a variety of areas, including poetry and writing, music, dance, dance therapy, clinical psychology, and Buddhist and Christian interreligious dialogue, among others.

A Continuing Education Program, whereby students not engaged in degree study can enroll in a broad selection of courses from the year-round degree and certificate programs, is also offered.

Accreditation

The Naropa Institute is accredited by the North Central Association of Colleges and Schools. Accreditation was granted on August 22, 1986, and went into effect in Fall 1986.
Contemplative Education

The Naropa Institute is the only accredited North American college whose educational philosophy is rooted in the Buddhist contemplative tradition. "Contemplative education" is education in which the rigorous study of Buddhist philosophical and academic disciplines takes place. Although it varies from program to program, some sitting meditation is required for most courses of study at the Institute. Through meditation practice, students learn to observe their own minds, develop qualities of openness and insight. From this ground of openness, certain qualities emerge: precision and intellect; the ability to perceive the world clearly and accurately and to see the underlying structure, the larger patterns; resourcefulness and appreciation; first, the ability to see the world as it is, without subsuming it under one's value system, and then, the ability to respond creatively to it; interpersonal and communicative skills; the ability to relate and communicate effectively with others, including effective reading, writing, speaking and listening skills; and, for some students, non-verbal forms of communication, such as dance, music and visual arts. This quality includes the willingness to extend oneself to others; effective action: the ability to act effectively in the world, including the ability to organize one's life so that one's creativity and insight are channeled into the work of others.

The various curricula at the Institute -- whether for undergraduate or graduate programs -- support the development of these qualities, beginning with the primary quality: openness and insight into one's own experience.

Mark of Learning

At The Naropa Institute, we believe the true mark of learning is gentleness. As the fruition of the five qualities described above, students develop further personal qualities of confidence, humor, gentleness and inquisitiveness. The experience of learning can uplift and vitatize a person's life, allowing natural strengths to emerge. It is transformation at this level which a proper educational environment should produce. Contemplative education seeks in deeply rather than being merely a superficial acquisition. Our goal is for students to be "marked" by their educational training and be willing to work for the benefit of society and humanity.

Contemplative Disciplines

Various contemplative traditions in addition to sitting meditation practice are taught at the Institute: Tai Chi Chuan and Aikido (martial arts), Kyudo (Japanese Zen archery), and Bugaku (Japanese court dance). A number of "non-traditional" contemplative disciplines have been spontaneously developed through the mixing of traditional forms with modern curriculum. These include "contemplative calligraphy" and "contemplative dance." All of these forms of contemplative practice cultivate awareness through movement and the synchronization of body and mind "on-the-spot."

Buddhist Heritage

The roots of the educational vision of The Naropa Institute are in the heritage of Buddhism, a tradition noted for its sophisticated examination of the nature of mental processes as well as for its highly developed pedagogy. It is this tradition that gives the Institute its distinctive character.

Historical Model: Nalanda University

The famous Nalanda University, established under the auspices of Mahayana Buddhism, flourished in India from the 5th to the 12th centuries. At the University, Buddhist philosophy and the discipline of meditation provided the environment in which scholars, artists, and healers from many Asian countries and religious traditions came to study and debate. Nalanda was known for its atmosphere of mutual appreciation and respect among different contemplative traditions. This has become the ongoing inspiration for the development of The Naropa Institute. The Institute takes its name from the 11th century abbot of Nalanda University, Naropa, who was one of the university's most learned teachers and scholars, and who fostered the lineage of Tibetan Buddhism represented by the Institutes founder.

Founder: Vidyadhara, the Venerable Chögyam Trungpa, Rinpoche

The Institutes founder and president emeritus, Chögyam Trungpa, Rinpoche, is a recognized lineage holder or "vidyadhara" in the Kagyu and Nyingma traditions of Tibetan Buddhism. He was thoroughly trained in the Vajrayana Buddhist monastic tradition of Tibet. As a result of the Chinese invasion of Tibet, he came to the West, where he studied at Oxford University in England. There he became fluent in English and conversant with the particular needs of Western students. In 1970, having married and become a lay teacher, he moved to the United States. Since then, he has traveled extensively, presenting talks and workshops on the teachings of Buddhism to a variety of students. He is an accomplished calligrapher, poet and artist, as well as a meditation master, and he is widely recognized as one of the foremost Asian teachers of Buddhism in the West.

Campus and Student Body

The Institute is located on two-and-one-half acres in the center of Boulder, Colorado. The three-building campus, with surrounding grounds, houses the Performing Arts Center, a meditation hall, classrooms, faculty and administrative offices and the school library.

The city of Boulder, thirty miles northwest of Denver, is situated against the foothills of the Rocky Mountains. Boulder is a cosmopolitan town of 100,000 and home of the University of Colorado. In addition to The Naropa Institute Performing Arts Series, the town offers a number of cultural resources, including two theater companies, a symphony orchestra, a foreign film series and several dance companies. A number of schools offer specialized training in the health field, including Boulder College, Hakomi Institute and Rocky Mountain Healing Arts Institute, are also situated in Boulder and contribute toward the rich cultural and educational environment.
Approximately 400 students attend the year-round Institute, of which 250 are degree or certificate students, and the remaining 150 continuing education students. When the Summer Institute is in session, this number increases to about 750. The Institute attracts students from diverse backgrounds and geographic origins, including a significant number from overseas. Students are characteristically mature and committed to their education. On average, they are older than students in other American colleges and universities, often returning to school after raising families or working in the business and professional worlds. The life experience they bring to their studies contributes to the richness and maturity of the student community.

While the Institute is inspired by a Buddhist model of education, the education itself is not religious. Approximately 20 percent of entering students are Buddhist. In general, students are attracted to the specific disciplines offered at the Institute and to the contemplative approach to education, emphasizing personal awareness and bringing that awareness into everyday life.

Faculty

The Institute’s faculty members are distinguished by their involvement in the professional or artistic exploration of their disciplines beyond the academic community. Many of the dance faculty are professional performers or choreographers; most of the psychology and dance therapy faculty are clinical practitioners in those fields; and so on. The faculty’s involvement in the professional world contributes a high degree of immediacy and liveliness to the classroom.

The faculty is an exceptionally committed group of educators. At the end of the North Central Association of Colleges and Schools’ site visit in May 1986, the team’s chairperson announced to the Naropa community, “The faculty’s work and its strong commitment to Naropa is the force that holds the Institute together and carries it forward.”
Admissions

Undergraduate Admissions
Applicants to the Institute’s upper-division B.A. and Certificate programs must have completed lower-division credit totaling 60 semester credits or 90 quarter credits (the equivalent of two years of full-time college). Applicants are not required to submit scores from standardized entrance tests, such as A.C.T. or S.A.T.

Entrance Credits
The 60-quarter-credit entrance requirement for B.A. and Certificate students is satisfied as follows: Courses completed at accredited institutions of higher education (in upon review, at institutions with candidacy status) in which a student has earned a grade of at least "C-" will qualify as entrance credit, unless they are technical or vocational courses. Nor more than 15-quarter credits of vocational or technical courses from accredited institutions will be accepted. The institute also accepts up to 45 credits for successful completion of College Level Examination Program exams (see description of this program below).

General Education Requirements for B.A. Students
All B.A. students at the Institute are required to satisfy general education requirements in order to graduate. It is recommended that these requirements be satisfied before entrance to the Institute, but they may be satisfied during the course. However, requirements not satisfied by lower-division courses may be satisfied either by courses at the Institute or the major University of Colorado, or by credit for non-traditional learning (see description below). General Education requirements for B.A. students are as follows:

Humanities—12 quarter credits (courses in such areas as philosophy, history, and literature will qualify).
Social Science—6 quarter credits (courses in such areas as psychology, anthropology, and sociology will qualify).
Math or Natural Science—6 quarter credits (courses in such areas as chemistry, biology, algebra, and geometry will qualify).
Creative Process—6 quarter credits (courses in such areas as drawing, creative writing, dance, composition, and theater will qualify).

In addition, it is recommended that students take courses in English composition, as each student will be administered an English competency exam upon entrance and must pass it by graduation.

Alternative Track Admission to Undergraduate Program
A limited number of undergraduate applicants who have not yet completed lower-division credit (60 quarter credits), but who are able to demonstrate sufficient preparation to enter the Institute’s upper-division B.A. and Certificate programs will be admitted each year. The admission procedure for alternative track applicants is described under "Application Procedures" below.

Credit for Non-Traditional Learning
Credit for prior learning done outside a traditional college classroom is granted by the Institute based on the two programs for evaluation described below:

College Level Examination Program (C.L.E.P.)
C.L.E.P. is a national program administered by the College Board designed to enable college-level learning done outside the traditional college classroom. Ten series of exams are offered: general exams, which cover broad areas of general education, and focused sub-exams. The exams are administered monthly at the University of Colorado and most other colleges and universities throughout the country. The Institute accepts credits for exams passed in subject areas that do not duplicate prior credit; using the minimum passing score recommended by the American Council on Education. For further information on C.L.E.P., including a list of exams and centers and registration information, students should write: The College Board, C.L.E.P., CN 6661, Princeton, NJ 08540-6661. Each subject area, a passing score is the equivalent of one to two semesters of college course work. The cost of taking each exam is $20. Students should request that scores be sent directly to the Institute (Code: 32347). Those planning to take the exams at the University of Colorado should contact: University of Colorado, Campus Administration, General Education, Denver campus (303) 894-4276.

Portfolio Credit for Prior Learning
The Institute also grants credit based on the evaluation of a "portfolio" prepared by the student, documenting learning done outside the traditional college classroom. A student must submit a portfolio to the Institute before the portfolio can be evaluated. The portfolio must include a cover letter, a list of materials, a statement of intent, and a portfolio proposal. The portfolio will be evaluated by the Institute’s Admissions Committee. The process of evaluating the portfolio is tailored through the Learning Styles and Portfolio Process coursework offered in Winter quarter.

Limit on Non-Traditional Learning Credit
The maximum credit the Institute will award for prior learning—whether it be by examination (C.L.E.P.) or by Portfolio, or by some combination of these—will be 45-quarter credits.

Application Procedures
I. The standard application packet, to be completed by all applicants to undergraduate programs, includes the following items:
   A. Main application form
   B. Personal Statement of Interest
   C. College transcripts sent by colleges and universities directly to our Admissions Office
   D. Photograph
   E. $30 application fee (or $40 for foreign applicants—see Foreign Student Admissions section)

   Applications are available from: Admissions Office, The Naropa Institute, 2310 American Avenue, Boulder, Colorado 80302, (303) 444-0050.

II. In addition, the following admissions requirements are applicable, depending on the department in which an applicant intends to major or concentrate:

   Music: Applicants to the B.A. Program in Music must have an audition and interview with the Director of the Music Department. A phone interview, together with an audition tape, will be accepted in lieu of an on-person interview. The audition or audition tape must demonstrate instrumental or vocal proficiency and may include the applicant’s own compositions. All applicants to the Certificate Program in Music must be interviewed, either in-person or by phone, but are not required to have an audition.

   Dance Therapy: All Dance Therapy B.A. and Certificate Program applicants must be interviewed, either in-person or by phone, by the Director of the Dance Therapy Program.

   Writing & Poetics: All applicants to the Writing & Poetics B.A. and Certificate Program must write an essay expressing their critical view of a poetry or prose selection which will be assigned once they have arrived at the Admissions Office.

III. Alternate Track Applicants (see definition above) must complete in addition:
   A. A standard resume describing all educational and work experiences since high school
   B. An expanded version of the Statement of Intent (see standard application packet above) to comprise three to five typewritten pages
   C. Other documentation of learning or aptitude which might strengthen the application, including, for example, letters of reference from a professor or B.A.

   A personal interview is recommended for Alternate Track applicants whose programs do not require an interview (see section II above).

Rolling Admissions
The Institute has a rolling admissions policy for undergraduate applicants. This means that within several weeks of the completion of an admission file—including the interview, where applicable—and the approval of the Admissions Committee, a decision for Alternate Track applicants, the process can take as many as four weeks from complete submission of the admissions file. Applications will be received as long as there is space available in a program. Undergraduate programs are designed for full entrance; however, applicants may be admitted in Winter or Spring quarters, depending on (1) the particular program to which they apply, and (2) the priority given by Admissions specialists in the department in which they intend to major or concentrate.

Upon acceptance to an undergraduate program, a $150 refundable tuition deposit will be required to confirm enrollment.

Graduate Admissions
A Bachelors degree is required for admission to the graduate programs; the Graduate Record Examinations (GRE) is not required. The standard application packet, described in the foregoing section for undergraduate admissions, is required for admission to all graduate programs. Additional admissions standards and procedures are summarized for each program below.

M.A. Program in Contemplative Psychotherapy
There are no course prerequisites for this program; however, applicants must show a high degree of maturity and strong motivation for working with others. Some prior experience doing work in clinical settings—either paid work or volunteer work—is recommended, although not required. First year students who do not have such experience will be encouraged to do four hours per week of volunteer work in a mental health agency during Fall and Winter quarters in preparation for the internship.

A personal interview with M.A. Psychology Program faculty is required. This interview will be arranged through the Admissions Office and may occur only after all other application materials have been received. Applicants from overseas may, at the discretion of the faculty, substitute a phone interview for an in-person interview.

A Curriculum vitae, reflecting all education, work, and pertinent life experience, is required. The should be sent to the Admissions Office with all other application materials.

M.A. Program in Buddhist Studies
Those with specific course prerequisites for this program, although, for the language track, a strong foreign language background is considered a plus. These students must demonstrate personal maturity and strong academic skills.

A personal interview is not required but can be requested by a faculty evaluator.

M.A. Program in Dance Therapy
Prerequisites for this program are extensive and comprise the following:

1. A broad range of experience in many dance forms—e.g., modern, ballet, jazz, and folk and ethnic.
2. Intermediate-level competency in modern dance technique.
Foreign Student Admissions

Foreign students — students who are citizens of foreign countries and who do not have permanent resident status in the United States — make up a significant percentage of the Institute's student body. Basic application procedures for foreign students are the same as those outlined above for undergraduate and graduate students. In addition, foreign students must: I) document English-language proficiency, and 2) have proper immigration status. Also, foreign students, unless they are citizens of Canada, are required to pay a $50 application fee, instead of the $30 standard application fee. This higher application fee helps cover administrative and mailing costs which permit foreign students.

To determine whether a foreign applicant has met undergraduate or graduate entrance requirements, our Admissions Office consults a series of indices published by the American Association of Collegiate Registrars and Admissions Officers that enables us to evaluate foreign education in terms of U.S. equivalent. Applicants also must be prepared to receive second-language and postgraduate education, including grades earned for individual subjects, forwarded to the Admissions Office for evaluation at the same time they send in the other application materials.

Student Visa. All full-time, year-round foreign students, unless they have "permanent residence" status in this country, must have an F-1 or student visa. The student visa is issued by the U.S. Department of Immigration when an applicant produces a visa application (Form I-539) issued by the school. The Institute's Foreign Student Advisor will issue the I-20 to the applicant when the following conditions are met:

1. The applicant must have been accepted to a program at the Institute.
2. The Admissions Office must have received the applicant document of financial resources for the first four semesters of the undergraduate or graduate degree program, and can show that the student is able to pay tuition and living expenses and can stay in the country.
3. The applicant must have a passport and visa valid for at least six months. The passport must be issued by a country to which you wish to travel.
4. The Institute will issue the renewable F-1 visa on your Form I-20.

Upon acceptance to any graduate program, a $150 non-refundable tuition deposit will be required to confirm enrollment.

Documentation of English Proficiency. In order to be admitted to the institution, citizens of countries in which English is not the primary language must send documentation of English language learning, or verification of proficiency, such as the results of the Test of English as a Foreign Language (TOEFL). TOEFL scores will be required of an applicant where other evidence does not clearly establish English competence. The Institute will accept proof of English language proficiency via the Test of English as a Foreign Language (TOEFL) scores. TOEFL scores will be required of an applicant where other evidence does not clearly establish English competence. The Institute will accept proof of English language proficiency via the Test of English as a Foreign Language (TOEFL) scores. All applicants must take the exam within six months of the time an applicant first contacts TOEFL, for registration information to which the Admissions Office directs the students. Those taking the exam in Europe (including Cyprus, Greece, Britain, Ireland, and Turkey) should write to CITO TOEFL, PO Box 1003, 6901 BE Amsterdam, Netherlands; or phone: 31-20-55-21. Those taking the test in other countries should write: TOEFL, CN 321, Princeton, NJ 08541-5154, U.S.A. or phone: 609 882-6900 to learn the TOEFL center nearest them. Applicants should request that scores be sent directly to The Neuro Institute (code word "3245").

Admission of Non-Degree Foreign Students. Applicants wishing to pursue non-degree (continuing education) study at the Institute may be issued Form I-297 if their educational goals are well-defined, and if they cannot obtain a tourist visa to cover the proposed period of study. All the conditions listed under "Student Visa" above will apply to non-degree applicants as well, except that they will not need to be formally accepted to the Institute. However, non-degree students will need to produce documentation of English proficiency, note: students planning to enroll in summer courses only should apply for a tourist visa. No one will be issued an I-20 unless their term of study is longer than three months.

For further information about applying for the student visa, including information on change of status, and transfer between schools, please contact the foreign student advisor at the Institute.

Continuing Education Student Admission

There is no admissions process for those wishing to pursue continuing education (non-degree) study at the Institute, except for students who wish to continue education students. Most undergraduate courses listed in this catalog and some graduate programs are open to continuing education students on a space-available basis. Courses not open include, for undergraduate programs: Dance Therapy Core course, and all group process courses, for graduate programs: Dance Therapy and Skills course, M.A. Psychology Supervision Group, and some group process classes. Those only open only by permission of the instructor include all other M.A. Psychology courses and M.A. Buddhist Studies seminars. Prospective continuing education students should also note course descriptions in the catalog that list prerequisites or that specifically state that enrollment requires permission of the instructor.

Those interested in continuing education study at the Institute should contact a Continuing Education Program Listing for the upcoming quarter in Admissions Office. Listings are available approximately two months before the beginning of the quarter and include schedule information.

Visiting The Institute

All prospective students are encouraged to visit the Institute. The Admissions Office is open for walk-in inquiries Monday through Friday from 9:00 a.m. to 4:30 p.m. A three-day visit pass, issued by the Admissions Office, enables a visitor to sit in on most classes scheduled during that quarter. Although the Institute does not have its own housing, efforts will be made to find inexpensive temporary housing for prospective students who have submitted admissions applications. Other visitors should request from the Admissions Office an information sheet listing temporary housing options in Boulder.

For more information about admissions procedures, visiting the Institute or specific programs, please contact: Admissions Office, The Neuro Institute, 2310 Aspinwall Avenue, Boulder, Colorado 80302, (303) 444-0202.

Notice of Non-Discriminatory Policy

The Neuro Institute, a non-profit educational organization, does not discriminate against applicants or students on the basis of religion, creed, race, ethnicity, national origin, sexual orientation, marital status, age, physical handicap or any other characteristic not directly related to the situation in question.

Catalog Changes

Although every effort is made to ensure the accuracy of information contained in this catalog at the time of publication, some revisions will be made during the academic year regarding course listings and other information contained herein. Such information is distributed routinely on campus, in catalog supplements, and subsequent editions of the catalog.
**Tuition & Fees**

**Tuition**

Tuition is computed on the basis of cost per credit hour. 
Credit tuition: $150 per credit hour 
Non-Credit tuition: $70 per credit hour

As can be seen from the Courses of Instruction section of this catalog, the average course offered at the Institute is 3 credit hours. Therefore, a credit student usually pays $450 per course, while a non-credit student usually pays $210 per course. Fees are additional, as described below.

**Master of Arts Program in Buddhist Studies** 
- Tuition (60 credits @ $150 per credit) $13,500
- Intensive Meditation Program (Dhatu) $190
- Total cost for 1-year program $14,790

**Master of Arts Program in Dance Therapy**
- Tuition (91 credits @ $150 per credit) $13,650
- Fees for six quarters $1,195
- Total cost for 2-year program $16,845

**Master of Arts Program in Contemplative Psychotherapy (by Year)**

- **First Year:**
  - Tuition (43 credits @ $150 per credit) $6,450
  - Fees for two quarters (Fall & Winter) $150
  - Main Room & Board (Spring) $1,500
  - Total for first year $8,100

- **Second Year:**
  - Tuition (17 credits @ $150 per credit) $2,550
  - Fees for three quarters $135
  - Total cost for two years $10,600

- **Third Year:**
  - Tuition (15 credits @ $150 per credit) $2,250
  - Fees for one quarter, including graduation $65
  - Total cost for three years $12,170

**Cost of Programs**

<table>
<thead>
<tr>
<th>Certificate Program</th>
<th>Tuition (45 credits @ $150 per credit)</th>
<th>$6,750</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Total cost for 1-year program</td>
<td>$6,865</td>
</tr>
<tr>
<td>Bachelor of Arts Program</td>
<td>Tuition (60 credits @ $150 per credit)</td>
<td>$13,500</td>
</tr>
<tr>
<td></td>
<td>Fees for six quarters</td>
<td>$900</td>
</tr>
<tr>
<td></td>
<td>Total cost for 2-year program</td>
<td>$14,400</td>
</tr>
</tbody>
</table>

**Student Financial Policies**

**Payment of Tuition and Fees**

Tuition and fees for each quarter are due on Registrar’s Day in U.S. dollars, in the form of either cash, traveler’s checks, local check, money order or certified check. Any collection fees for foreign students will be passed on to the student.

**Deferred Payment Plan**

Students who are unable to make full payment of tuition and fees on Registration Day may pay a maximum of one third of their tuition at registration and the balance within the first four weeks of the quarter. Students must show reasonable means of repayment. No agreements are given for workshops or fees. A fee of $25 will be charged.

**Late Registration Fee**

Students who register for classes after the designated Registration Day will be charged a $30 late fee.

**Drop/Add Policy**

Students may drop and add courses at the end of the first week of classes in the Registrar’s Office. There will be no penalty for dropping courses at this time, except in cases where a student is dropped through the drop-on schedule. There will be no penalty after the first week of classes if a student completely withdraws from school. The refund policy for dropped classes is described in detail below.

**Refund Policy**

**Partial Withdrawal:** Students who withdraw from a course or courses while being credited in at least one course will have tuition refunded according to the schedule below. A $10 drop-off fee will be assessed for all courses dropped during designated drop-add days.

<table>
<thead>
<tr>
<th>Refund Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Withdrawn during the first week of classes: 100% refund</td>
</tr>
<tr>
<td>b. Withdrawn during the second week of classes: 75% refund</td>
</tr>
<tr>
<td>c. Withdrawn during the third week of classes: 50% refund</td>
</tr>
<tr>
<td>d. Withdrawn after the third week of classes: no refund</td>
</tr>
</tbody>
</table>

**Financial Aid for Domestic Students**

The Financial Aid Office is designed to offer financial aid packages for all qualified applicants who demonstrate financial need.

**Nepa Grant:**

As described in the introductory paragraph above, the Institute funds a grant of up to $2,500 for the academic year. The form of aid is not limited to any other form of aid, including scholarships, loans, and SEOG funds, are awarded subsequent to this grant.

**Perkins Loan:**

This is a Federal loan program administered by the Institute. Perkin loans are long term at 3% interest rate, for which repayment begins six to nine months after the termination of studies.

**Financial Aid Programs for Both Undergraduate and Graduate Students**

Nepa Grant: As described in the introductory paragraph above, this Institute funds a grant of up to $2,500. The form of aid is not limited to any other form of aid, including scholarships, loans, and SEOG funds, are awarded subsequent to this grant.

**Perkins Loan:**

This is a Federal loan program administered by the Institute. Perkin loans are long term at 3% interest rate, for which repayment begins six to nine months after the termination of studies.

**Financial Aid for Graduate Students**

Institute-funded financial aid programs, in combination with Federal financial aid programs, will provide substantial assistance to students enrolled in the Institute’s degree and certificate programs. Approximately 70 percent of degree students enrolled last year received financial aid assistance from one or both of these sources. No one should refrain from applying to The Naropa Institute because of shortages of personal or family funds.
Financial Aid Programs for Undergraduate Students Only

The Pell Grant. This is a Federal grant, and the Government determines eligibility by based on the applicant's income during the past year. The Pell Grant may be awarded anywhere from $200 to $2,000 for the academic year, distributed in three equal payments, one per quarter.

The Supplemental Educational Opportunity Grant (SEOG). This is a small Federal grant program. Awards, ranging from $200 to $1,000 per year, are made to a limited number of applicants.

How to Apply for Financial Aid

Financial aid is applied for in an annual basis, and awards cover one academic year only. Applicants should begin the financial aid application process at the same time as they apply for admission to the institution, or soon after.

Financial Aid Application Forms

1. All the above forms of financial aid are applied for by filling out the Family Financial Statement (FFS) or the appropriate academic year and sending it directly to the American College Testing Program for processing.
2. For the Guaranteed Student Loan, in addition to the FFS, an application must be filed with an individual bank or lender. Students with G.S.L. have not yet part of are advised to apply through the same lender for another loan. Others are encouraged to contact either our Financial Aid Office or the Colorado Student Loan Program (303) 445-0203 for an application.
3. In some cases, it may be appropriate for an undergraduate applicant to write the Special Conditions Allowation in addition to the FFS and apply for a G.S.L. loan. If you have a substantial and unexpected need and cannot afford to pay the total family financial situation since the last tax year, this Special Condition Application should be made to the Financial Aid Office. It may mean that an applicant could qualify for the Guaranteed Student Loan where otherwise they would have been ineligible.

Financial Aid Deadlines

1. June 1 is the "preferred” day and deadline for the 1998-99 academic year. Funds for SOC, CMS, HHS, the Perkins Loan, and the Nanpao Grant will be awarded in June. To be considered in the first round of awards, an applicant must send in the Family Financial Statement by ACT April 10, allowing several weeks to be processed and returned to the Institute by June 1. Although additional consideration will be given to those applications received by the deadline, subsequent awards will be made after June 1 as funds are available. Late applicants are encouraged to inquire in the Financial Aid Office about the availability of funds after June 1.
2. For both the Pell Grant and the Guaranteed Student Loan, the June 1 deadline does not apply. The Pell Grant application is processed by ACT May 1 for the academic year for which it is being sought. The Guaranteed Student Loan can be applied for up to 15 months before the end of the academic year for which it is being sought.

Privately-Funded Scholarships. Students are encouraged to apply for scholarships and grants from private foundations. The institution is compiling a list of granting sources and can provide assistance in this area. Students are also encouraged to make use of the reference sections of public and college libraries in their home towns.

Veteran's Benefits. The Institute is approved for Veteran's Benefits. Veterans should request information on eligibility requirements and application procedures from the Financial Aid Office or from their local Veteran's Administration branch.

Students Visiting from Other Colleges. Students who are planning to enroll in courses for credit at the Institute as part of a degree program at another college or university may be admitted in accordance with arrangements for financial aid through their home Institution.

To request The Nanpao Institute Financial Aid Guide, which contains how detailed information about financial aid programs and application procedures, and to request the Financial Family Statement, please write or phone: Financial Aid Office, The Nanpao Institute, 2150 Apache Avenue, Boulder, Colorado 80302, (303) 444-0202.

Financial Aid for Foreign Students

There are two types of Nanpao Institute financial aid for which foreign students can apply: work study which is the same as described above for U.S. citizens and the Foreign Student Scholarship. The latter is based on financial need and is awarded in the form of a 10% of the tuition fee for the academic year. Prospective students from foreign countries should also explore possibilities of funding from their governments and from private foundations. If you have a substantial impact on the family financial situation since the last tax year, this Special Condition Application should be made to the Financial Aid Office. It may mean that an applicant could qualify for the Guaranteed Student Loan where otherwise they would have been eligible.

In order to be considered for either work study or the Foreign Student Scholarship, applicants must be accepted to a degree or certificate program making application must send in the Family Financial Statement by ACT April 10, allowing several weeks to be processed and returned to the Institute by June 1.

All foreign students applying for aid are handled through the Institute's Admissions Office. To request an Application for Foreign Student Financial Aid or for more information, including a list of private foundations that award aid to international students, please contact: Admissions Office, The Nanpao Institute, 2150 Apache Avenue, Boulder, CO 80302, (303) 444-0202.

Canadian Student Loan Program (CSLP). Residents of Canada can apply for school loans through this program. Application is available through the provincial governments. In the past, the provincial governments of British Columbia, Ontario and Manitoba have approved Nanpao Institute as eligible institutions for student loans.

Academic Program

Undergraduate Study

The Bachelor of Arts Degree Program

The Nanpao Institute Bachelor of Arts Degree represents the completion of a four-year course of study, two years of which will have been completed prior to entering the Institute. The program includes both the "liberal" and "technical" aspects of study associated with higher education. The "liberal education" component is provided by the general education requirements, most of which will have been satisfied by the first two years of the student's study (before entering Nanpao), which include courses in the natural sciences or math, social sciences, humanities and creative process; and the 25 hours of mediation and traditional contemplative arts, together with the minor requirement, which are satisfied at the Institute. The "element of depth" is supplied by the student's major area of study at the Institute.

The ability to write clear, communicative compositions is another important element of the B.A. program. All writing, regardless of previous training, takes in the Institute's English comprehensive exams during orientation. Classes and tutorials in English composition are offered quarterly for students who do not pass the exam the first exam must be passed prior to graduation.

The elements of the B.A. program are drawn together during the senior year through the comprehensive exams and senior projects for the major department. These may be written, oral, or performance oriented, depending on the department. The final projects or exams provide a summation of study and are the fruition of the student's journey at the Institute.

Upper-Division B.A. Program Curriculum

Major Discipline. The heart of the B.A. program is the student's major area of study, or intellectual discipline. At least 30 quarter credits are required in the major — more in some departments.

Minor Discipline. The minor field of concentration is designed to provide the student with experience an alternative mode of critical thinking to that required by the major department in the Institute may be used to satisfy this minor.

Students majoring in interdisciplinary studies are required to complete 60 quarter credits in the several departments supporting the major and do not have a minor requirement. (See description for interdisciplinary Studies in the Course of Instruction section of this catalog.)

Mediation Requirement. The mediation requirement (3 quarter credits) reflects the Institute's conviction that genuine education must be grounded in awareness. Courses in mediation are offered regularly at the Institute and through Shamatha Training (see description on page 27.)

Traditional Contemplative Arts Requirement. Traditional contemplative arts, such as Tai Chi Chuan, Chinese calligraphy, and tea ceremony provide the student with further training in awareness through movement and the synchronization of body and mind.

General Electives. General electives, taken from any of the Institute's undergraduate departments, complete the 90 credits required for the upper-division program. Students may use general electives to take further courses in their major or minor disciplines.

B.A. Graduation Requirements

To graduate from the Nanpao Institute B.A. Program, a student must meet the following requirements:

I. The completion of 90 quarter credits including:
   A. 30 quarter credits from prior college or undergraduate College Level Examination Program exams. (Refer to page 10 of the Admissions section for a description of Columbia's governing entrance credits).
   B. 90 quarter credits from Nanpao Institute coursework which meets the curriculum requirements of major, minor, mediation and traditional contemplative arts as described above.

   II. Successful completion of the departmental comprehensive exam or senior project.

   III. Successful completion of the Institute-wide English competency exam.

IV. Satisfaction of all general education requirements (described on page 10 of the Admissions section).

The Certificate Program

The Certificate Program constitutes a year of focused study and is offered within every major department at the Institute, except interdisciplinary Studies. The program exposes students to a wide variety of perspectives across different backgrounds, including those who have already earned a Bachelor's degree, who wish to enter a new area of interest in study. The Certificate Program in Dera Therapy is especially designed for students making up week-long for entrance to the M.A. Program, though others may take the Certificate Program course 45 quarter credits, one 90 quarter credits, of which at least 27 are in the area of concentration. (The number of credits in the area of concentration varies by department, see requirements for individual programs in the Courses of Instruction section of this catalog.) Certificates are not available for the Institute's education and meditation and contemplative arts requirements that apply to B.A. students. They are required to pass the Institute-wide English competency exam prior to graduation.

Continuing Education Study

The Continuing Education Program provides students who wish to study but without working toward an Institute degree or certificate to do so on a space-available basis. Continuing education students do not apply for admission, nor are they eligible for financial aid. In order to take courses in the Admissions section for further details of enrollment in continuing education classes.
Graduate Study

Professional and academic training in Contemplative Psychotherapy, Buddhist Studies, and Dance Therapy is provided by the Institute's three Master of Arts Degree programs. These programs have a minimum of two years to complete with the exception of the Master's Program in Contemplative Psychotherapy, which requires two and one-half years of study. Two of the graduate programs—Contemplative Psychotherapy and Dance Therapy—include extensive internships. All three programs culminate in a major written presentation. All Master's students must pass the Institute-wide English competency exam prior to graduation.

General Academic Information

Academic Year

The Naropa Institute operates on the "quarter system." The academic year has three quarters—Fall, Winter, and Spring—each ten weeks in length. The summer sessions, in which courses may be taken on an a la carte basis, constitute an optional fourth quarter. The academic calendar for Fall 1987 through Spring 1988 is published in the front of this catalog.

Credits

The unit used by the Institute to measure academic progress is the "quarter credit." One quarter credit represents 10 hours of classroom time for academic courses and 15 to 20 hours of classroom time for studio courses (such as dance technique and visual arts classes). Most colleges and universities operate on the "semester" system. One semester credit is equivalent to 1.5 quarter credits.

Full Time Study

The Naropa Institute B.A. and M.A. programs, if undertaken on a full-time basis, are completed in two years of three quarters each, with students taking an average of 15 credits each quarter. The M.A. Program in Contemplative Psychotherapy is the only exception. For this program, students average 13 credits per quarter over seven quarters, and the program is a total of two and one-quarter years in length. The Certificate Program, undertaken full-time, is completed in one year of three quarters.

Part-Time Study

Most students take less than three quarters complete their courses. For all but the M.A. Program in Contemplative Psychotherapy, full-time work schedules may be worked out with the guidance of an academic advisor.

Independent Study

Students may arrange independent study projects with Institute faculty. Up to 15 elective credit hours of independent study count toward a B.A. degree, with approval of an academic advisor.

All arrangements should be made before registration. Full credit tuition is charged for independent study.

Out-of-Residence Study

Out-of-Residence study is study done outside of The Naropa Institute. With prior approval from a student's academic advisor, up to 12 credits of out-of-residence study may count toward the B.A. degree, and up to 9 credits toward the Certificate. An exception to this is the Psychology of Health and Healing B.A. program, in which a student may earn up to 18 credits of out-of-residence study. $50 per credit hour is charged by the Institute for out-of-residence credit. (The amount charged by the outside institution or instructor is in addition to this.)

Auditing Courses

Full-time students, whether undertaking degree or continuing education study, may audit courses in addition to their full-time schedules at a lower tuition rate of $30 per credit hour. Students may audit classes on a space-available basis only and do not receive credit or an evaluation for their work. Full-time is defined in this instance as enrollment in at least 12 credit hours of credit or non-credit courses.

Academic Advising

A faculty member within the student's academic department functions as the student's academic advisor. The academic advisor works with the student throughout the academic program to see that the student is "on the right track" with respect to satisfying graduation requirements. It is the advisor's responsibility to approve course selection for the student before each quarterly registration and to consider requests for out of residence and independent study. For B.A. students, the academic advisor is responsible for overseeing not only requirements within the student's major, but all other B.A. requirements.

Grading

Grades are given on a scale of A through C and F as follows:
A = outstanding
B = good
C = minimum passing
F = failure

Evaluations

At the end of the quarter, each credit student submits a written self-evaluation to the instructor. This report assists the instructor in composing a narrative evaluation of the student's involvement in the course and in assigning a letter grade to the student's performance.

The Naropa Institute Policy Handbook

The Naropa Institute Policy Handbook gives a full description of the Institute's policies with regard to what constitutes good academic standing, what constitutes satisfactory progress for financial aid recipients, the academic advising system, and any other information pertinent to student academic affairs. The Handbook is available from the Student Services Office and will be issued to all new students at orientation.
Library

The Naropa Institute Library has a specialized 15,000-volume collection to support the Institute’s educational programs. Especially strong are its holdings in psychology, Buddhist studies, and contemporary American poetics. Through the Library’s Library-at-congress-P.L.683 program, the Naropa Library has acquired an outstanding collection of Tibetan Buddhist texts.

The Library’s extensive audio-tape collection includes recordings of educational and cultural events held at the Institute throughout its thirteen-year history, including poetry readings, music performances, and talks from major events such as the Buddhist and Chinese Meditation conferences and the Jack Kornfield Conference.

The Institute’s library services are in the process of expanding to include interlibrary loan and access to the central catalog of other regional libraries. In addition, students may use the two-million-volume North Library of the University of Colorado, a short walk from the Institute’s campus.

Student Community

Student Services Office

The Student Services Office provides a range of counseling services to students, including individual counseling, group counseling, and referral to outside therapists. The Director of Student Services also coordinates the network of meditation instructors at the Institute.

These instructors not only serve as on-campus counselors and guides for those students pursuing meditation training — either through Institute courses or on their own — but also act as institutional mentors to students for whatever academic or personal issues arise.

The Student Services Office coordinates career planning workshops for students and sponsors a Scholarship Committee for opportunities in the Boulder area. These are the first steps toward developing a full-fledged career counseling and placement office at the Institute.

The Office also coordinates extracurricular activities, such as Naropa student dances and Naropa volleyball tournaments. Finally, the Director of the Office serves as a student advocate and has the responsibility of preventing student views and needs to faculty and administration.

Performing Arts

As part of its strong commitment to the performing arts, the Institute schedules a number of days each quarter for student performances. Work in progress provides an opportunity for music, dance, theater and writing and painting students to perform their current work, in whatever stage of completion, for the Naropa community. In addition, in the arts center’s vault, at the end of each quarter, students bring Finale work to the Naropa community and the general public.

Student performance, together with presentations by Naropa Institute faculty and guest artists provides a full and lively schedule of events every year. In addition, through the Chancellor’s Series, a number of guest lecturers are brought to the Institute and contribute fresh perspectives on a variety of educational and cultural topics.

Meditation Halls/Mahdi Rooms

The Institute houses two meditation halls, one of which is always open during building hours for silent meditation. In addition, five custom-built Mahdi rooms are available for use by participants in the Mindfulness Awareness courses offered through the M.A. in Mindfulness-Based Counseling Psychology programs. The Mahdi rooms are also available to M.A. Psychology students who have completed the residential Mahdi Program at Rocky Mountain Dharma Center and to any other Naropa Institute students who have received the Mahdi practice instruction.

All-Community Practice Days

To foster a sense of community among students, faculty and administration, and to help articulate the educational vision on which the Naropa community is based, an all-community practice day is scheduled during each quarter. Classes are suspended for the day, and the entire community is invited to participate in group practice, talks and discussion.

Shambhala Training

Housed in the same building as The Naropa Institute, Shambhala Training offers an intensive meditation program to the general public. Institute students may take the training at a 40 percent discount and may, if they wish, take it as a residence credit toward their degree or certificate program. Shambhala Training is based on an ancient tradition of enlightened warrihship, ongoing in Central Asia, in which qualities of gentleness and fearlessness are cultivated through meditation. Students must take four intensive meditation weekends (level II-IV) to receive the three-credit meditation requirement for B.A. students.

Work-Study Program

Many Naropa Institute students become involved in the Naropa community through the work-study program. Work-study is a way in which students can pay for part of their tuition and at the same time help the staff accomplish the daily work of operating the Institute. Through work study, students can develop professional skills (such as graphics, editorial, organizational and computer skills) and render a community service by taking a share of responsibility for the educational environment.

Erich's Kitchen

A small independently owned kitchen on the Institute premises offers snacks and "gourmet" meals, both warm and cold. Erich is open every day until 3:30 p.m.
Landing In Boulder...

Housing

The Institute has a housing directory, located in the Admissions Office, which lists rooms, apartments and houses for rent in the Naropa Institute and Boulder community. By means of this directory and listings in town newspapers, students are usually able to find housing within a week or two of their arrival. They should expect to pay from $150 to $200 per month for a room with shared living room, kitchen and bath, and at least $300 per month for a private studio apartment.

The Institute does not have its own housing. However, the Admissions Office will make every effort to locate temporary housing in private homes for new program students, giving them time to orient themselves and find permanent housing on their own. A list of other short-term housing options, such as the Youth Hostel, bed & breakfasts and motels is available upon request from the Admissions Office.

Fall Orientation

Every Fall quarter, there is a five-day orientation period leading up to the first day of classes. New students are introduced to the faculty, administration and returning students, and are oriented to the curriculum and facilities. During this time, the English competency exam is administered, and students meet with their academic advisors and registrar for classes. A two-day orientation is conducted for new students in the Winter and Spring quarters.

The Institute is approximately 25 miles northwest of Denver:
From Denver take I-25 north to U.S. 36 (the Denver- Boulder turnpike),
U.S. 36 to 28th Street, and 28th Street to Arapahoe Avenue.
Parking is behind the Institute, off 20th on Marine Street.
Public transportation from Denver Stapleton Airport by limousine or bus.

Undergraduate Programs

Courses of Instruction
Anthropology

Core faculty: Frances Harwood (Chairperson)
Adjunct faculty: Pier Baca, Tom Daly, Jan Helvick, Aba McHarity, Susanna Tyler

“Where could they really settle down, pass their days Where should their village be? Now think about it.”
That’s what he told his younger brother. His younger brother said: “Well, I don’t know.” “Well, there is a-h the wide earth.” Zum narrative as told to Dennis Tedlock, Finding the Center

COURSES

Fall

CEREMONIAL ARTS TOM DAILY This is an experimental approach to ceremonial arts, in which we will work with earth, air, fire, and water to explore a variety of ceremonial settings, including such contexts as contemplative and ecstatic styles, improvisatory and formal structures, and sacred space and time. Readings from Native American and Church traditions will serve as exemplars and guides in this process. 3 credit hours. AN230

WEST AFRICAN TRADITIONS: DIVERSITY AND EXPERIENCE ASA MAHADY This course provides an introduction to the worldview and sacred outlook of West African cultures and the diffusion of these traditions to the New World. Ceremonial aspects of kingship, kinship, and social organization will be presented in the context of art, music, and iconography. 3 credit hours. AN230

BUDDHIST CIVILIZATION JUDITH SIMMER-BROWN (see B.A. Buddhist Studies listings) 3 credit hours.

ETHNIC FOLK DANCE: CHRISTINE CALDWELL-SILVER (see Movement Studies listings) 3 credit hours.

AFRICAN RHYTHM, AFRICAN SENSIBILITY GEOFF JONHS (see Music listings) 15 credit hours.

BUDDHISM IN SOCIETY FRANCES HARWOOD (see B.A. Buddhist Studies listings) 3 credit hours.

Anthropology is not so much a body of knowledge as it is a point of view, a way of thinking that develops when the object of study is different and thus requires a transformation of vision. At The Navajo Institute, anthropology is approached from three perspectives: comparative world views, healing traditions and ceremonial arts. The Anthropology Department offers academic programs in Kathmandu, Nepal, during the Fall quarter and Ubud, Bali, during the Spring quarter.

The Anthropology program is designed as a minor field of concentration or as one component of an interdisciplinary Major.

Winter

HEALING IN CROSS-CULTURAL PERSPECTIVE, FRANCES HARWOOD What can we learn from traditional systems for healing individual, social and environmental diseas? Case studies from North and South America, Africa and Asia as well as the systematic traditions will be studied. Who are the Healers? What is healing? How is health defined and achieved? How do ritual and sacred outlooks contribute to the healing process? 3 credit hours. AN107

ETHNIC AND FOLK DANCE: CHRISTINE CALDWELL-SILVER (see Movement Studies listings) 1 credit hour.

Spring

NATIVE AMERICAN TRADITIONS PILGRIMAGE AND VISITING FACULTY A presentation of sacred world views in North America. Emphasis will be placed on the interweaving of deep ecology, ceremonial systems and rituals of empowerment. Visiting artists and scholars will present such traditions as dancing, drumming, the sweat lodge, vision quest and the pipe ceremony. 3 credit hours. AN125

CONTEMPORARY TRADITIONS OF INDIA ANURADHA BHAVARIKONDA (see B.A. Buddhist Studies listings) 3 credit hours.

INTRODUCTION TO CHINESE CONTEMPORARY TRADITIONS YUEN Y (see B.A. Buddhist Studies listings) 3 credit hours.

BUDDHISM IN TIBET REGINALD RAY (see B.A. Buddhist Studies listings) 3 credit hours.

GLOBAL MUSIC GEOFF JONHS (see Music listings) 3 credit hours.

ETHNIC AND FOLK DANCE III CHRISTINE CALDWELL-SILVER (see Movement Studies course listings) 1 credit hour.
FALL QUARTER IN
Nepal

Each Fall, The Nanzan Institute sets up a study and practice community in Kathmandu. This eight-week program—from the third week in September to the third week in November—explores the rich connections between Buddhist practice traditions and the culture, art and healing traditions in the Kathmandu valley.

Participants are lodged at the New Om Guest House, where the classrooms, shiree room, and library for the program are located. From here they visit the major practice sites in the valley, island communities and receive teachings from Dharma masters, attend concerts and dance performances, and join in the fall festivities, both Hindu and Buddhist.

The academic program is as follows:

**MEDITATION PRACTICUM — STUDY ABROAD**
NARITA INSTITUTE FACULTY

Sitting meditation practice will be supplemented with Dharma talks by Tibetan lamas, discussion groups and individual meditation instruction. 3 credit hours. AN340

**BUDDHIST TRADITIONS — STUDY ABROAD**
VEN. TRANH KIMPOCHE, VEN. URGEN TULU KIMPOCHE, VEN. CHOKYI NYMAI KIMPOCHE, KEITH DONOHUE, FRANCIS HARWOOD

An overview of the major Buddhist practice traditions, with particular emphasis on the practices practiced in Nepal and Tibet. Visiting Asian instructors will join us for lectures, discussion groups and field trips to monasteries, shrines and power spots in the Kathmandu valley. 3 credit hours. AN340

**ARTS AND CULTURE OF NEPAL — STUDY ABROAD**
JUDITH CHASE

Nepali artists, teachers and scholars will present the rich tapestry of the arts and culture of this country. Slide lectures, films and field trips will provide additional insights into local traditions. 3 credit hours. AN340

**INDEPENDENT STUDY — STUDY ABROAD**
LOCAL INSTRUCTORS

The student in consultation with his or her adviser will select a topic of interest for independent study. Projects in the fine arts, music and dance, research on indigenous systems and Buddhist cultures, and Tibetan language study can be arranged. 3 credit hours. AN340

The program cost is $3300 (10% discount to Nanzan Institute Program students), which includes airfare (open return from Seattle to Kathmandu), study and practice program (12 credit hours, credit options), hotel and breakfast-style double occupancy housing and field trips, Dharma programs, community meetings and gatherings.

S P R I N G QU A R T E R I N
Bali

Each Spring The Nanzan Institute will offer an academic quarter in Ubud, Bali, from mid-April to mid-June. The program will focus on the performing arts of the Balinese (drama and gamelan gong orchestras in particular), Balinese indonesian (the "ngayog laranca" of Indonesia), meditation practice, and a series of lecture demonstrations on plants and culture of Bali led by local artists and scholars.

A community of between twelve and fourteen participants will live and study together in one of the particolous "Keraton," the "palace," of central bali, with attached baths. Our classes will take place there and will be supplemented by field trips about the island and by attendance at temple festivities, concerts and festivals.

The academic program is as follows:

**MEDITATION PRACTICUM — STUDY ABROAD**
JOY IN ROOSWELL & WRANIGAUD, ROOSWELL

Daily sitting practice of meditation supplemented by talks and discussions on the principles of contemplative arts. Personal meditation instruction will be provided. 3 credit hours. AN344

**BALINESE GAMELAN ORCHESTRA — STUDY ABROAD**
I NYOMAN SUMARDI

Explorations of the musical styles of Balinese music, instruction in the gamelan included. A full orchestra of instruments will be available for our group. All levels of musicianship will be welcome. 3 credit hours. AN346

**BALINESE DANCE — STUDY ABROAD**
K KARTUJ ARNYA & I NYOMAN SUMARDI

Instruction in the traditions of Balinese dance, both male and female forms. All levels of dance experience will be welcome. 3 credit hours. AN346

**BALINESE INDONESIA — STUDY ABROAD**
BALINESE INSTRUCTORS

Beginning conversational language instruction in the "ngayog laranca" of Indonesia and Malaysia. 1.5 credit hours. AN347

**ARTS AND CULTURE OF BALI — STUDY ABROAD**
FRANCIS HARWOOD AND VISITING FACULTY

A series of lectures and seminars on the cultural heritage of Bali including Balinese mask drama, Wayang Kulit shadow puppetry, painting, Balinese and woodworking. The integration of the arts into ceremonial life, economics, politics and social relations of the Balinese village will be studied. 1.5 credit hours. AN347

The program cost is $3200 (10% discount to Nanzan Institute Program students), which includes round-trip airfare from San Francisco to Bali, study and practice program (12 credit hours optional), breakfast-style double occupancy housing and field trips, Dharma programs, community meetings and gatherings.

For further information, contact Dr. Francis Harwood, Anthropology Study Abroad Department, The Nanzan Institute, 2120 30th Street, Boulder, CO 80302, 303/444-0202

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Book Arts Program

Co-directors: Barbara Bash and Susan Edwards
Adjunct faculty: Geraldine Bruzel, Sange Elliot, Bob Greiner, Laura Rait

Program Description

The Book Arts Program offers course work in calligraphy, type writing, letterpress printing, bookbinding, papermaking, design, and illustration. A bachelor's degree or certificate in Book Arts provides a broad-based background for pursuing both visual and literary arts as well as providing hands-on training in the protections of calligraphy, graphic design, bookbinding, papermaking, writing, editing and publishing.

During the first year of study, the student practices calligraphy and traditional printing, makes small experimental books, and is introduced to the metrical background of the Western literary tradition. In the last quarter the student designs and writes broadsides, a traditional form for presenting visual and verbal communication on a single sheet of paper that is displayed poster fashion.

The second year of study focuses on bookbinding, papermaking, design, and illustration. Students learn to prepare manuscripts, how to bind them into a book technically and creatively. The concluding project includes two handmade books: one a previously published manuscript executed in a traditional style, and one an original (unpublished) manuscript designed in a contemporary and experimental manner. There will also be workshops in letterpress printing and book production.

In the Book Arts Program, students learn and practice a wide range of practical and artistic skills. Furthermore, course work is designed specifically to encourage a contemplative approach to all the activities involved in producing a book. The uniqueness of the program is its interdisciplinary and collaborative structure. Visual and literary artists work together and with students to produce original works of art, books and broadsides that are based on the respect for, delight in, and realization of the traditional gifts of civilization in a modern world.
BOOK ARTS

B.A. Requirements for the Major
Calligraphy sequence: 4 courses - 11 credits (Includes Contemporary Calligraphy)
Handmade Book sequence: 4 courses - 11 credits (Includes Bookbinding)
Prose Form sequence: 2 courses - 6 credits
Literature course: one - 3 credits
Book Arts elective: any - course - 3 credits
Workshop Sequence - 3 credits
Required credits in the major: 44
Total credits: 40
For B.A. Graduation Requirements, refer to page 17

Departmental Requirements for the One-Year Certificate Program
Calligraphy sequence: as above - 11 credits
Handmade Book sequence: as above - 12 credits
Prose Form course: either one - 3 credits
Literature course: either one - 3 credits
Book Arts elective: any course - 3 credits
Workshop Sequence - 3 credits
Required departmental credits: 35
General Electives: 5
Total credits to graduate: 45

For the academic year, weekend workshops, required for B.A. and Certificate Program Book Arts students, will be offered in bookbinding (Laura Walt), papermaking (visiting faculty), and letterpress printing (visiting faculty). These workshops will provide intensive exposure to technical aspects of book arts.

COURSES

Fall
CALLIGRAPHY I: ROMANS AND RUSTICS BARBARA BASH
Course begins with a study of the classic Roman inscriptions, first in monogram, then with the broad-edged pen; emphasis on the rhythm ofARIES [text not visible], the student will produce a series of roman capitals used for gravite on the walls of Pompeii. The beginning calligrapher will learn the process of formal and cursive in terms of the masculine letter, the most basic and beautiful alphabet of all. Emphasis is on the experience of continuity in the act of writing. 3 credit hours. BA330

THANGKA PAINTING SANJUE ELLIOTT
(See Visual Arts listing) 3 credit hours

CONTEMPLATIVE CALLIGRAPHY AS PRAYER BASH
A class to explore the meditative ground of calligraphy through the contrast of Chinese one-stroke brush strips. The awareness of calligraphy as a form of meditation. 3 credit hours. BA320

PROSE FORMS AND EDITING STYLES SUSAN EDWARDS
How do we dissemble the written word from the act of writing? This course begins with a study of the history of the English language. It's roots, components, ramifications and influences. Exploration of the use of the English sentence is followed by a study of the tradition and nature of the paragraph. We will apply existing styles, revisions, and in-class writing to our own work and each other's. The human voice seeks purer and simpler words as a result. 3 credit hours. WP7005

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, and style of decoration. Simple bookbinding, paper marbling, and pastel graphic techniques will be introduced. Students will work on a project based on a personal theme or interest in book design. 3 credit hours. BA330

TIBETAN CALLIGRAPHY SANJOE ELLIOTT
This course will study the classical Tibetan writing called lU-CHEN, the Tibetan equivalent of Roman Caps invented by Tsunmi Sembon in the 7th century. We will learn to write this beautiful alphabet using the broad-edged brush technique of the Tibetan letter styles. 3 credit hours. BA330

THE HANDMADE BOOK II: THE TRADITIONS BARBARA BASH AND SUSAN EDWARDS
The first of two final projects will be completed during this class. From their study of literature and the history of the book, students will choose a previously unpublished manuscript on a topic of book design. Emphasis will be on learning and executing a traditional form. 3 credit hours. BA331

BASIC DRAWING VISITING FACULTY
An introduction to the art of drawing, working with a variety of tools - pencil, charcoal, conte, ink - and exploring a range of styles: gesture, contour, memory, and long compositional work. Learning to draw; one practices the art of correct observation through opening new nerves to the world. 3 credit hours. BA310

PROSE WRITING SUSAN EDWARDS
This course continues the work begun in Prose Forms and Editing Styles. We will begin with expository prose techniques and proceed to practice the several components of creative writing: narrative, setting, character description, and dialogue. A sourcebook of master prose writers will be our reference point. 3 credit hours. WP7005

WINTER
CALLIGRAPHY II: MEDIEVAL BOOK PAGE BARBARA BASH
Using manuscript page examples, students study the Carolingian and Gothic letterforms. Discussion focuses on the transition from one alphabet to the next, the dynamic play between the formalism of the eye and the looseness of the hand. Assignments emphasize the variety of medieval text styles and the sense of style. We also will look at other text letter styles: U MEDI, BAYRO AND LANTISHA (a form of Dvema) 3 credit hours. BA330

FOUR WRITERS: THE HERMETIC TRADITION SUSAN EDWARDS
Traditionally, language has been considered a sacred gift that created and guided civilization. We will consider language in the context of the vision of their culture as well as the hopes and fears of the time. We choose four sacred figures of the roman pagan-Christian world, Goethe, for the metaphysical and sacred text that nourished in Germany, Shakespeare, for both establishing the literary value of the English language and encoding the archetypical mysteries, and Blake, for creating, designing and scrying a vision that revived the spiritual path in a rational world. 3 credit hours. WA340

Spring
CALLIGRAPHY III: RENAISSANCE SCRIPTS BARBARA BASH
The cultural transition from the Middle Ages to the Renaissance can be studied clearly in terms of letter forms. The humanistic and italic alphabets were the great booklands of the Renaissance period. They expressed the freshness of new ideas and later became the models for the early typologies. Students will study the handwritten book form. Assignments will explore modern experimental layouts - asymmetry and the Japanese use of space for the haiku form - aiming toward an understanding of the importance of contrast in any design. 3 credit hours. BA330

MAKING BROADCLOTHS: POET'S EYE'S HAND'S BARBARA BASH AND SUSAN EDWARDS
Students will create an individually decorated sheet of paper printed on one side and displayed on the "broadcloth" of a wall hanging. They will participate locally on a small scale. 3 credit hours. BA330

THE HANDMADE BOOK III: THE ORGINIAL WORK NOQINE BASH
An intensive class in the tradition of bookmaking. Students will create a book which is a commentary on an original manuscript and design a book in a contemporary, experimental manner. Class time will be divided between presentations/demonstrations, and studio work time. There will be a book showing open to the public at the end of the quarter. 3 credit hours. BA332

WORKING IN LINOLEUM AND WOOD BLOCKS BARBARA BASH
The student will do linocut and carving in wood and wood blocks. 3 credit hours. BA333

I AM INDEPENDENT I CAN LIVE ALONE I LOVE TO WORK

28
Buddhist Studies B.A.

Core faculty: Reginald Ray (Co-chairperson), Judith Simmer-Brown (Co-chairperson), John Rockwell

Visiting faculty: During the annual summer Conference on Christian and Buddhist Meditation, as well as during the regular academic year, the department hosts visiting meditation masters from major Buddhist traditions. These have included: Ven. U Thant and Dr. Jack Kesten (Theravada), Ratnaguru Rinpoche, Chogyam Trungpa Rinpoche, and other distinguished scholars and practitioners.

Requirements for the Bachelor of Arts Program in Buddhist Studies

Six core courses: 3300, 3311, 3322, 4401, 4402 (9 credits)
Meditation Practicum: 3351, 3352 (9 credits)
Buddhism in Society: 4352 (3 credits)
Four Buddhist Studies electives (12 credits)
Including language courses (if required)

Required credits in the major: 42
Total B.A. Program Credits: 90
(For B.A. graduation requirements, refer to page 17)

Requirements for the Certificate Program in Buddhist Studies

Three core courses: 3300, 3311, 3322 (9 credits)
Meditation Practicum: 3351, 3352 (9 credits)
Buddhism Studies electives (6 credits)
Including language courses (if required)

Required credits in Buddhist Studies: 27
General Elective credits: 18
Total Certificate Program Credits: 45

Program Description

In the B.A. Buddhist Studies program, Buddhism is studied as a living tradition from both historical and doctrinal perspectives. 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 studied within the context of the great religious traditions of the world.

The program is inspired both by the scholarly practitioner traditions 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 the rhymes of Buddhist history, synthesized, and synthesized the diverse teachings of earlier traditions, and cultivated sophisticated meditation 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 Components

- The history of Buddhism from its origins in 6th century BCE India, the development of the early community, and the spread of Buddhism throughout India and beyond, with a special emphasis on Tibet.
- Sitting meditation training in the traditions of Theravada, Vajrayana, Zen, and especially Tibetan shamatha-vajra yoga. 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 traditions.
- Study of Buddhist within the framework of reference of comparative religion.
- Language training in Sanskrit and Tibetan (available, not required).

Courses

Fall

MEDITATION PRACTICUM FACULTY
In this course, students are introduced to sitting meditation practice. They present traditional Buddhist teachings, emphasizing the foundations of practice, and including basic instruction on relating to all states of mind.
The course format includes talks, discussions, weekly individual meetings with meditation instructors, and daily meditation practice. Students will be encouraged to take the Vajrasattva Intensive Weekend described below. 3 credit hours. 85300

Buddhi civilization JUDITH SIMMER-BROWN Buddhists stimulated the development of philosophy, science, the arts, and other humanistic traditions in Asia—first in India, then in China and Tibet. This course explores how the three "burnings of the wheel of Dharma" in phases of Buddhist teaching were reflected in three civilizations. Open to all Nalanda Institute students. 3 credit hours. 85200

THE THIRD TURNING: YOGACARA, TATHAGATAGARBHA AND THE FOUNDATIONS OF VAJRAYANA REGINALD RAY Western Mahayana Buddhism, the Yogacara teachings and the teachings on tathagatagarbha ("Buddha nature") represented the "third turning of the wheel of Dharma," or the last phase of the Buddha's teaching. In this second year course, we will study the origins, development and main practices of these two traditions and the way in which together they provided the foundation for the development of Vajrayana Buddhism. We will also examine the origins and basic perspective of the Indian Vajrayana. 3 credit hours. 85400

INTRODUCTION TO CONTEMPLATIVE RELIGION JUDITH SIMMER-BROWN OR REGINALD RAY An introduction to religion, this course will focus on the contemplative practice or "living heart" of selected world religions. We will examine four paradigms by which religion has been understood and will look especially at the way in which contemplative practice has been viewed by Western scholarship. Using one of the four paradigms, we will study the "Pilgrimage" in Eastern Orthodox Christianity, Ramakrishna in Hinduism, and Banku of the Japanese Zen tradition. 3 credit hours. 85500

DATHUN: MONTH OF INTENSIVE MEDITATION

Every summer, a month-long practicum centered on intensive daily group meditation is held at a nearby mountain retreat center. Students practice shamatha-vajra yoga (sitting meditation) with the guidance of trained meditation instructors. This training provides direct insight into the nature of the Buddhist teachings on meditation in a personal level. Students may take this intensive training credit toward their degree programs. 4 credit hours.

REGENT'S WEEKEND INTENSIVE

Once every year, a weekend intensive will be presented by Gesel Tenzin, regent to the founder of the Institute, Osho Vajra Rinpoche, and holder of the Kagyu lineage of Tibetan Buddhism. The intensive will present principles of meditation in action. Dates will be announced. This weekend will be open to all Nalanda students, and it may be taken as credit toward a degree program. 1 credit hour. 85940
MEDITATION PRACTICUM IV: ORAL TRADITIONS - ALVIN HOW. For second-year meditators, this course focuses on the early (Pāli) Buddhist teachings in the context of personal experience. The structure of mind, the doctrine of karma, and the path to self-liberation will be emphasized. Readings will be drawn from transcripts of talks by Chögyam Trungpa, Rinpoche, the founder of the Naropa Institute. Prerequisite: Meditation Practicum III or the equivalent. 3 credit hours. BS450

THERAVĀDA VIPASSĀNA WEEKEND HELEN VYKAYANADA. An intensive weekend introduction to insight meditation, "vipassanā," from the Theravāda Buddhist tradition of Southeast Asia. There will be instruction, sitting, walking and eating mindfulness prac- tice, as well as short talks, guided meditations, and silent meditation. An excellent introduction to 24-hour a day practice. Helen Vykananda is a Thai monk and meditation master and author of Wat Buddhawaram in Denver. 1 credit hour. BS500

INTRODUCTION TO TIBETAN I LAMA LOYEN SHENPEN & HALANZA TRANSLATION COMMITTEE. The course is for students with little or no previous knowledge of Tibetan. We will focus on pronunciation, the basics of grammar, and the development of skill in listening to comprehending, and speaking Tibetan. Listening to tapes and class practice outside of class will also be required. This course will prepare students to pursue their studies in both literary and spoken Tibetan. 4 credit hours. BS710

READINGS IN TIBETAN I LAMA LOYEN SHENPEN & JOHN ROCKWELL. Selections in English of classical texts of Tibetan Buddhism and ongoing practice in speaking Tibetan. Prerequisite: Introduction to Tibetan I, II, III. 4 credit hours. BS410

MEDITATION PRACTICUM II FACULTY In the Winter quarter, instruction in sitting, walking, and eating mindfulness practice will be provided. Readings will be drawn from transcripts of talks by Chogyam Trungpa, Rinpoche, the founder of the Naropa Institute. Prerequisite: Meditation Practicum I or the equivalent. 3 credit hours. BS350

Buddhism in Society FRANCES HARKWOOD. Buddhist concepts of culture and society have shown remarkable continuity from the time of the Buddha (historical BC) to the present era. What have we been the major "mediators" and "variants" of this tradition has spread through India, Sri Lanka, China, Japan, Tibet, and now North America? Such topics as the donor culture, the receiving culture, the culture bearers (pilgrims, scholars, traders), and the development of Buddhist thought will be explored. 3 credit hours. BS450

ANTHROPOLOGY/INITIAL THEATER FRANCES HARKWOOD (see Anthropology listings.) 3 credit hours. BS510

CONTEMPORARY TRADITIONS OF JUDAISM: THE KNOWING HEART RABBI MORDECAI TIRWISKY. This course is a contemplative study of the Jewish religion, based on the works of Mordecai Owen Luzzatto, a 17th century Kabbalist philosopher, who developed the most systematic approach to Jewish philosophy without losing the depth of Kabbalistic perspective. The Chasidic recasting of the Kabbalah into this day will be simple. Jen will lead a unique reconsideration of the works to be studied in the course. 3 credit hours. Offered in alternate years. BS520

MAITRI: MAKING FRIENDS WITH THE WORLD MARSH ASHLEY. Psychology listing. 3 credit hours. BS530

MEDITATION PRACTICUM V: ORAL TRADITIONS II JOHN ROCKWELL. In this second-year course, the Mahayana or "great vehicle" teachings, including the doctrine of emptiness, bodhisattva "waking heart,” and the laity, will be studied in the context of personal experience. Readings will be drawn from texts of Nagaland, Bhutan, and Nepal. 3 credit hours. BS540

ZEN INTENSIVE WEEKEND REVEREND GENTO RICHARD BANKS An introduction to Zen meditation, often through a weekend retreat, or intensive practice session. The weekend will include practice instruction, sitting periods, walking meditation, and Zen talk. 3 credit hours. BS510

INTRODUCTION TO TIBETAN II LAMA LOYEN SHENPEN & HALANZA TRANSLATION COMMITTEE. This course will continue to focus on developing speaking and listening skills and presenting the monastic perspective on meditation and systematic study necessary for literacy and spoken Tibetan. 4 credit hours. BS710

INTRODUCTION TO CLASSICAL SANSKRIT I JOHN ROCKWELL. This course sequence provides an introduction to classical Sanskrit. Emphasis will be placed on the intricacies of grammar, as well as on pronunciation, vocabulary and translation to and from Sanskrit. No previous knowledge of Sanskrit is required. Elective, dependent upon enrollment. 3 credit hours. BS320

MEDITATION PRACTICUM VI: ORAL TRADITIONS III JOHN ROCKWELL. This course sequence provides an introduction to classical Sanskrit. Emphasis will be placed on the intricacies of grammar, as well as on pronunciation, vocabulary and translation to and from Sanskrit. No previous knowledge of Sanskrit is required. Elective, dependent upon enrollment. 3 credit hours. BS320

CONTEMPORARY TRADITIONS OF INDIA JAY NARAYAN. A case study of the diversity of Buddhist teachings in Nepal, with an emphasis upon the Mahayana ("great vehicle") and Vajrayana 

INTRODUCTION TO CHINESE CONTEMPORARY TRADITIONS YEN YUEN. An introduction to the Taoist and Confucian traditions of China and their complemen-

THE SECOND TURNING: MAHAYANA SUTRA AND THE MANDALAYA JUDITH SIMMERMAN BROWN. This course will cover a number of the Sutras that the Mahayana, developed in the early part of the 1st century, and will be focused on the Mahayana Buddhist teachings, both in the "great vehicle" and the laity. 3 credit hours. BS530

TRADITIONAL THANGKA OF MAHASIDDHA NAROPA.
BODHISATTVA PATH INTENSIVE WEEKEND FACULTY A weekend introduction to the Tibetan Buddhist training in exchanging oneself for others, the principal practice of the Bodhisattva. The tonglen practice will be taught in the context of Ashram living training. Taught by a senior member of Chogyam Trungpa, Rinpoche. 1 credit hour. 850201

BUDDHISM IN TIBET REDNALD RAY This two-year course will trace the development of Mahayana Buddhism in Tibet from the "second spreading" in the 11th century to modern times. With an historical overview, special themes in the development of Tibetan Buddhism will be studied such as the four major schools and their key teachers, the lamas tradition, Tibetan Buddhist literature, such as sacred history and biography, and Tibetan education. Particular attention will be paid to understanding contemporary Tibetan political and religious issues. 3 credit hours. 854002

INTRODUCTION TO TIBETAN III LAMA USHEN SHERAPEN & NALANDA TRANSLATION COMMITTEE Emphasis in this course will gradually shift to the specific literary grammar of Buddhist literary texts, while proficiency in the collocution language continues to develop. Students will begin reading short selections from different kinds of classical Buddhist texts. 4 credit hours. BL4132

READINGS IN TIBETAN III LAMA USHEN SHERAPEN & NALANDA TRANSLATION COMMITTEE Core reading will be The Search for the Source: A Study of the Torrang and other Tibetan Religious Texts in the British Library. 4 credit hours. BL4129

INTRODUCTION TO CLASSICAL SANSKRIT II JOHN ROCKWELL (See Winter description) 3 credit hours. BL3219

KHETRIP TSULTRIM DUKTSO MONT-IN-RESIDENCE During the academic year, Khentri Tsultrim Gyaltso, a head teacher of the college of monks at Rumtek Monastery in Sikkim, will be in residence. He will teach a series of seminars on topics from Vajrayana Buddhism, open to the entire Nampas Institute community.

Contemplative Psychology

Core faculty: Marvin Casper (Chairperson), Channa Elliott Adjunct faculty: J. Nathan Bansk, Judith Staverman Brown, Bainie Burack, Ben Coudray, John Davis, Frances Hanwood, Ben Hartman, David Lipton, Steven Moore, Nancy Podny, Diane Roche, Philip Welles, Karen Kissen Wagner, Yuen Yv

B.A. Program Description

The Contemplative Psychology Department offers two areas of specialization within the psychology major: Buddhist and Western Psychology and Psychology of Healing and Healing. Students in either track take in common a contemplative psychology core program. Contemplative Psychology integrates the study of psychology and with training in moment-to-moment awareness and compassion. It becomes the central focus.

Contemplative Psychology Core Program

The core program consists of four courses in Buddhist psychology and meditation: Meditation, Traditional Psychology of Healing, and Contemplative Psychology Seminar—as well as two courses in the art of cognition, perception, and communication. All part of the core program is a year-long senior project seminar, in which students refine the ability to question, to research material, and to integrate and express their understanding. This project culminates in a written presentation.
Buddhist and Western Psychology Track

In the Buddhist and Western Psychology Program, course work focuses on three areas: personal psychology development, interpersonal communication, and sociology, or the larger social context for individual development. These areas are explored from the perspectives of both Western and of Buddhist psychological theory and practice. For Western psychology, Perls, Jung, Gomillion, Erickson, and transpersonal psychologists are emphasized, while Buddhist psychology is based on the teachings of Tibetan Buddhism in particular. Intellectual study is balanced by experiential learning throughout the program.

Requirements for the Bachelor’s Degree Program in Buddhist and Western Psychology

Core courses: 21.0 credits
Specialization courses: 39.5 credits
Credits in the major: 46.5 credits
Total credits in the B.A. Program: 90
(For B.A. graduation requirements, refer to page 17)

Psychology of 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. Yeho Dondeln, Tibetan physician

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 Buddhist and Western views of health and healing. This program is based on a vision of health as harmony with oneself; or as fundamental well-being. Central to realizing this fundamental well-being is the cultivation of awareness, compassion, and body-mind synchronizing. The courses in this program include Buddhist meditation and psychology; movement, body, and space awareness; and group process and counseling engage students in integrating body and mind as a means of sharpening awareness and developing kindness. This program is particularly relevant for those interested in wellness education, health education, fitness, body work, biofeedback, massage, nutrition, nursing, psychotherapy, physiotherapy, acupuncture and related fields.

Requirements for the Bachelor’s Degree Program in Health & Healing

Core courses: 21.0 credits
Specialization courses: 28.5 credits
Credits in the major: 49.5 credits
Total credits in the B.A. Program: 90
(For B.A. graduation requirements, please refer to page 17)

CORE COURSES REQUIRED FOR BOTH TRACKS

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COURSES
REQUIRED FOR PSYCHOLOGY OF HEALTH & HEALING TRACK

VISIONS OF HEALTH & HEALING
CHANNA ELLOTT
Once an overview of and approach to the
visionary traditions of health and healing, this course
will explore the role of spirituality in health and
effectiveness of meditation. 3 credit hours. PH030
Offered in Fall.

EUPHYTHMY STEVEN MOORE
The course will be an introduction to the
euphythmy technique. Students will learn
the principles of euphythmy and practice it.
3 credit hours. PH020 Offered in Winter.

RHYTHMIC MOVEMENT & MASSAGE
Research and Developmental Approach
J HELEN BORSUK
This course will provide a foundation in
the principles and techniques of massage
and movement. 3 credit hours. PH030 Offered in Spring.

Buddhist Psychology II: JUDITH SIMMER-BROWN
This course will examine the
Buddha’s teachings on mental processes and
compassion, and how the growth of devotion and
light may be cultivated. Course readings will include
key works from Buddhist scriptures. 3 credit hours. PH020 Offered in Spring.

TIBETAN MEDICINE
PHILIP WEBER & WISCONSIN FACULTY
Current Tibetan medici
nels are a unique blend of Ayurvedic, Chinese,
Persian, and Tibetan medicine traditions. This course
will provide an overview of Tibetan medicine and
its relationship to modern medicine. 3 credit hours. PH030 Offered in Spring.

Buddhism and Western Psychology
CHANNA ELLOTT
This course will explore the relationship
between Buddhist psychology and Western
psychology. 3 credit hours. PH020 Offered in Winter.

Anatomical and Physiological Psychology
BONNIE BUSCH
This course will explore the
anatomical and physiological basis of
behavior and mental processes. 3 credit hours. PH030 Offered in Winter.

Nutrition Faculty

Some of the basic principles of nutrition from Western and Oriental perspectives will be examined. We will examine the effects of nutrition on health, disease, and illness. Students will learn about the role of food in health and disease. We will also examine the relationship between nutrition and health. 3 credit hours. PH030 Offered in Fall.

Certificate Program

a one-year Certificate Program (45 credits) is offered in both Buddhist and Western Psychology and in Psychology and Science in Health and Healing. This program is designed for students who wish to develop a career in these fields. The following courses are considered basic to the program and are required to be completed in the Certificate Program.

Core courses:
Buddhism, Meditation, and Psychology of Healing

Western Psychology specialization courses:

Western Psychologies, Western Psychotherapies, and Budapest Psychology and Psychoanalysis.

Health and Healing specialization courses:

Visions of Health and Healing, Chinese Medicine or Tibetan Medicine, and Holism or Body-Mind.

No senior project seminar will be required for Certificate Program students.

Total Departmental Credits (including electives): 72 credits

General Electives: 16 credits

Total credits to graduate: 48 credits
Horticulture

Program Description

Garden-making is a mixture of science, craft, and art. Therefore, the horticulture program combines academic study, practical training, and personal appreciation of gardening.

Practical work takes place in the Nachipc Institute Garden. Students learn to sow, cultivate, and harvest. Many courses are organized around a particular kind of garden – for example, the herb garden. Course work ranges from botanical illustration and garden design to basic botany, garden history, and sustainable agriculture.

The courses develop the student's skill and sensitivity in observing the natural world. The garden in particular is seen as a gateway to nature. Studying it leads to an understanding of the science and art of cultivating the earth.

Horticulture courses may be taken as general electives, as one component of an interdisciplinary major, 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 management. Practical demonstrations in the Nachipc Institute Garden give experience in digging a bed, saving seeds, composting, watering, and appreciating the harvest. Observation of nature's cycles is the basic practice and foundation of garden work. 1.5 credit hours. H0300

THE HERB GARDEN BOB HOWARD A survey of herb gardening. Plants with weighty topics on botanical groups and culinary uses. Review of basic garden practices. We will also take a look at ancient and medieval traditions about herbs. 1 credit hour. H0300

Winter

GARDEN LITERATURE BOB HOWARD & VISITING FACULTY An introduction to gardening, discussing plant function, soil life, and garden management. Practical demonstrations in the Nachipc Institute Garden give experience in digging a bed, saving seeds, composting, watering, and appreciating the harvest. Observation of nature's cycles is the basic practice and foundation of garden work. 1.5 credit hours. H0307

PLANT PROPAGATION FACULTY Greenhouse procedures and practices. A practical course demonstrating various propagation techniques: seedling and potting soil mediums, seed germination and root development, and laying, among others. 1 credit hour. H0330

Spring

GARDEN WORLD: SPRING BOB HOWARD AND VISITING FACULTY (See fall description) 1.5 credit hours. H0302

THE VEGETABLE GARDEN BOB HOWARD Selection and cultivation of a wide variety of garden vegetables, food preparation and fertilizers for the various crops. Comparison, cultivation, nitrogen, and pest control. Botanical group will be considered. Growing for health, beauty and flavor. 1 credit hour. H0380

Interdisciplinary Studies

Program Description

The Interdisciplinary Studies B.A. Program allows interested students to develop a curriculum that does not conform to currently offered majors. These students are inspired by the possibilities of combining various disciplines offered at the Institute and exploring the relationship among them. The Interdisciplinary Studies major may draw on elements from any of the Institute's major and minor departments.

Each student works closely with an advisor to select the first quarter's curriculum and to prepare an initial contract by the end of that quarter. The contract represents the student's current understanding of his or her educational goal and a curriculum plan for how it will be realized. A summary of the first year's progress is made at the end of the third quarter. At that time plans are made for the second year's curriculum, with particular emphasis on the development of the senior project. The senior project, which is the fruition of the two-year course of study, may be a performance, lecture, demonstration or research paper with oral presentation, depending on the student's curriculum.

The interdisciplinary curriculum must include 60 credits of course work in direct support of the major, and must satisfy all other Institute B.A. requirements listed in the Academic Program section of this catalog, except the minor. Interdisciplinary Studies proposals must be for a full two-year program (Students may not undertake a one-year certificate program in Interdisciplinary Studies.)

Recent interdisciplinary students have focused their studies in the following areas: mixed-media performance, the relationship between movement and poetry, and performance, the shamanistic roots of artistic expression, and teacher education.
Martial Arts

Program Description

The idea of martial arts is to translate a spiritual understanding into physical movement and concrete situations. The Martial Arts 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. All levels of practice focus on the unification of the heart and the mind. Studies in martial arts at The 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: Tai-chi Ch’uan, Aikido, and Kyudo (Japanese Archery). Courses taken in the Martial Arts department may be taken as a component of an Interdisciplinary Studies Major, as a minor field of concentration, to fulfill the movement awareness requirement, or as general electives.

Tai-chi Ch’uan

The Chinese say that whoever practices Tai-chi will gain the pliability of a child, the health of a young ox, and the peace of mind of a sage.

Grand Master Cheng Man-ch’ing

Tai-chi Ch’uan is translated as “The Supreme Ultimate system of Self-defense.” It is an ancient Chinese exercise consisting of slow, relaxed movements for body and self development. For the body, it is an exercise. For the mind, it is a study in concentration, willpower, and visualization. For the soul, it is a system of spiritual meditation. It is also a preventive and curative system of Chinese medicine and the “Supreme Ultimate” martial art.

The exercise consists of 37 movements which are performed in a slow, continuous sequence. They emphasize complete relaxation, accuracy of position, 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 it can be lived and at 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 Tai-chi Ch’uan as an exercise is to restore the natural 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, Tai-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 Cheng Man-ch’ing will be taught.

Jane & Bataan Faigao

Aikido

BUDD (martial arts) is not a means of fighting an opponent by force or by lethal instruments. Rather, it is meant to level the wounds to destruction by arms and other illegitimate means.

True BUDD is called for bringing the inner energy of the Universe in order, protecting the peace of the world and healing, as well as preserving, everything in nature in its right form. In other words, the realization of hara (the proper inner strength, inner balance) is in harmony, harmony with the soul, the soul of the Good as well as with, protection of the Good, and reverence and nurture for the universe in turn.

Aikido founder Morita Gichin

Aikido is a Japanese art of self-defense. While its roots lie in the ancient traditions of BUDD (the way of the warrior), it is a thoroughly modern form of self-defense that has many applications in daily life.

"Aikido" literally means: AI = harmony, CONference, LOve, KI = spirit, universal life, FORCE, GO = 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 Kyudo practice involves shooting at a target, but the target is removed after the shot is fired.

Kyudo is a path to spiritual harmony, sought through a combination of vigorous physical training and spiritual discipline.

Nobuhiro Shiba, 21st Generation Kyudo Master

Kyudo courses are taught by senior students of the Ryuku Kyudo’s, under the direction of Shiba Kenjiro, Sensei. Shiba Sensei is the former generation bowmaker to the Emperor of Japan, and one of the foremost living kyudo masters in the world. The introductory classes prepare new students for study with Shiba Sensei. Ryuku Kyudo is headquartered in Boulder and is closely affiliated with The Naropa Institute. Students take courses at the Kyudo as out-of-residence credit toward their Naropa Institute programs.
COURSES

Fall, Winter & Spring

TAI-CHI CH’UN: LEVEL VI, PUSH HANDS JANE OR BRADAN RAGADO The first third of the form will be introduced. Basic principles and theory of Tai-chi Ch’un will be discussed. 3 credit hours. MA300

TAI-CHI CH’UN: LEVEL VII JANE OR BRADAN RAGADO The first third of the form will be introduced. The second third of the form will be taught. 3 credit hours. MA300

TAI-CHI CH’UN: LEVEL III JANE OR BRADAN RAGADO The first two thirds will be reviewed. The last third of the form will be taught. 3 credit hours. MA300

TAI-CHI CH’UN: LEVEL IV, CORRECTIONS JANE OR BRADAN RAGADO The entire form will be corrected. 3 credit hours. MA300

TAI-CHI CH’UN: LEVEL V JANE OR BRADAN RAGADO Further refinement of the form will be taught in two correction classes. Push hands, or Tai-tai, will be introduced. 3 credit hours. MA300

AKIDO ROBERT WING The first level course is designed to introduce the student to the principles and philosophy inherent in aikido, while providing on-the-spot experience of the technique. Students will practice relaxation in movement, concentration and blending with the energy of others. Concurrently, they will improve body awareness. 3 credit hours. MA305

AKIDO 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. Through this medium, relaxation, concentration, perception and personal refinement are enhanced. 3 credit hours. MA320

INTRODUCTION TO KYUDO: LEVEL I INSTRUCTORS OF KYUDO KYUJOON Basic introduction to the practice. No previous experience is required necessary. In this class we will introduce students to the notion of "kyudo mind," the attitude or understanding essential to beginning the discipline. Instruction is informal, based on the basic form known as "the seven coordinations." In addition to initial instruction in shooting, we will discuss the nature and care of equipment, etiquette, and behavior. 1 to 3 credit hours. MA20

KYUDO: LEVEL II INSTRUCTORS OF KYUDO KYUJOON 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 Kyudo Kyujoon instructors and kyudo master. Shibus Kata: 1 to 3 credit hours. MA20

KYUDO: LEVEL III INSTRUCTORS OF KYUDO KYUJOON 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 skills are steady and he or she has genuine familiarity with kyudo mind, instruction in archery (bow making) may occur at this point by permission of the chief instructor. 1 to 3 credit hours. MA20

Movement Studies

Program Description

The Movement Studies Department encompasses two major areas of study: art and healing, reflected in its Dance and Dance Therapy tracks. The Dance track is designed for students interested in the creative process. The Dance Therapy track immerses the student in dance as an art form and offers pre-professional training in Dance Therapy.

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 on the healing aspect of movement—finds there a common body of knowledge and experience.

Awareness and the synchronization of body and mind are presented as the essence of movement training. These two are cultivated partly through the practice of sitting meditation, which is a core discipline in the department. Many traditional and contemporary disciplines have in common the operation of the relationship between mind and body. Focusing on awareness as the tool for self-knowledge at Naropa Institute, we are interested in bridging the gap between these disciplines and their underlying connections.

The curriculum consists of four major areas of emphasis:
1) the study of the body and its movement,
2) formalized techniques and styles of dance,
3) creative process through improvisation and composition leading to performance, and
4) contemplative dance practices, including sitting meditation.

Supporting areas include movement analysis, dance history, ethnic and folk dance and expressive arts. The Dance Therapy track also requires course work in the history, theory and practice of dance therapy, psychology and group process, and is designed to prepare the student for graduate study.

The Movement Studies program emphasizes the development of confidence in personal process, whether it be in the creation and performance of art or in the ability to work empathetically with others.
The Dance Track

The B.A. Program in Movement Studies with an emphasis in Dance trains the students in performing and creating works of art and gives some preparation for teaching. Technique classes carry on the tradition of modern dance, while courses in dance improvisation bring more to post-modernism. The skills of the body and its movement are another area of much current research. Although courses are required in all of these areas, a student may choose to emphasize one of them. The goal is to learn to communicate through a genuine and personalized aesthetic.

Requirements for the B.A. Program in Dance
(* indicates elective courses; these are recommended, not required.)

**WINTER – SECOND YEAR**
- Technique I, II (3 credits)
- Composition II (2 credits)
- Dance History II (1.5 credits)
- *Ethnic and Folk Dance II (1 credit)*
- *Expressive Arts II: Methods and Preparation (2 credits)*
- *Improvisation Intensive Weekend (1 credit)*
- *Hakim Ceremoniality (1.5 credits)*

**SPRING – SECOND YEAR**
- Technique I, II, III (3 credits)
- Performance (3 credits)
- Final Colloquium (1 credit)
- *Improvisation: Contact (3 credits)*
- *Laban Movement Analysis II (3 credits)*
- *Ethnic and Folk Dance III (2 credits)*
- *Expressive Arts II: Feldenkrais (2 credits)*
- *Anthrology/ Ritual Theater (2 credits)*
- *Composition Intensive Weekend (1 credit)*

**WINTER – FIRST YEAR**
- Technique I, II, III (3 credits)
- Improvisation/Composition: Movement Theater (3 credits)
- Anatomy (3 credits)
- *Group Processes II (2 credits)*
- *Contemporary Dance Practices II (2 credits)*
- *Movement Lab II (1 credit)*
- *Improvisation Intensive Weekend (1 credit)*

**SPRING – FIRST YEAR**
- Technique I, II (3 credits)
- Composition (2 credits)
- Kinesiology (3 credits)
- Group Processes in Movement (1 credit)
- *Laban Movement Analysis II (3 credits)*
- *Improvisation: Contact (3 credits)*
- *Contemporary Dance Practices II (1 credit)*
- *Contemporary Dance Practices/Bouguereau (1 credit)*
- *Composition Intensive Weekend (1 credit)*

**FALL – SECOND YEAR**
- Technique I, II (3 credits)
- Improvisation: Movement Theater II (3 credits)
- Group Processes in Movement (1 credit)
- *Contemporary Dance Practices II (2 credits)*
- *Ethnic and Folk Dance I (1 credit)*
- *Contemporary Dance Weekend I (1 credit)*
- *African Dance (1 credit)*

**WINTER – FIRST YEAR**
- Technique I, II, III (3 credits)
- Composition I (2 credits)
- Dance History I (1.5 credits)
- *Ethnic and Folk Dance I (1 credit)*
- *Expressive Arts I: Methods and Preparation (3 credits)*
- *Improvisation Intensive Weekend I (credit)*

Requirements for the Certificate Program in Dance

This one-year certificate program is comprised of 45 credits as follows:
- *Contemporary Dance Practices I, II, III (3 credits)*
- *Entering Colloquium* (1 credit)
- *Three courses out of Dance Technique (3 credits)*
- *Three courses out of Improvisation and Composition, black (9 credits)*
- *Courses out of the body and movement: Anatomy, Kinesiology, Movement Lab, Hisma, etc.*

**SPRING – FIRST YEAR**
- Technique I, II, III (3 credits)
- Composition (2 credits)
- Kinesiology (1 credit)
- Group Processes in Movement (1 credit)
- *Dance Therapy Seminar II (1 credit)*
- *Laban Movement Analysis I (3 credits)*
- *Improvisation: Contact (2 credits)*
- *Contemporary Dance Practices/Bouguereau (1 credit)*
- *Composition Intensive Weekend (1 credit)*

**FALL – SECOND YEAR**
- Technique I, II, III (3 credits)
- Dance History I (1.5 credits)
- Ethnic and Folk Dance I (1 credit)
- *Dance Therapy Core (3 credits)*
- *Improvisation: Movement Theater II (3 credits)*
- *Improvisation: Open Structures II (2 credits)*
- *Contemporary Dance Weekend II (1 credit)*
- *Dance Therapy Conference (1 credit)*

**WINTER – SECOND YEAR**
- Technique I, II, III (3 credits)
- Ethnic and Folk Dance II (1 credit)
- Dance Therapy Core (1.5 credits)
- *Improvisation: Contact (3 credits)*
- *Laban Movement Analysis II (3 credits)*
- *Ethnic and Folk Dance III (2 credits)*
- *Expressive Arts II: Feldenkrais (2 credits)*
- *Anthrology/ Ritual Theater (2 credits)*
- *Composition Intensive Weekend (1 credit)*

**SPRING – SECOND YEAR**
- Technique I, II (3 credits)
- *Final Colloquium (1 credit)*
- *Ethnic and Folk Dance II (1 credit)*
- *Dance Therapy Conference (1 credit)*
- *Dance Therapy Core (1.5 credits)*
- *Improvisation: Contact (3 credits)*
- *Laban Movement Analysis II (3 credits)*
- *Ethnic and Folk Dance III (2 credits)*
- *Expressive Arts II: Feldenkrais (2 credits)*
- *Anthrology/ Ritual Theater (2 credits)*
- *Composition Intensive Weekend (1 credit)*

**WINTER – FIRST YEAR**
- Technique I, II, III (3 credits)
- Composition (2 credits)
- Kinesiology (3 credits)
- Group Processes in Movement (1 credit)
- *Laban Movement Analysis II (3 credits)*
- *Improvisation: Contact (3 credits)*
- *Contemporary Dance Practices II (1 credit)*
- *Contemporary Dance Practices/Bouguereau (1 credit)*
- *Composition Intensive Weekend (1 credit)*

**SPRING – FIRST YEAR**
- Technique I, II, III (3 credits)
- Improvisation/Composition: Movement Theater II (3 credits)
- Composition I (2 credits)
- Kinesiology (3 credits)
- Group Processes in Movement (2 credits)
- *Movement Lab II (1 credit)*
- *Improvisation Intensive Weekend I (credit)*

Requirements for the Certificate Program in Dance Therapy

The Certificate Program in Dance Therapy is an one-year program (45 credits) designed to meet the needs of those students who already have a B.A. but need to meet up prerequisites for entrance into a Master’s Program, and those who want to incorporate dance therapy concepts into their work without becoming dance therapists themselves. The certificate is individually designed for each student’s needs, but will typically include coursework in the following areas: dance, anatomy, kinesiology, Laban movement observation and behavior, psychology and expressive arts. Courses will be selected from those courses listed in the following section.

NOTE: Students interested in entering a Master’s Program may in some instances be required to attend classes longer than one year to complete prerequisites.
COURSES

MODERN DANCE TECHNIQUE

Technique classes are intended to train the body for strength, flexibility, balance and an expanded movement vocabulary. Daily attention to the details of alignment, movement phrasing, and the craftsmanship of being "present" creates an atmosphere which challenges and expands the quality of students regardless of their previous experience and technical proficiency. They are encouraged to stay throughout the year with the same teacher and progress in that style.

Fall

IMPROVISATION

Improvisation classes introduce the student to a variety of movement experiences. Each of the three approaches to improvisation offered reflects the styles of the instructors, which prepare the student for different emphases in developing improvisational creativity. Improvisation encourages the student to explore fully himself/herself or in addition to movement and the environment. Within each class, posture, warm-up and the development of skills, which can be performed, Three basic forms of improvisation are offered (free text of which). "Contact improvisation," is offered during Spring.

MOVEMENT THEATER II, II, III, III, IV

ROCKWELL, GARN GELLER, DASHA KUMASH

Movement Theater is an approach to learning in improvisation with an emphasis on exploring the interaction of dance and theater. Although movement and voice are the primary modes, the intent is to open to the fullest possibility of expression. Exploration of mental perceptions and our reactions to the contact and the corresponding six elements of movement will be the primary reference point. The fundamental interest of this course is to establish an environment conducive to merging oneself fully with creative expression. 3 credit hours. MDC300: 410

OPEN STRUCTURES II, II, JOLE PENROD

Open Structures is new in its primary basis of bodies in space and how that interaction creates infinite possibilities. The class moves from unstructured exploration. 3 credit hours. MDC355: 415

ENTERING COLLOQUIUM

ROCKWELL, GARN GELLER, DASHA KUMASH

This course introduces the student to experimental practice and its application to the disciplines of dance and dance therapy. It is a course for trend instructors and those interested in the development of skills which can be performed. Three basic forms of improvisation are offered (free text of which). "Contact improvisation," is offered during Spring.

DANCE THERAPY CORE I

GARN GELLER

This course is designed as an opportunity for students to study the experience and presence in a movement relationship with another. The student will focus on observing movement relationships and verbal exchange in duets. The working discloses supports increasing self-esteem (the ground of the holding relation) and enables the active participation in and, eventually, active participation in and personal growth. An awareness support of one's process. An awareness of the use of intuition, imagery and voice augments the movement relationship. 3 credit hours. MDC303

FOUNfATIONS OF MOVEMENT SUSAN APOSTOLOW

This course will examine the fundamental tools and mechanics of movement and the way in which thought and translation relate to movement. This understanding is expanded by an introduction to basic neuromuscular movement patterns and concludes with an overview of movement experiences as well as a foundation of further study. 2 credit hours. MDC300

CONTEMPLATIVE DANCE PRACTICE

ROCKWELL, JOLE PENROD

This class brings together the practice of sitting meditation and the expression of movement. The class format includes sitting meditation and an area in which to move. Classes vary in form. Some provide an "open space" for personal exploration. Other classes present material developed at The Naropa Institute or derived from contemplative art traditions.

LABAN MOVEMENT ANALYSIS II

SARA MCCLELLAN

Laban Movement Analysis, a descriptive and practical theory of movement based on the work of Rudolf Laban and his associates. It is a multi-faceted approach to body-mind movement and stress in daily interaction. The study of this course is designed to develop a personal use of the material through observation, research and practical experience. The work is both a theoretical and practical exercise. The student will be expected to participate in the course through writing, discussion and participatory observation. 3 credit hours. MDC304

AFRICAN DANCE

MARY MECNERY

Dances, songs, and rhythms from East Africa, Madagascar, Bali, and Uganda will be taught. Dancers will join with musicians from the African-Rhythms class (see Music listing for the second hour of the course). 1.5 credit hours. MDC455

ETHNIC AND FOLK DANCE I

CHRISTINE CALDWELL-SILVER AND VISITING FACULTY

An apparently broad based course designed to survey major ethnic and folk dances from the world. Students are shown diverse forms from nine cultures. Through films and discussion we will explore the influence of culture on different dance styles. 1 credit hour. MDC455

MOVEMENT LAB USBAN APOSTOLOW

Beginning with each panlists particular series of limitations, we attempt to understand the source. As we experience ways to develop further in our physical expression, our dances become more direct realizations of our inner gestures. 1 credit hour. MDC380

INTRODUCTION TO DANCE

JANE FRANKLIN

This is a beginning class designed for non- dance majors with no previous dance training. Through basic exercises and movements, students are introduced to the form of dance technique. Experiencing the joy of dance through the repetition of basic exercises and relating to the details of ones body and mind, gaining confidence in learning. 3 credit hours. MDC390

Winter

TECHNIQUE I, III, III, IV: VOCABULARY

JANE FRANKLIN, ANN MCKEELY, KAREN STEELE, SUSANNA THALER

The foundation is established in the fall quarter. Contemporary American dance language is further explored in movement phrases. Understanding combinations in their specific details as well as their overall phrasing and form are major emphases. The aim is to gain a clear delight in precision and sheer articulation of movement phrases while becoming more aware of the compositional structure of dance. 3 credit hours. MDC300: 330

GROUP PROCESS II

(See Fall description)

1 credit hour. MDC250
IMPROVISATION/COMPOSITION: MOVEMENT THEATER OR OPEN STRUCTURES

SHAI NADEL & JORIE BERNSTEIN
There is a continuum between the totality of physicality and gesture and the studied form of gesture and movement. Developing a facility for expression in this range of possibility is our interest. The class offers an arena to explore improvisational structure and to touch the elements of compositional form. 3 credit hours. MD371, MD371a.

DANCE THEATRE CORE II GARIN GELLER
Using the groundwork of increasing authority of presence and movement provided in Core I, we will extend our awareness of self and other through the movement processes of groups. Group development and the use of structured and unstructured approaches to dance therapy intervention will be studied. Several perspectives on group dynamics will be explored. Continued development of the use of voice and imagery, as well as music, will augment this study of the group dance therapy process. 3 credit hours. MD482.

DANCE THEATRE SEMINAR I SALLY RODOLZ
This is the first in a sequence of courses designed both to begin the students a progressively increasing exposure to dance therapy and to explore an open and creative state of mind and body, the fertile ground for the acquisition of dance therapy skills in further training. Seminar I provides an overview of the field. The history of this profession and major schools of thought, theory, and practice will be covered. A wide range of examples from heuristically and academically, and the student's personal response to each of these approaches will be explored. 1 credit hour. MD720.

COMPOSITION II SHAI NADEL ROCKWELL (See Spring, Composition I description). Credit hours. MD308.

CONTEMPORARY DANCE PRACTICES II (See Fall description). 2 credit hours. MD321.

DANCE HISTORY II ELIZABETH RAMAGHIO
The second year of the history survey examines the most recent developments in dance history. This course is structured in terms of four major dance periods, each involving four time periods: Baroque, Romantic, Modern, and Post-Modern. Each major period is explored in terms of the dance forms and the context of the time period. 3 credit hours. MD410.

ETHNIC AND FOLK DANCE I CHRISTINE CALLOWELL & VISITING FACULTY (See Fall description) 1 credit hour. MD425.

HAITIAN CEREMONIAL DANCE MARY McHENRY
"Dance and song are the heirs of an ancient tradition. Dancers will join with musicians from the Heissen Drumming School (see Music listings for the second hour of the course). 1.5 credit hours. MD440.

MOVEMENT LAB II PAT DENTEL
In this course, we will work specifically with each individual's own expressional sources. Solutions that allow for accomplishment of technical challenges in movement and voice will gradually emerge in ways that liberate the body and mind. 1 credit hour. MD371.

EXPERIMENTAL ARTS: METHODS AND PREPARATION BERNIE MARX
This course surveys the variety of techniques and understandings which are used for teaching the expressive arts. We will examine the underlying principles of various approaches, such as spacial form, pattern, tempo, movement, sound and communication. The course allows the following guidelines for designing a workshop in one of the expressive arts: the role of teaching, effective methods of teaching, and how these factors can be related to the student body being addressed. Administrative and guest lectures will be included to share information and expertise in their field. Prerequisite: This course is offered in conjunction with the study of an artistic discipline at the institute or by permission of the instructor. Additional fee: 3 credit hours. MD475.

ANATOMY SUSAN APUGOSH
This course introduces the basics of anatomy for the various body systems and their basic functions. By locating these structures in the body, there is the opportunity to observe how these systems in action. The emphasis of the class is to observe each subject's contribution to the support, quality and shape of movement. 2 credit hours. MD331.

IMPROVISATION INTENSIVE WEEKEND: OPEN STRUCTURES BARBARA DILLEY
Interactive process requires discipline and practice to sharpen awareness and increase understanding. Improvisation is a direct way to uncover our inspiration for making things. It demands of the "now" as well as the awareness of "space." We will do personal warming, warming, standing, following parallel corridors, as well as denning "for the hang." Some movement background is helpful. 1 week. MD400.

Spring

TECHNIQUE I, II, III: STYLE AND PRESENCE JANE FRANKLIN, ANN MACALLEER, KAREN STEELE, SUSANNA THAILER
The individuality of a dancer's style and the quality of expression developed through the work of the first two quarters. 3 credit hours. MD453.

ETHNIC AND FOLK DANCE II CHRISTINE CALLOWELL & VISITING FACULTY (See Fall description). 2 credit hours. MD321.

IMPROVISATION: CONTACT SUSANNA THAILER
Context of improvisation is a fruitful field of experience. It brings with it personal, experiential knowledge of sensation and the physical experience of retaining our movement, eg. gravity, light, and momentum. From working with our own movement content into physical content with another. The improvisation takes the form of an exchanging weight, shifting balance, falling, rolling and dancing together. 3 credit hours. MD472.

CONTEMPORARY DANCE PRACTICES III (See Fall description). 2 credit hours. MD332.

KINESTHESIOLOGY SUSAN APUGOSH
This class introduces the student to the principles and language of movement analysis. Studying the form and structure of the body, the student develops an awareness of the muscles and various supporting tissues. The student develops a sense of some of the functions involved in movement. Seeing each part is built up, a notion of efficiency or proper alignment develops. Comparing the notions of positive and action can further develop a non-aggressive understanding of our own movement patterns. 3 credit hours. MD371.

DANCE THERAPY SEMINAR II GARN GELLER
In this course we move toward an increased awareness of how we obstruct clear vision of ourselves and others, and that we may grow to see more clearly and compassionately when in the healing relationship. Movement, dreamwork, various art techniques, and dialogue of communication will be used to lighten awareness of the nature of projection in everyday life and the therapeutic relationship. Our discipline is to notice and take responsibility for our tendency to create our world by projecting our own state of mind. An awareness practice is required as an invariable resource in the process. 1 credit hour. MT711.

GROUP PROCESS IN MOVEMENT ANN MACALLEER
This course is designed to allow the student to see space and time in his/her own body. The purpose of this course is for students to further their personal development, to explore their movement habits, habits, strengths and weaknesses and the possibility of new options. This process of self-exploration through movement leads to an increase understanding and compassionate acceptance and appreciation of oneself and others. 1 credit hour. MD332.

PERFORMANCE SHAI NADEL ROCKWELL
This class is the culmination of what a student has learned in the technical, improvisation and composition. Both is on creating and performing a work either under faculty or student direction, or collaboratively. 3 credit hours. MD455.

COMPOSITION II SHAI NADEL ROCKWELL & JORIE BERNSTEIN Composition is a study of making something. In this case, dance and movement set. The inspiration for this process is the freshness and richness of our own mind, world, and experiences— our world as an artistic form. We use the tools of movement, composition, aesthetics, and composition, to create an art form that is intellectually, spiritually, and aesthetically demanding, as well as a form that is aesthetically demanding, as well as a form that is aesthetically demanding, as well as creative and imaginative. 3 credit hours. MD455.

EXPERIMENTAL ARTS II: FIELDWORK AT COMMUNITY AGENCIES BERNIE MARX. Practicum, or in-service training, is the focus of this course. Students are expected to do arts teaching, arts workshops, in community agency settings. They work with individuals and group process, learning how to adjust the arts to a specific group of learners. A supervision seminar meets once a week to discuss issues and approaches. Prerequisite: Experimental Arts I. Methods and Preparations of the instructor. 2 credit hours. MD491.

ANTHROPOLOGY/RITUAL THEATER FRANCES HARMED (See Anthropology for description).

CONTEMPORATIVE DANCE PRACTICES BAGUAK DESI-ROSE HOWARD (SHAI NADEL ROCKWELL). The course will be taught as a continuation of Contemplative Dance Practice I and II. Students taking the Contemplative Dance sequence may take either this course or Contemplative Dance Practices II. 1 credit hour. MD333.

LABORATORY ANALYSIS II SUZANNE THAILER This course continues the work begun in Laboratory Analysis I. It includes an in-depth exploration of the physical and structural components of Laban's advanced effort work (tasks and drives), and Space and Spatial movement work (an exploration of the expressive and communicative nature of space within various structural and creative forms). The course focuses on experiencing and verbalizing how meaning is embodied in movement terms. We look at style and movement from a perspective of personal and cultural perspectives, as well as a focus towards attention to the manner the material can be applied to areas that are of relevance to the participants. Throughout the term, participants are expected to embody the concepts presented, verbally articulate their experiences and observations, and use these concepts in application. Participants complete a final project, which serves as a means to integrate and synthesize the material. 3 credit hours. MD351.

50

51
Music
Studies in World Music Fusion and Contemporary Jazz

Core Faculty: Bill Douglas
Adjunct Faculty: Marie Biring, Ted Brandt, James Oudland, Rachael Fan, Paul Haas, Geoff Johns, Emily Keeling, Art Lande, Jannet Neileboom, Ryan Sanders

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 that includes the whole body, mind, and emotions. At The Naropa Institute, the emphasis is on the power of music to uplift oneself and others.

Music theory courses 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 student's own creativity by giving him or her a sense of the world's musical heritage.

The Naropa Institute offers private music lessons designed to develop instrumental proficiency, as well as ensemble performance classes in various forms of improvised and scored music. Interdisciplinary classes extend the student's awareness to disciplines other than his or her own.

Summer Music Program

Each summer an intensive music program offers courses in contemporary jazz and world music. An impressive faculty of performance artists presents one of the most exciting music programs in the country. The summer faculty has included such musicians as Charlie Haden, Art Lande, Jerry Granelli, John Abercrombie, Jay Clayton, Gary Peacock, Robby Ford, Kota Liedtke, John Amato, Steve Tibbetts, and members of Oregon. Collin Vestott, Paul McDannell, Glen Moore and Ralph Towner present collaborative courses in all aspects of performance as well as master classes in their instruments. Summer courses may be taken as elective credit toward the year-round B.A. and Certificate Program in Music.

Requirements for the Bachelor of Arts Program in Music

Musicianship I, II — 12 credits
History of Music — 3 credits
History of Jazz — 3 credits
Global Music — 3 credits
Introduction to Recording Studio — 3 credits
Private Lessons — 9 credits
Ear Training I, II — 6 credits
Business of Music — 1 credit

Required credits in the major: 40
Total credits in the B.A. Program: 90
(For B.A. requirements, refer to page 17)

Requirements for the Certificate Program in Music

Musicianship I, II — 6 credits
History of Music — 3 credits
Global Music — 3 credits
Ear Training I, II — 6 credits
Business of Music — 1 credit
Recording Studio — 3 credits
Music electives — 9 credits

Required credits in Music: 31
General Elective credits: 14
Total credits to graduate: 45

COURSES

Fall

MUSICIANSHIP I BILL DOUGLAS Intensive musical training sessions involving sight-reading, musical dictation, rhythmic exercises, lettering 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. Prerequisite: knowledge of basic music theory. 3 credit hours. MUS201

THE CREATIVE PROCESS IN IMPROVISATION ART LANDE How does one share oneself musically? In this course, students will discover the nature and subtleties of improvisation, as well as explore specific questions regarding style and form. The course will begin with students learning to create a solo, and expand to include duets, trios, and chamber improvisation. We will also work with imagery, exploring music through the use of photography, drawings and words. 3 credit hours. MUS205
HISTORY OF MUSIC
BILL DOUGLAS
An experiential survey of music history, concentrating on music's role in civilizations with reference to the development of Afro-American music and the cross-fertilization of world music cultures in the 20th century. 3 credit hours. MUS301

BEGINNING IMPROVISATION
JAMES KIM
A study of an approach to scales, chord progressions, and forms used in improvised music. Students will learn to improvise as soloists as well as in an ensemble. 3 credit hours. MUS310

GLOBAL PERCUSSION ENSEMBLE
BILL DOUGLAS
This is an ongoing ensemble. Students will rehearse and perform traditional and contemporary percussion music from a variety of world music traditions. Auditions will be held at the beginning of each quarter. 0 or 1 credit hour MUS386

BRAZILIAN PERCUSSION
GEORGE JONES
Traditional samba and capoeira rhythms will be taught on samba, agogo, timbale, caxixi, gong, sere, chocalho, and berimbau instruments will be provided. 1 credit hour. MUS380

AFRICAN RHYTHM/AFRICAN SENSIBILITY
GEORGE JONES
Through listening, clapping, singing, dancing, playing percussion instruments and reading, we will explore the fascinating world of African polyrhythm. Songs and rhythms from Ewe, Dagomba, Tiv, and Baganda peoples will be taught. The class will be joined by the African Dance class, every other Monday night (see Movement Studies listings). Instruments will be provided. 1.5 credit hours. MUS385

EAR TRAINING I: MELODY KEEPING
Intensive training sessions aimed at developing sight-reading ability and aural recognition of intervals, chords, and chord progressions and rhythms. Essential for all musicians. 3 credit hours. MUS320

CHORUS BILL DOUGLAS
Each session the Nonaqua chorus prepares choral works for performance. Pieces will be selected from all periods of musical history. 0 or 1 credit hour MUS380

FORMS OF ARTISTIC EXPRESSION I - ART LAND
In this interdisciplinary course, students will be exposed to the disciplines of poetry, music, drawing, movement, and sculpture, and will discover artistic principles unique to each and common to all. No prior experience in any artistic medium is required. Recommended for all arts majors. 3 credit hours, MUS312

PRIVATE MUSIC LESSONS - FACULTY
The Nonaqua Institute faculty provides instruction in piano, synthesizers, woodwinds, guitar, percussion and voice. Private instruction for other instruments are provided from the community. 1 to 3 credit hours. MUS380

INTRODUCTION TO MUSIC THERAPY
(WEEKEND WORKSHOP) JANNELLE MUSHAUM
A workshop weekend exploring music therapy exercises and techniques, with discussions on how music can be used to help the mentally retarded, physically handicapped, wairians, addled, and children, and others. 1 credit hour. MUS307

PRIVATE LESSONS: COUNTERTOP, ORCHESTRATION, COMPOSITION & HISTORY FACULTY
Private lessons are offered in these areas. Permission of instructor required. 1 to 3 credit hours. COR

WINTER
MUSICIANSHIP II BILL DOUGLAS A continuation of Musicianship I. Permission of the instructor required. 3 credit hours. MUS337

EAR TRAINING II: MELODY KEEPING A continuation of Ear Training I. Prerequisite: 1 credit hour. MUS334

JAZZ: LISTENING'S ART FRED HESS
A systematic overview of jazz history through the study of recordings, anecdotes, and transcriptions. Covering all styles from Louis Armstrong to the avant-garde. Anyone interested in the art of improvisation will find this course an invaluable addition to their background. 3 credit hours. MUS305

CREATIVE MUSIC ENSEMBLE - ART LANDE
The goal of this course is to create orchestral textures in a spontaneous environment, using styles such as jazz, modern classical, minimalist, Latin, and free form. Compositions will result from class collaboration. 3 credit hours. MUS355

HAITIAN CEREMONIAL DRUMMING
GEORGE JONES
Songs, rhythms and dances from the neo-African religious tradition will be taught in a hands-on format. Techniques for playing congas, cowbells and shakers will be covered. The class will be joined by the Haitian Ceremonial Drumming class for the second hour (see Movement Studies listings). Instruments provided. 1 credit hour. MUS384

INTRODUCTION TO MUSICAL ARTS
JAMES DURAND
This course will study the production and composition of music in the four- and eight-track recording studio. Recording, mixing, mastering, the behavior of sound, and synthesizers will all be covered. Private lessons will be arranged. Individual projects will give students the hands-on experience they need to write their own music. 3 credit hours. MUS386

GLOBAL Percussion Ensemble GEORGE JONES (See Fall description) 0 or 1 credit hour MUS386

BALINESE GAMelan GEORGE JONES
Using an Indonesian model, Balinese tuned, gamelan sounding collection of instruments, students will explore the unique musical world of gamelan. Students will also have the opportunity to explore the Balinese art of gamelan making. 1 credit hour. MUS386

DEVELOPING PERFORMANCE SKILLS I BILL DOUGLAS Students will regularly prepare solo and group performances in a variety of music styles and transcriptions. This course will develop greater sensitivity to the expressive power of each note and the style of the performance artist. 2 credit hours. MUS386

MUSICIANSHIP III BILL DOUGLAS
An upper level class for second year BA students or advanced certificate students. By permission of instructor. 3 credit hours. MUS330

CHAMBER ENSEMBLE: MELODY KEEPING
We will focus on how to create the intimate communication necessary for small ensemble performance. Students will practice leading, conducting, and rehearsing small ensembles. Students will also develop the capacity for manipulating the language of music, that is, understanding the relation between sound and movement. The Western classical repertoire will be arranged for those instruments and voices in the class. 1 credit hour. MUS386

VOICE AND SOUNd PAUL CERTEL
In this class, we will attempt to maximize the expressive potential of each voice as well as other ways of making sounds and communicating. The emphasis will be on exploring the relationship between sound and movement. The primary focus will be on the voice. 3 credit hours. MUS386

EXPRESSIVE ARTS I: METHODS AND PREPARATION BERNE MARX
(P.A. Dance Therapy instruction) 3 credit hours. MUS386

THE BUSINESS OF MUSIC TED BRANDT Topics to be presented in this week-end intensive include audition materials, portfolios and demo tapes, copyright and publishing, understanding contracts, professional management agencies and self-management, and touring and publicity materials for the performing artist. 1 credit hour. MUS386

PRIVATE MUSIC LESSONS FACULTY (See Fall description) 0 or 1 credit hour. COR

CHORUS BILL DOUGLAS (See Fall description) 0 or 1 credit hour. MUS386

INTRODUCTION TO THE RECORDING STUDIO JAMES DURAND
This class will study the production of composition of music in the four and eight-track recording studio. Recording, mixing, mastering, behavior of sound, and synthesizers will all be covered. Individual projects will give students the hands-on experience they need to write their own music. 3 credit hours. MUS386

Spring
MUSICIANSHIP III BILL DOUGLAS
A continuation of Musicianship II. Prerequisite: Musicianship I. 1 credit hour. Permission of instructor is required. 3 credit hours. MUS330

MUSICIANSHIP IV BILL DOUGLAS
An upper level class for second year BA students or advanced certificate students. By permission of instructor. 3 credit hours. MUS330

CHAMBER ENSEMBLE: MELODY KEEPING
We will focus on how to create the intimate communication necessary for small ensemble performance. Students will practice leading, conducting, and rehearsing small ensembles. Students will also develop the capacity for manipulating the language of music, that is, understanding the relation between sound and movement. The Western classical repertoire will be arranged for those instruments and voices in the class. 1 credit hour. MUS386

INTRODUCTION TO SYNTHESIZERS AND ELECTRONIC MUSIC (WEEKEND workshop) JAMES DURAND AND RAVI SANDERS
A weekend workshop in which students will gain experience with the tools of modern electronic music, including electronic keyboards, micro-computers, synthesizers, and effects devices. Although principles will be discussed, the emphasis of the workshop will be on student participation in class projects. 3 credit hours. MUS386

SONGWRITING (Weekend Workshop) RACHAEL FORD Rachael Ford, noted singer and songwriter, will give a weekend workshop on song discovering song forms. Beginning with blues and bawdy rhymes, writing in musical management agencies and self-management, and touring and publicity materials for the performing artist. 1 credit hour. MUS386

JAZZ IMPROVISATION ART LANDE
Students will learn to channel their music into the language of jazz, listening, sensing, seeing, and hearing. 1 credit hour. MUS386

COLORFUL MUSIC GEORGE JONES
Through listening, reading, singing, playing and writing, we will explore the wide range of human musical expression. Indian, Indonesian, African, Brazilian, and Cuban music will be emphasized. 3 credit hours. MUS386

TAL, RHYTHM IN THE INDIAN CLASSICAL TRADITION GEORGE JONES
The rhythm system called “tal” has been passed down from guru to disciple for hundreds of years in the form of a spoken language of syllables representing rhythmic cycles. Through listening, counting, keeping tal, and learning tal, students will develop the capacity for manipulating the language of music, that is, understanding the relationship between sound and movement. The Western classical repertoire will be arranged for those instruments and voices in the class. 1 credit hour. MUS386

TEACHING MUSIC TO CHILDREN: THE GROP APPROACH MARIE BLANE
A course designed to give sequential overview of the Orff Schulwerk approach to music teaching. Emphasis on movement, rhythm, speech, singing, melody, and dramatic improvisation. Skills learned in this course will be helpful in music teaching at all levels. 3 credit hours. MUS386

AFRO-CUBAN DRUMMING GEORGE JONES Songs and rhythms from the folkloric tradition will be taught in the hands-on format. Techniques for playing congas, cowbells, claves, guiro, chocalho, and other instruments provided. 1 credit hour MUS386

PERFORMANCE ENSEMBLE JAMES DURAND
The student will learn in developing the concert or presentation of music, both as a soloist and in ensemble. Rehearsal techniques and procedures will be discussed and practiced, and students will learn basic conducting techniques. 3 credit hours. MUS386

EXPRESSIVE ARTS II: FIELDWORK AT COMMUNITY AGENCIES BERNE MARX (See Fall) 3 credit hours. MUS386

PRIVATE MUSIC LESSONS FACULTY (See Fall description) 3 credit hours.

PRIVATE LESSONS: COUNTERTOP, ORCHESTRATION & COMPOSITION I HISTORY FACULTY (See Fall description) 0 or 1 credit hour.

CHORUS BILL DOUGLAS (See Fall description) 0 or 1 credit hour. MUS386

GLOBAL PERCUSSION ENSEMBLE GEORGE JONES (See Fall description) 0 or 1 credit hour. MUS386

ART IN RITAL ART LANDE
In this course, designed for students who have developed an artistic discipline (such as poetry, painting, music, movement, or theatre), students will have multi-disciplinary platforms or a different relationship to such life events as birth, marriage and death. Through artistic expressions, we will attempt to deepen our understanding of these events, recommended for all arts majors. 3 credit hours. MUS386

*Students may participate in either Chorus or Global Percussion Ensemble without registering and paying fees. If they would like to take either for credit, they may do so and pay regular credit tuition.
Theater Studies

Core Faculty: Lee Wolley (Chairperson)
Adjunct Faculty: Maggie Donahue, Raul Oviedo, Laura Simms, Jean Claude van Raalte, Reed Bye, Marvin Caspar, Cecilia Muskie.

"Learn how to love the art in yourselves, not yourselves in art."
Constantin Stanislavski

Program Description

The aim of the Theater Studies Program is to provide acting training in order for students to develop a firm foundation in the basic principles of the craft. The program is interdisciplinary in nature. Focused acting training is complemented and supported by courses from related departments at the Institute. As performers, the more we learn about ourselves, our immediate environment, and the world’s traditions, the more perceptive and mature our personal acting technique becomes. The department encourages students to be full human beings, who can uncover their innate talents and develop with confidence rather than competitiveness.

Theater studies students present material at the arts concert at the end of each quarter. These presentations, more than the end product of students’ studies, constitute part of the learning process itself.

B.A. Program

The Theater Studies department offers two acting sequences during Fall and Winter quarters, which in Spring quarter culminates in a collaboration on Rehearsal/Process, a team taught investigation of acting and directing arts. Both of these sequences are required for first year B.A. students. Sequence One is basic, and focuses on individual and group creative process, developing presence and vocal and gestural capacity, creating character, and understanding group dynamics. Through ensemble work, the student is given an opportunity to develop an understanding of a dramatic structure and the use of modern Western theater. Voice and Sound and Storytelling help the student become flexible and courageous in solo work.

In the second year, the Theater Studies major repeats the acting sequence of his or her choice as a way of returning to the ground of the craft from a more advanced viewpoint. In this way, greater depth and insight into personal projects are developed. The Expressive Arts sequence in the second year provides an opportunity to share one’s technique with students from other departments and develop confidence as an arts teacher.

The traditional contemplative art requirements for B.A. students are expanded from 3 to 6 credits for the Theater Studies major to integrate the principles and aesthetics of the art form with the acting technique. To satisfy the senior project requirement for graduation and to demonstrate mastery of the discipline, Theater Studies students may either prepare a performance (documenting the rehearsal process) or complete a research paper on some aspect of theater. This project is developed in collaboration with theater faculty and may be a solo or group effort.

While a structured curriculum for the Theater Studies major has been presented here, final course choices are determined by the student and his or her advisors.

B.A. Course Requirements

**FIRST YEAR — FALL QUARTER**
- Basic Acting 3 credits
- Theater Awareness 3 credits
- Playwriting Workshop 1 credit
- Movement Techniques I 3 credits
- Scene Study 10 credits

**FIRST YEAR — WINTER QUARTER**
- Scene Study 3 credits
- Intermediate Acting 3 credits
- Voice and Sound 3 credits
- Malik: Making Friends with the World 3 credits
- 12 credits

**FIRST YEAR — SPRING QUARTER**
- Collaboration on Rehearsal/Process 3 credits
- Space Awareness/Self-Expression 3 credits
- Playwriting: Shakespeare 3 credits
- Storytelling 1 credit
- 10 credits

**SECOND YEAR — FALL QUARTER**
- Basic Acting II or Theater Techniques II 3 credits

**SECOND YEAR — WINTER QUARTER**
- Intermediate Acting or Scene Study 3 credits

**COURSES**

Fall

**BASIC ACTING**
- Lee Wolley
- Basic Acting is a study of the ground of performance: how you “tell” and how you interact with others. This is a useful arena for extending our range of expressions. It will provide a set of tools for harnessing our emotive behavior into genuine creativity and communication. Students will explore situations of gestures, sound and words and, by becoming familiar with a technique, will learn to develop mindful communication and spontaneity. Through solo and group exercises in presence, relaxation, intention, rhythm, and repetition, we will learn to read the moment rather than to operate from preconceptions or habitual patterns. This class is not limited to performers. 3 credit hours. TH100
THEATER TECHNIQUES MAGGIE DONAGHY Theater techniques is designed to create a strong foundation in vocals, movement, and improvisation. It encourages students to work with their instincts and achieve expressive goals. Games, sensory and observation techniques, preparation, meditation, and character development will be utilized, as well as dialectic exercises dealing with concentration, clarity, absence, objectives, and learning to risk all the necessary questions of a script. This class is intended both to prepare students for scene study as well as to address major problems in performance. A fixed time to a student's play is planned as a vehicle for a critical analysis. The course is open to beginners and experienced students who wish to further develop their craft. 3 credit hours. 11920

PLAYWRITING WORKSHOP JEAN CLAUDE VAN PAUWEL A unique "How to" approach to playwriting. A playful, disciplined, ten-hour workshop with playwright Jean-Claude van Belle, long-time student of Cheygan Truong. Proprielle. Please bring paper, pen, open mind and a willing body for "...blasting down the doors of perception," and bravely destroy preconceptions about what it is to write a play. 1 credit hour. THA040

MEDITATION PRACTICUM I FACULTY (See Buddhist Studies listings) 3 credit hours. 68250

Winter
INTERMEDIATE ACTING LEE WORLEY This course develops into the atmosphere of Basic Acting: presence, flexibility, relaxation, awareness and risk-taking. Using these as the ground, it goes further into an investigation of the nature of creative process, artistic forms and aesthetic choices. Having gained confidence in performing with others, students concentrate on where and when to act within the composition and the question of what to communicate. Towards the end of the quarter the group will work on characters and monologues from a variety of plays. Prerequisite: Basic Acting, Theater Techniques or by permission of the instructor. 3 credit hours. THA200

SCENE STUDY MAGGIE DONAGHY Scene Study takes the skills learned in Theater Techniques and applies them to the exploration of your character and its interaction. Using ten-person scenes, we will develop the detailed process of how to analyze a script, define given circumstances, create the environment, and discover the objectives and relationships of the characters. Students will work on two different scenes during the course, and have an opportunity to showcase the second scene at the end of the class. Prerequisite: Theater Techniques, or by permission of the instructor. 3 credit hours. THA311

VOICE AND SOUND PAUL DERTER In this class we seek to maximize expressiveness and the communicative ability of the voice as well as other ways of making sounds. The inspiration may be to read a poem, sing, look at, read, play a musical instrument, but the work in drawing or exploring the relationship to between sound and movement. We are searching for unspoken principles that underlie performance and expression of all kinds, although the primary focus will remain related to the voice. 3 credit hours. THA200

MAINT'N MAKING FRIENDS WITH THE WORLD MARVIN DUSPER (See Psychology listings) 3 credit hours. PHA311

CLASSICAL GREEK DRAMA REED BYE (See Writing and Poetics listings) 3 credit hours. WC260

EXPRESSIVE ARTS I BERNIE MAREK (See Movement Studies listings) 3 credit hours. MT420

Spring
EXPRESSIVE ARTS II BERNIE MAREK (See Movement Studies listings) 3 credit hours. MT421

SPRING AWARENESS' SELF-EXPRESSION LEE WORLEY Space can seem hostile or transitive, subjective or centered. One can either fight the situation or work with it in a creative manner by recognizing it as it is. Our perceptions are colored by neuroses or heightened by openness. This course continues to broaden your Theuths. This exercise is designed for performance by Oedipus/Euphron's Iphigenia with, the theater exercises from the work of 20th century Western directors and work with qualities of space and form exemplified in the five Buddha families. The specific exercises are physical and simple and evolve boredom, repetition and hard work. They offer a means for developing an appreciation of oneself and others in the context of an active, changing space. 3 credit hours. THA320

A COLLABORATION ON REHEARSAL PROCESS MAGGIE DONAGHY and LEE WORLEY This class will be a collaborative effort among Maggie Donaghy, Lee Worley and the students to rehearse and bring to production two one-act plays from either Classical or modern drama. Each teacher will alternate between directing and providing critical analyses during the quarterly. Students will therefore have the benefit of two styles of rehearsal process. The dialogue is intended to encourage students to articulate criticism, develop their directorial abilities, and extend their range of rehearsal tools. Prerequisite: 1st or Winter Acting class, or permission of the instructor. 3 credit hours. THA220

ROTATING SHAKESPEARE REED BYE (See Writing and Poetics listings) 3 credit hours. WC264

STORRYTELLING THEATER LAFLEA BEAM Storytelling is a dynamic site performance which combines the spontaneous creation of the story through words, movement, rhythm and intention, understanding the structure and meaning of the story, and making the nature of enchantment. We will explore the art of the storyteller while discovering ways to bring to life, 1 credit hour. THA220

ADVANCED ACTING FACULTY In conjunction with the theater faculty, each advanced acting student works to develop a performance. This could take the form of creating a group collaboration, producing an extant script, performing a solo presentation, or creating a research project. Emphasis is on working independently of the classroom's teacher format. The traditional difficulties in theatrical creation—travestisation of concept into theatrical image, fitting the show into the performance space, working with others, and so on—are all issues for the advanced student. 3 credit hours. THA420

Program Description
The Visual Arts Program offers courses in calligraphy, printmaking, painting, drawing, woodcutting, and bookmaking. A sequence of courses in expressive therapies is also offered. 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.
COURSES

Fall

CALLIGRAPHY I: ROMANS AND RUSTICS BARBARA BASH
Class begins with a study of the classic Roman uncial (the alphabet of the Roman stone inscriptions) in its most refined form, then with the broad-edged pen, emphasizing the rhythm of steady spacing and even strokes. Students move to the Greek 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 the majuscule letter, the most beautiful and familiar of all alphabets. Emphasis will be on the experience of continuing in the act of writing. 3 credit hours. BA320

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 bookbinding, paper marbling, and paste paper techniques will be explored. Students will research and present historical styles of design in preparation for their traditional book design project. 3 credit hours. BA330

THANGKA PAINTING SAUNE ELLIOTT
An introduction to the discipline and philosophy of thangka painting, the sacred art of Tibetan Buddhism. Learning to paint thangkas is possible for everyone. It is a gradual approach; one follows a prescribed form and practices precisely what is taught, there is no room for improvisation. In the beginning, we look at thangkas, we see the various categories and how they are used. We learn to draw the Buddha figure using the ancient canon of proportion and measure called "tong" in Tibetan. We develop skills with fine-pointed brushes, and practice line and color in the form of the buds and leaves. We learn to use gold leaf and gold leaf gilding. Eventually we prepare a canvas and begin painting. There will be a small materials fee. 3 credit hours. BA430

CONTEMPLATIVE CALLIGRAPHY BARBARA BASH
A class to explore the meditative ground of calligraphy through the ancient Chinese one-stroke brush painting. With awareness of oneness of posture, oneness of breath, and the beginning, middle, and end of a stroke, the student begins to touch the common ground of Chinese and Western calligraphic mind. The line flows into the forming of a pedagogy as the student explores the making of Chinese symbols. 2 credit hours. BA330

ADVANCED CALLIGRAPHY BARBARA BASH
An intensive study of contemporary calligraphic design. Students will interpret historical alphabets in a personal, expressive way through broadside poster art, logo design, and bookmaking. Prerequisite: two beginning calligraphy classes. This class will be offered out of residence in the Fall. 2-3 credit hours. O'KE

Spring

CALLIGRAPHY III: RENAISSANCE SCRIPTS BARBARA BASH
The cultural transition from the Middle Ages to the Renaissance can be studied clearly in terms of letter forms. The humanist and italic alphabets were the great bookhands of the Renaissance period. They expressed the most fundamental new ideas and later became the models for the early typefaces. Students will study the hand-written book form. Assignments will explore modern experimental layouts—symmetry and the Japanese use of space for the hieroglyphs—aiming toward an understanding of the importance of contrast in any design. 3 credit hours. BA300

MAKING BROADSIDES: POET'S EYE/ARTIST'S HAND BARBARA BASH AND SUSAN EDWARDS
This is the first of two final projects will be completed during this class. 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 make. Emphasis will be on learning and executing a traditional form. 3 credit hours. BA430

THANGKA PAINTING SAUNE ELLIOTT
An introduction to the discipline and philosophy of thangka painting, the sacred art of Tibetan Buddhism. Learning to paint thangkas is possible for everyone. It is a gradual approach; one follows a prescribed form and practices precisely what is taught, there is no room for improvisation. In the beginning, we look at thangkas, we see the various categories and how they are used. We learn to draw the Buddha figure using the ancient canon of proportion and measure called "tong" in Tibetan. We develop skills with fine-pointed brushes, and practice line and color in the form of the buds and leaves. We learn to use gold leaf and gold leaf gilding. Eventually we prepare a canvas and begin painting. There will be a small materials fee. 3 credit hours. BA430

TIHETAN CALLIGRAPHY SAUNE ELLIOTT
In this class, we will study the classical Tibetan writing called U-CHEN, the Tibetan equivalent of Roman Capiata invented by Turms Gyamtse in the 7th century. We will learn to write the beautiful alphabet using the broad-edged pen. We will also look at other Tibetan letter styles: U-ME, DAMGYI, etc. ANTHRA is the form of Devanagari. 3 credit hours. BA430

Winter

CALLIGRAPHY II: MEDIEVAL BOOK PAGE BARBARA BASH
Using manuscript pages for examples, students study the unique Carolingian and Gothic letterforms. Discussion 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 forms and the interrelationship of the page as a whole. Medieval page proportions are studied and copied. 3 credit hours. BA300

THE HANDMADE BOOK II: THE TRADITIONS BARBARA BASH AND SUSAN EDWARDS
The list of two final projects will be completed during this class. 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 make. Emphasis will be on learning and executing a traditional form. 3 credit hours. BA430

BASIC DRAWING VISITING FACULTY
An introduction to the art of drawing, working with a variety of tools—pencil, charcoal, conté, ink — and studying a range of styles: gesture, contour, memory, and long dislocation. In learning to draw, one practises the art of corrected observation through opening one's senses to the world. 3 credit hours. BA330

WORKING IN LINOLEUM AND WOOD BLOCKS GEORGE SSUSS
Students will do linoleum and carving in wood blocks, and will make prints both on a press and by hand. There will be a small materials fee. 3 credit hours. BA430

Writing and Poetics

Con: Faculty: Anne Waldman (Chairperson), Reko Baj, Adjunct Faculty: Jack Collom, Susan Edwards, Larry Yang, Ron Reis, Allen Ginsberg, Mary Kras, Linda Lewis. Visiting Faculty (Fall round and summer): Ali Barlas, Mas Mido Benitez, Willims Buntz, Ena Carvel, Andy Cassen, Clark Criggs, Robert Creely, Diane diPrima, Clarendon Hatch, Joy Hiep, Annabel Howard, Joanne Kyger, Bernadette Meyers, Alice Notley, Simon Critchley, Jerome Rothenberg, Ed Sanders, Gary Snyder, Philip Whalen

"Fowl," said my muse to me, "look in my heart and write." — Sir Philip Sidney

Program Description

The Department of Writing and Poetics was founded by Allen Ginsberg and Anne Waldman in 1974 as The Jack Kerouac School of Disembodied Poetics. The inspiration now, as then, is to explore the creative process involved when words and language directly and accurately express original perception. Students learn to say what they see by paying attention to "mind" and "world" in a moment of perception when the two are joined. This gives writing the heart's immediacy and genuineness one recognizes in good poetry and prose.

The practice of meditation and other contemplative studies (T'ai Chi Ch'uan, Aikido, Kyudo[Zen Archery], Contemplative Dance) offered at The Naropa Institute cultivate awareness of the spiritual metaphysical aspect, the ground of imaginative composition. The willingness to drop preconceptions and write from this open state, coupled with a formal appreciation of the nuances of sound and meaning epitomized in the great works of literature, provide the basis for the student's training here.

Besides critical studies and readings in contemporary and historical world literature, students are exposed to a diversity of writing exercises and experiments designed to expand imaginative possibilities of context and refine expertise in formal technique. The department also places emphasis on class and attentive oral presentation of works, since it is as speech that words proclaim themselves and communicate fully.

The program is set up as follows:

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

2. Students first ground themselves in practical observation of detail and attention to "minute particulars." "The natural object is always the adequate symbol." — Pound. "Things are symbols of themselves." — C. Tungpa.

3. Critical intelligence and personal creativity are developed through oral and written investigations of works noticed in class. The student's journey culminates in a final creative manuscript, and BA. Students must complete a final critical thesis as well.

4. The practice of meditative verse is modeled on traditional Japanese haiku, the Tibetan doha, and other formal Japanese, Indian, Chinese and Native American verse. This connects with the student's practice of 20th century Western style, spontaneous composition.
5. Playful awareness that transforms everyday work into art is encouraged by using a wide range of old and new literary methods: collage, cut-up, dream and journal probes, conceptual composition, social investigative scholarship, classical prosody study (including quantitative verse), found object aesthetics, confession narrative and open-form organization of the page.

6. The small school environment, intimacy of activities, social relation and a common creative purpose between teacher and student encourages a continuous learning situation as well as intersubjective exchange: poets can collaborate with classical scholars, folklorists, folk and jazz musicians, theater groups, calligraphers, meditation practitioners and teachers, archers, physicists, psychologists, tea ceremony teachers, flower arrangers, and rock bands.

Writers in Residence

During each academic year, visiting (paid) writers, such as Arnost Hois, Clark Coolidge, or Bernadette Mayer, will be in residence for one quarter in addition. Allen Ginsberg, co-founder of the Department of Writing and Poetics, is in residence for one or two weeks during the year to teach the Writing Preccum course recommended for all writers and poets students. He also takes a prominent role in the month-long Summer Writing Program.

Summer Writing Program

The Naropa Institute Summer Writing Program, in which visiting writers join the year-round faculty, is an intensive month-long program of lectures, workshops, faculty-student interviews, readings and colloquia. It is designed for students of all backgrounds who are interested in taking a close look at the process of writing. The program generates an atmosphere of exploration and discovery where participants study and write in a dialogue with some of the most interesting and provocative writers of our time. Year-round writing students are encouraged to take the Summer Writing Program as part of their degree or certificate program at the Institute.

Requirements for the Bachelor of Arts Program in Writing and Poetics

18 credit hours writing courses from among the following:
The Art of Non-Fiction
Writing for Real
Shapely Writing
Poetry Performance
Basics: Grounded Energy Writing Workshop
Frontiers in Poetry
Writing Skills Level 1 & 2
Zum in America
Prose Forms and Editing Styles
Creative Writing
Writing Workshop

18 credit hours literature courses from among the following:
Making a New Home in Poetry
Chaucer to Shakespeare
Classical Greek Drama
The American Novel
The Romantics
The Odyssey of Homer
Shamanic Poetries
Four Writers
Reading and Writing Shakespeare
Sacred Texts
Gertrude Stein Tutorial
Donald and Williams
Squeezing Spirit into Form
American Women Avant-Garde

2 credit hours: Final Colloquium: Manuscript (WS507)

Required credits in the Major: 38
Total credits in the B.A. Program: 50
(For B.A. graduation requirements, refer to page 7)

Students in the two-year B.A. program are offered the opportunity to nurture their explorations as writers as well as study valued literary works. Students will develop critical awareness of literature by preparing in depth written and oral presentations on specific authors or periods. Students will make their writing potential by working on a manuscript of poetry or prose with accomplished poets and writers. This writing project, as well as an in-depth critical thesis, is the central focus of the two-year B.A. program.

Requirements for the Certificate Program in Writing and Poetics

Writing Courses (9 credits)
Writing and Poetics Workshops (9 credits)
Final Colloquium: Manuscript (1 credit)

Total Department Credits: 28
General Education: 17
Total credits to graduate: 45

Students in the one-year Certificate Program work closely with their advisors studying literary texts related to their own development and work to complete a manuscript of poetry or prose. This manuscript is the student's central vehicle for developing expertise and maturity with his or her discipline.

COURSES

FALL

POETRY PERFORMANCE

ANEW BALDWIN

A workshop examining the possibilities of poetry as a performance medium. We will visit with our own texts, developing their shape on the page, then move off into play with sound, rhythm, counterpoint, multiple voices, dance, theater, gesture. We might work collaboratively with live, in-situation, with musicians, dancers and actors. We will hold a journal of the process and program, and the final required project will be a fully documented performance piece and presentation. Recommended for all performance arts majors. Limited enrollment. By permission of instructor. 3 credit hours, 32500

MAKING IT NEW: CONTEMPORARY POETRY AND POETICS

ANNIE WILZMAN

The academy of the future is opening its doors — John Ashbery. Talks on Poetics & Aesthetics: lectures, essays, interviews, follow-up discussions. Persons: Eileen Cassady, Robert Creeley, Charles Olson, Paul O'Meara, Jack Spicer, Kenneth Koch, Gary Snyder, John Ashbery, Robert Duncan, Danilo Lavois, Ted Berrigan, Bernadette Mayer, the Language School and others that define somewhat the various experimental or post-World War II lines that are combined in The New American Poetry anthology and how there have manifested since in younger bars. We will additionally read one poet from the contemporary so-called "schools" and then study some of the branches in the instructor's own generation. Talks will include Tony Zander's The New American Poetry, Mythologies, The Geography of the Imagination, The Post-Moderne, Talking Poetics, and many other talks. Lectures, readings, interesting discussions. 3 credit hours. WS130

WRITING FOR REAL

LARRY FAGIN

We will write long and short poems, sonnets, aromes, pantoums, sonnets, prose poems, short fiction, commentary, etc., striving for clarity, honesty, surprise. Work will be exposed to in-depth criticism by teacher and students. Readings in Shakespeare, Shaw, Donne, Milton, Dickinson, Whitman, Melville, Lawrences, Pound, Williams, Stevens, Crane, Oliver, Ashbery, O'Hara, Koch, Whalen, Kerouac, Collins, Williams, her, 3 credit hours. WS505

CHAUER TO SHAKESPEARE: PARADIGMS OF ENGLISH VERSE

REED

An historical look at the first great flowering of English literature with readings from The Canterbury Tales, John Gower, popular ballads and anonymous lyrics, Thomas Wyatt, Henry Howard, Sir Philip Sidney, Spenser, Marlowe, and other 16th to 18th Century "Makars." A survey of MacLeod and Renaissance delights: reading, writing, and trying our hand at sonnets, heroic couplets, and other verse forms. 3 credit hours. WS605

THE AMERICAN NOVEL: HAWTHORNE AND MELVILLE Redux

ANEW BALDWIN

A workshop exploring the possibilities of poetry as a performance medium. We will visit with our own texts, developing their shape on the page, then move off into play with sound, rhythm, counterpoint, multiple voices, dance, theater, gesture. We might work collaboratively with live, in-situation, with musicians, dancers and actors. We will hold a journal of the process and program, and the final required project will be a fully documented performance piece and presentation. Recommended for all performance arts majors. Limited enrollment. By permission of instructor. 3 credit hours, 32500

THE AMERICAN NOVEL: HAWTHORNE AND MELVILLE Redux

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PROSE FORMS AND EDITING STYLES

SUSAN EDWARDS

How do we claim the written word as our own? This course begins with a study of the history of the English language: its roots, components, and influences. We will explore the various forms of written English that are practiced in contemporary society, exploring various traditional forms of composition, including the sonnet, the essay, the letter, the diaries and journals that include background and research of relevant influential texts (Dante, Shakespeare, Jane Austen, D.H. Lawrence, and others). In addition, we will move into more "open" forms (composition by field, genre) and play with chance operations and other arrangements, such as the acrostics. For the spring term, we will recommend readings for our students. Short essay assignment requirements. 3 credit hours. WRS 312.

SACRED TEXTS: WHAT HAS GONE BEFORE SUSAN EDWARDS

What makes a text "sacred"? How does sacred texts influence the literary tradition? How do we re公交e,Johnson, writers, readers, learn to read an ancient text in present time? The legacy of the sacred, the practical, and the visionary cross the text. This course includes the: The Book of Genesis, the Bible, the I-Ching, excerpts from Plato, and a selection of Hermetic common-wealth, including the newly translated work of Rilke of Guniz (Bingen). Students will create a manipulative "sacred" text and will develop a creative method of expression. 3 credit hours. WRS 340.

BASICS: GROUNDED ENERGY ANNE WILDMAN

How to write a "prose" sentence and how to enunciate specific poetry and literature. We will look at sentences and paragraphs by Jane Austen and Henry James, read Getreide's Miller's essays on grammar as well as Strunk and White. The Elements of Style. We will study passages from the Bible, Shakespeare, James Joyce, Virginia Woolf, Laura Rich, John Ashbery and Jack Kerouac. We will work in the spirit of the older prose. We will write experiments a different kind of meditation, essays, dialogues, autobiography, and other experimental modes, and be expected to stand up and read with brilliant attention. 3 credit hours. WRS 315.

Four Writers; THE HERMETIC TRADITION SUSAN EDWARDS

In this course, students will be introduced to the work and life of one of the major figures of Western literature, Rilke of Guniz (Bingen). Students will create a manipulative "sacred" text and will develop a creative method of expression. 3 credit hours. WRS 340.

THE ROMANTICS, PANTEISTHESIA AND MELOCHORIANA ANNE WILDMAN

A close reading of selected works by Coleridge, Byron, Shelley, and Keats, as well as a look at the cultural, political, and social background of the time. We will examine the occult language, imagination, sources, passions, influence of nature, melancholies, and "ineffective capability" of the works. The main text will be Romantic Poetry and Poetry (5th ed. Bloom & Trilling, Oxford University Press). Secondary texts include John Livingston Lowes, The Road to Xanadu, and Richard Holmes: Shelley: The Pursuit. 3 credit hours. WRS 325.

PROSE WRITING SUSAN EDWARDS

The course will work through the basic forms and editing styles. We will begin with the basics of poetic structure and proceed to practice the several components of creative writing: narrative, setting, character description, and dialogue. A sound basis for making prose writers will be our main reference point. 3 credit hours. WRS 341.

AUTOBIOGRAPHY LINDA LEWIS

The course will train students in writing contem- porary autobiography, an approach that rather than solidarity, gives rise to a complex, revealing, and richly performed narrative. Students will work in the spirit of the older prose. We will initially and share diverse examples of autobiography before deciding to write our own, so that different styles may be evaluated and explored. The class will be taken and the sharing of your ideas through our meditative strategy of writing. The class will meet once a week for three hours, beginning with meditation. 3 credit hours. WRS 342.

THEART OF NONFICTION RICK FIELDS

Writing and readings in various non-fiction forms: reportage, narrative, essay, memoir, interview, documentary, and non-fiction. Readings will range from Dalai to Orwell to Ages, and the contemporary genres of New Journalism and literary journalism. Open to students wishing to develop writing skills as well as active writing students. Practical material on publishing available for those interested. 3 credit hours. WRS 347.

MEDITATIVE POETICS: A WRITING CLASS REED BYE

Examining and working with techniques and traditions of meditative poems, where the eye opens on this world to reflect upon the present moment. Guiding of the project. We will practice sitting meditation (meditation offered for 20 minutes to begin each class, read and examine texts in the triangle, from, Pound, Wallace, Kerouactest, and others) and work with uncommon compositions. Twelve students maximum. 3 credit hours. WRS 325.

WRITING SKILLS LEVEL I LINDA LEWIS

(See fall description) 3 credit hours, WRS 300.

WRITING SKILLS LEVEL II LINDA LEWIS

(See fall description) 3 credit hours. WRS 300.

WRITING PRACTICUM ALLEN GROSSBERG

Oftentimes includes writing, reading, and discussion. Direct treatment of the thing, recol- lection of vivid moments, spontaneous choir, thinking in rhythm. Readings: selected for both oral and written performance and in a catalogue/fiction chain poems, allusions, allusion to dreams and related measures, open forms, "rules" for "free" verse. 3 credit hours. Open to majors and non-majors alike. 1 credit hour. WRS 305.

FRONTIERS IN POETRY JACK COLLOM

This course is a combination of study and workshops in the areas of writing or speech that lie on or outside the usual borders of poetry, including various modes of experimentation, prose, children's writing, "print live" literature, classes and other forms, found objects, correspondences, lists, concrete and sound works, tape-recording, presences, translations, names, glossariology, diaries and drama. 3 credit hours. WRP 451.

HUMOR IN POETRY JACK COLLOM

A course of study, analysis, and creation in the writing of poetry, examining various forms of poetry, including the sonnet, the villanelle and pantoum, which also will include background and reading of relevant influential texts (Dante, Shakespeare, John Donne, Ezra Pound, Francois Villon, Elizabeth Bishop, and others). In addition, we will move into more "open" forms (composition by field, genre) and play with chance operations and other arrangements, such as the acrostics. For the spring term, we will recommend readings for our program students. Short essay assignment requirements. 3 credit hours. WRS 313.

JAUN IN AMERICA, TO WRITE ABOUT SOCIAL AND SPIRITUAL CHANGE ANDY CLAUSEN

The course will explore the self-exile and haunting techniques that were used in the preparation of the letters, the future suffering, of Zuma's translation committee. The Klann, a remainder, that life is a game and birth verse of clarity, significance, dissection, and ceremonial reverence for the letters. The course will focus on the experience of writing in India, Japan, Southeast Asia, and Africa. Emphasis on description, analysis, observation, and meditation. 3 credit hours. WRP 403.

CLASSICAL GREEK DRAMA RED REED

Reading ancient Greek drama with an eye to the modern implications and explicitness of its speech and the psychological profundity of its configurations of character and situation. Plays will include readings in the, Sophocles, Euripides, Sappho, and other ancient modern translations. The course will require of all credit students to take home a play and a short paper. Prerequisite to "Reading Shakespeare" 3 credit hours. WRP 451.

STUDENT PERFORMANCE

JACK COLLOM, ANNE WILDMAN, ALLEN GROSSBERG, PA DOWENEG, ROBERT CREELEY, LARRY FAY, DAIMI DIFMUA, MICHAEL BROWN, PETER ORLOVSKY

THEODISY OF HOMER: JOURNEY OF THE CREATIVE MAN MARY KARIN

Using the Lattimore translation of The Odyssey, we will explore Homer's insight into the workings of the ancient world in particular and human beings in general as powerfully revealed in the imagery and language of this foundation text of Western literature. 3 credit hours. WRS 345.
SHAMANIC POETRIES ANNE WALDMAN. A writing workshop emphasizing short prose fiction. Students will develop stories and vignettes with an eye to the toward fiction, precision, observation, surprise. Dialogue and the gap between fantasy and reality will be explored. This workshop will include readings of prose work by Edgar Allan Poe, Henry James, Laura Riding, Jorge Luis Borges, Dore Langley, Robert Creeley, Philip Whalen, Grace Paley, Fielding Dawson, Douglas Wool, Dae Heed and others. 3 credit hours. W3209

JOURNAL WRITING SUSAN EDWARDS We will practice synchronizing words with body, words with heart, words with experience. As we write words, we illuminate habitual patterns and take a closer look at mind. Writing practice includes dialogue, robber, guided fantasy, memory practices, body-mind extraordinary in living color, and exercises based on the Hermetic tradition. Nothing is required, it is revealed, journal writers consider: Iris Joggi, for inventing journaling techniques, Sis Shonagor, for articulating subtleties, and Ama Nh, for describing mind process in relation to others. We will also consider some exquisite Hermetic documents. 3 credit hours. WP343

SQUEEZING SPIRIT INTO FORM JACK COLLOM. We will study the Pearl Poet (Tolkien fans.), John Donne, Gerard Manley Hopkins and a few contemporary American poets (Clark Colodz, Alice Notley, Ed Dorn, "pristine blues). Special reference to their works as lyric battlegrounds. Forms pressurized, syntax extreme, broken song, ropes of rhythm, perfect circles of surprise. 3 credit hours. W3202

MAKING BROADSIDE--POET'S EYE/ ARTIST'S HAND BARBARA SHOKH AND 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 the early form of poster art, combining words and pictures in a pleasing, unpredictable manner. Writer and artists welcome. 3 credit hours. BA333

WRITING INTENSIVE (Weekend Workshop) ANNE WALDMAN. We will engage in prose and poetry writing seminars that challenge our minds: stamina, wit, and patience. The work will resonate with everything in our lives. Multiple inputs of music, memory, photographs,prosects, oral readings should contribute to the process, which also will use dreams, bus notes, mountain-vision, and overhead conversation. Text: Dante, La Vita Nuova. We will proceed on a sick-composing and collaboration as we. 1 credit hour. WP300

FINAL COLLOQUIUM: MANUSCRIPT ANNE WALDMAN/REED BYE/SUSAN EDWARDS B.A. and Certificate students will meet both as a group and one-to-one with core faculty to prepare their final manuscripts of prose or poetry. In addition, B.A. students will work with their advisors on an in-depth final thesis on a particular author or work. 1 credit hour for Certificate students; 2 credit hours for B.A. students. WP306 or WP497

AMERICAN WOMEN AMANT-GARDE ANNE WALDMAN. We will learn a closer-up to the works of Garthula Stein, Laura Riding, H.D. Lonne Nordenker, and other contemporary pioneer women writers. 2 credit hours. W3231

WRITING SKILLS LEVEL I LINDA LEWIS (See Fall description) 3 credit hours. W3300c

WRITING SKILLS LEVEL II LINDA LEWIS (See Fall description) 3 credit hours. W3300c
Psychology M.A.: Contemplative Psychotherapy

Co-Faculty: Edward M. Podoloff (Director), Karen Kessler-Wegste (Co-Director)

Program Description

The M.A. Psychology Program in Contemplative Psychotherapy is a two-and-one-quarter-year, 95-credit clinical training program for students who are interested in and capable of working with psychologically disturbed people.

The program takes the approach that any training in psychotherapy must begin with an examination of one's own mind. Students are therefore trained in sitting meditation as a means of directly experiencing thoughts and emotions. It is this direct experience, rather than speculation or theory, that forms the basis of their work with others.

Through meditation practice, students find they can relate to any state of mind and tune into its underlying sanity or intelligence. This intelligence is available and identifiable in all people and situations. It is seen that those in intense pain and suffering. The cultivation of the sanity that is already there in psychological work with others is the aim and skill of psychotherapy as it is taught at The Naropa Institute.

The M.A. Psychology Program provides the study, discipline, and experience to guide a student's personal journey in the practice of working with others. Drawing largely on the 2500-year-old contemplative tradition of Buddhism, and especially on Tibetan Buddhist psychology, the program offers intensive training in psychotherapy. It does not provide a broad background in current psychological theory. Components of the training include:

1) academic course work, which presents the basic principles and applications of contemplative psychotherapy;
2) group process in which students meet weekly in small, faculty-led discussion groups which provide a format for working through issues arising from the student's experience in the program;
3) contemplative practices of synchronizing mind and body: sitting meditation (mindfulness-awareness), space-awareness, and body-work disciplines;
4) experience of creating and living in a model rural therapeutic community (Maithri Program) and participating in ongoing urban student-faculty subcommunities;
5) a nine-month internship in a local community agency with on-site supervision;
6) small group supervision led by Naropa faculty during the internship, which integrates the contemplative self-study practices, the therapeutic community experiences, and the clinical work of internship;
7) a Master's paper in which students present their clinical work in both written and oral form to peers and faculty.

Upon completion of the M.A. Program, students are qualified to work as counselors and psychotherapists in a variety of settings, including community mental health centers, residential treatment facilities, and social services agencies.

The Maithri Program

A vital and unique feature of the M.A. Psychology training is the 10-week Maithri Program which occurs in the spring of the first year. During the Spring Quarter, students live together with faculty and staff at the rugged and secluded Rocky Mountain Dharma Center, located a two-hour drive north of Boulder. The program combines space awareness practice, intensive sitting meditation, and course work in Buddhist psychology. The space awareness practice, based on traditional Tibetan Buddhist yoga, involves adopting a different posture in each of the differently shaped and colored rooms. The postures and physical space evoke and intensify psychological states which characterize our experience of the world. By combining periods of space awareness practice with daily periods of sitting meditation, students are able to vividly experience the nature of mind. The study of Buddhist psychology helps sharpen and clarify this experience. A significant part of the training is the experience itself of living in a therapeutic community and participating in all aspects of community life. Through all these components — practice, study, and community life — students develop insight and friendliness toward themselves and others, thus laying an important foundation for the clinical internship and for later clinical practice.
The Clinical Internship Program

The M.A. Program in Contemplative Psychotherapy is directed toward careers in the clinical profession. For this reason, the nine-month supervised internship, which begins in the second year of study, is a vital part of the program. Clinical field placements are arranged through The Naropa Institute and provide students with an opportunity to experience work in an area of specialization, such as child and family work, crises intervention, outpatient or inpatient care, or alcohol and drug abuse counseling.

Below is a list of some of the agencies, all of them in the Boulder-Denver area, that have participated in the field placement program:

1. Alcohol Recovery Center
2. Alternative Homes for Youth
3. Boulder Community Treatment Center
4. Boulder County Department of Social Services
   Child Protective Services Team/Señor Avila Team
5. Boulder County Hospital
6. Boulder County Mental Health Center
   A. Adult Treatment Team
   B. Longmont Team
   C. Emergency Psychiatric Services
   D. Child, Adolescent and Family Services
   E. Drug Treatment Team
   F. Community Support Services Team
   G. Hadgson
   H. Community Infant Project
7. Boulder County Detention
8. Boulder Memorial Hospital Eating Disorders Program
9. Boulder School of Massage Therapy of the Rocky Mountain Healing Arts Institute
10. Denver Center for Mental Health Services
11. Denver County Satehouse
12. Hospice of Metro Denver
13. Human Services, Inc.
   A. Northeast Office
   B. Jefferson County Office
14. Jefferson County Division Services, Juvenile Division
15. Jefferson County Mental Health Center
16. Park East Mental Health Center
   A. Adult Outpatient Team
   B. Children and Youth Team
   C. Community Transition Team
17. St. Luke’s Hospital Adolescent Addiction Recovery Unit
18. Southwest Mental Health Center
19. University of Colorado Counseling Services
20. Veterans Center

The Naropa Institute Journal of Psychology


The introduction of Volume I of the Journal, by Dr. Edward Pondok, Director of the M.A. Psychology Program is reprinted below.

BRILLIANT SANITY

Psychopathology arises from a failure, for whatever reason, to engage in the personal journey needed to cultivate the wakefulness, precision and tenderness that is already there. Indeed, one fails back to solidification and aggrandizement of the psychological construct of belief in an ego. It is a fragile construction—a hallucinatory, imaginary companion, double, friend or enemy, object of internal dialogue, reference point. We continually have hints that ego is a fabrication and that it needs constant maintenance. This gives rise to an anxiety about one’s own survival and we call that situation “pathological.” It is not pathological at all. It is a true and insistent reminder that we are doing something wrong by attempting to live in a personal mythology that is always falling apart. One then develops habitual patterns and defenses to deal with that anxiety and to further secure the notion of ego. The psychological construction of ego is the primary delusion we live with. It is the foundation of all neurosis and psychoses, the source of our alienation in accurately relating to the phenomenal world. It is the core issue in the problem of “harmlessness.”

This is, of course, the central insight of the Buddhist experience and the major source of inspiration for this journal. From this, there has developed the possibility of working with oneself and other beyond ego. This journal is a document of that kind of psychotherapy.

We recognize that this is not conventional psychological language, but that is not the main difficulty. The history of psychology reveals that any notion as to the non-existence of ego has led to an enormous individual and cultural resistance, followed by disappointment and amnesia.

The psychological observations and implications of the work of Charles Darwin about the origins of self-consciousness have never been pursued. The analysis of the problematic construction of ego in the work of William James has gathered few students. The early observations of Sigmund Freud as to the maintenance, justification and rationalization of the belief in “ego” have been distorted and lost. The current work of Jacques Lacan in Paris, regarding the illusion of ego and our imprisonment by that misconception is usually dismissed as intransigent. The reasons for the, fierce resistance engendered by the threatening claims of the non-existence of ego are largely personal and political, but perhaps some of the resistance can be explained by the fact that new consistent psychotherapies have emerged from this claim. This journal will attempt to demonstrate that therapeutic work without the crippling conception of ego is not only possible but is actually being done.

Studying the nature of mind in ourselves and others is the basic training ground for this approach to therapy. Because of that one can understand, clarify and work with disturbed states of mind in a direct and genuine way. The skillful application of the experience of non-ego allows for the workability of many different therapeutic modalities and styles. When one begins to awaken from the delusion of ego, a further connection occurs—a connection with a conscious and unconscious striving for health as well as an urge to be helpful to others. Then one’s life can be acknowledged as a meaningful personal journey of development.

For information about the Journal, or to order a copies, please write: The Naropa Institute Journal of Psychology, 2133 Arapahoe Avenue, Boulder, Colorado 80302.
### Requirements for the Master of Arts Program in Contemplative Psychotherapy

<table>
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<tr>
<th>Semester</th>
<th>Course Title</th>
<th>Credits</th>
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<td>FALL</td>
<td>PSY 502 Introduction to Buddhist Psychology</td>
<td>3 credits</td>
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<td>PSY 503 Psychology of Meditation I &amp; Pracitcum</td>
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<td>PSY 504 Group Process, Master I</td>
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<td>PSY 504 Psychology of Meditation II &amp; Pracitcum</td>
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<td>PSY 506 Psychophysiology I: Sanity and Neurosis</td>
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<td>PSY 552 Groups in Psychotherapy &amp; Practice</td>
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<td>PSY 509 Psychology of Birth and Death</td>
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*The M.A. Psychology Program must be undertaken lifetime and can only be started in the Fall quarter.*

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### Courses

#### First Year — Fall

**PSY 550 INTRODUCTION TO BUDDHIST PSYCHOLOGY**

Contemplative psychotherapy is based on the view that health is intrinsic and unconditional. Because of this view, we do not always experience this inherent, brilliant light. Outside the material and emotional ups and downs, there is a space of pure consciousness. This course will provide an opportunity for students to experience this pure consciousness and the potential for profound change in their lives.

**PSY 561 PSYCHOPHYSIOLOGY**

This course focuses on the relationship between body and mind. It introduces students to the basic principles of psychophysics, including the effects of the mind on the body and the body on the mind. It also explores the role of the body in the therapeutic process.

**PSY 562 CLINICAL INTERNSHIP**

This course helps students gain practical experience in the therapeutic process. It provides an opportunity for students to apply the theoretical knowledge and practical skills they have learned in a clinical setting.

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**Second Year — Fall**

**PSY 550 CLINICAL INTERNSHIP: FIELD PLACEMENT**

Field placements are designed to provide students with an opportunity to apply the theoretical knowledge and practical skills they have learned in a clinical setting. The field placement is supervised by a licensed psychologist or other qualified professional.

**PSY 560 MASTERS PROGRAM**

This course focuses on advanced topics in contemplative psychotherapy, including the principles of mindfulness, compassion, and the power of the present moment. It also provides an opportunity for students to apply these principles in a clinical setting.

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**First Year — Winter**

**PSY 550 INTRODUCTION TO BUDDHIST PSYCHOLOGY**

This course provides an introduction to the contemplative practice of mindfulness and meditation. It focuses on the principles of mindfulness and the role of the mind in the therapeutic process.

**PSY 561 PSYCHOPHYSIOLOGY**

This course focuses on the relationship between body and mind. It introduces students to the basic principles of psychophysics, including the effects of the mind on the body and the body on the mind. It also explores the role of the body in the therapeutic process.

**PSY 562 CLINICAL INTERNSHIP**

This course helps students gain practical experience in the therapeutic process. It provides an opportunity for students to apply the theoretical knowledge and practical skills they have learned in a clinical setting.

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**Second Year — Winter**

**PSY 550 MASTERS PROGRAM**

This course focuses on advanced topics in contemplative psychotherapy, including the principles of mindfulness, compassion, and the power of the present moment. It also provides an opportunity for students to apply these principles in a clinical setting.

**PSY 560 CLINICAL INTERNSHIP: FIELD PLACEMENT**

Field placements are designed to provide students with an opportunity to apply the theoretical knowledge and practical skills they have learned in a clinical setting. The field placement is supervised by a licensed psychologist or other qualified professional.

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**First Year — Spring**

**PSY 550 INTRODUCTION TO BUDDHIST PSYCHOLOGY**

This course provides an introduction to the contemplative practice of mindfulness and meditation. It focuses on the principles of mindfulness and the role of the mind in the therapeutic process.

**PSY 561 PSYCHOPHYSIOLOGY**

This course focuses on the relationship between body and mind. It introduces students to the basic principles of psychophysics, including the effects of the mind on the body and the body on the mind. It also explores the role of the body in the therapeutic process.

**PSY 562 CLINICAL INTERNSHIP**

This course helps students gain practical experience in the therapeutic process. It provides an opportunity for students to apply the theoretical knowledge and practical skills they have learned in a clinical setting.
Second Year — Winter
PY560H CLINICAL INTERNSHIP: FIELD PLACEMENT
Continuation from the fall
6 credit hours.
PY561H SUPERVISION GROUPS
Continuation from the fall
1.5 credit hours.
PY570 PSYCHOPHARMACOLOGY II: PSYCHOSES
JEFFREY FORTUNA AND RICHARD CASSELMAN
From the Buddhist point of view, psychotherapy involves a particular kind of journey through the various psychological realms. What occurs is nothing less than the attempted transformation of the self. This course studies the psychiatric experience as it appears in community life, the family, childhood and adulthood. The various psychological and logical operations that underlie confusion, paranoia, hallucina-
tion and delusion will be examined in clinical material. The Buddhist understanding of the nature of mind and how it allows for new social and individual treatments will be discussed.
3 credit hours.
PY543 GROUP PROCESS MASTERS IV
FACULTY See description of PY540 Group Process Masters I, above. 1.5 credit hours.

Second Year — Spring
PY560H CLINICAL INTERNSHIP: FIELD PLACEMENT
Continuation from the fall and winter
1.5 credit hours.
PY561H SUPERVISION GROUPS
Continuation from the fall and winter
1.5 credit hours.
PY544 GROUP PROCESS MASTERS V
See description of PY540 Group Process Masters I, above. 1.5 credit hours.
PY575 CONTEMPORARY PSYCHOThERAPY SEMINAR: CONNOR DOWNS
The goal of contemporary psychotherapists is to make the basic principles of interpersonal psychology create a powerful psychotherapeutic discipline. In this way, one's personal development is completely linked to the cur-
ting state of health and awareness in others. Emphasis will be on the nature of discipline in the therapeutic relationship, the process of exchange, compassion and acting, and the variability of possibilities of transformation, freeing into health. Students will begin work on their Master's papers as part of the course.
3 credit hours.

Third Year — Fall
PY581 THE THERAPEUTIC COMMUNITY: JEFFREY FORTUNA
This course reviews the major theories and practical attempts to create a therapeutic or safe environment. The various models that have been proposed are from differing conceptions of community living, the nature of therapy and the experience of identity. The course will also focus on the di-
cipline of observing various environments and communities, both healthy and unhealthy, thus sharpening the student's experience of group process. The Master's Program and methodology will be covered. 3 credit hours.
PY523 TOPICS IN PSYCHOTHERAPY AND PRACTICE CLINICAL FACULTY
This course is a further clinical application of the principles of Contemplative Psychotherapy. The topic has not yet been set for Fall 1999 but will probably be "The Psychology of Aging." 3 credit hours.
PY580 PSYCHOLOGY OF BIRTH AND DEATH EDWARD M. PODOLSKY
This course presents an introduction to Vajrayana psychological perspectives and their implica-
tions for the psychotherapist. Journey Without Goal, by Chogyam Trungpa, "Rinpoche," will be used to clarify fundamental Vajrayana issues, including the karma,业力, karma, mental principles and the five Buddhist families. The Tibetan Book of the Dead, the second text, illuminates such issues as the psycho-
logical impact of dying and death, the resist-
ance against impermanence, the nature of the "I" and after death experiences, the fear of death and the process of transition, the experience of groundlessness, and how to work with the continuity of birth and death experiences in our daily lives. 3 credit hours.
PY565 MASTER'S PAPER SEMINAR FACULTY This weekly seminar meets to review and discuss the students' papers on Contemplative Psychotherapy, which are based on their internship experiences. The format includes each student presenting his or her work to fellow students and to the clinical faculty. 1.5 credit hours.
PY545 GROUP PROCESS MASTERS VI
FACULTY See description of PY540 Group Process Masters I, above. 1.5 credit hours.

Buddhist Studies M.A.

Executive faculty: Richard Ray (Co-chairperson), Judith Sinzinger-Brown (Co-chairperson), John Rockwell.
Visiting faculty: During the annual summer Conference on Chris-
tian and Buddhist Meditation, as well as during the regular academic year, the department hosts visiting meditation masters from major Buddhist traditions. These masters include: Ven. Ubonkoro of Thailand and Dr. Jack Engler (Theoideus), Ratna Rashi, Dr. Shinnam Rashes and Tenseun Anderson Rasha (Agni), Ven. Jangmung Rinpoche, and Ven. Ze Rinpoche (Tibetan Vajrayana).
Ven. Chogyam Trungpa, Rinpoche, founder of The Naropa Institute, although not living here, during the regular academic year, frequently joins the faculty of the annual summer Buddhist and Christian Meditation Conference to present Vajrayana Buddhism.

Program Description

The Master of Arts Program in Buddhist Studies provides the student with the opportunity for broad and in-depth study of Buddhism as a religious, cultural and intellectual tradition. The program's approach is critical and non-sectarian. The primary emphasis is on Indian and Tibetan Buddhist Buddhism, with exposure to the Southeast Asian and Far Eastern Buddhist traditions. Based on the best of modern academic methods, the program seeks to develop the student's understanding and appreciation of Buddhist tradition by drawing on a number of different resources, resulting in the classics of the modern academic discipline of Buddhism and the 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, the Language track and the Comparative Religion track, both of which include the following core 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 of the Buddha and includes study of the early Buddhist communities and monastic schools, the Indian Mahayana, and the Vajrayana. The program also includes study of the history of Buddhism in Tibet.
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 seminar course during which they read translations of the key texts of Indian and Tibetan Buddhist tradition, including readings from the Vinaya (the primary texts), the early soteriological discourses of the Buddha, the tantras (esoteric Buddhist texts), the Mahayana sutras, and the Madhyamika and Yogacara schools. Attention also is given to the visit of Vajrayana traditions, including the great masters, biographies of the Vajrayana teachers, and collections of their songs of realization.
3. Sitting meditation training in the tradition of Thierka Rupasawat, Zen Zen, and especially Tibetan Mahayana Vajrayana. Daily group practice directed by meditation instructors is supplemented by study of appropriate meditation texts. In addition, meditation intensive retreat 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 Contemplative Religion track, students may take up to eight comparative religion courses.

5) Language study is required of the Language track and is available for elective study to students taking the 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 Language track in a group translation project, under the direction of native specialist Lama Ugyen Sherion 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 are as follows:

The Language Track

This option of study examines Buddhism as a living tradition, historically and doctrinally in its many dimensions. Included are the study of core texts and commentaries (in translation and 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, including graduate seminars, a series of meditation practicum courses, Introduction to Contemplative Religion, and 24 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: BS330, 301, 302, 400, 401, 402 (18 credits)
Six graduate seminars: BS500, 501, 502, 503, 504, 505 (18 credits)
Introduction to Contemplative Religion: BC200 (3 credits)
Six Tibetan Language courses: BS310, 311, 312, 401, 411, 412
Six Meditation Practicum courses: BS330, 331, 332, 400, 401, 402 (18 credits)
Three electives: in either Sanskrit, anthropology, psychology, contemplative arts or comparative religion (9 credits)

Total: 90 credits

The 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. The track of study takes Buddhism as its main example of a contemplative tradition and explores it in the context of other similar great contemplative traditions, including those of Christianity, Judaism, Hinduism, and Chinese religions. The program examines such questions as: what is the role of meditation within the various meditative traditions? How do meditative practices stand in relation to doctrine, sūtra, and community? What common elements does one find in the various meditative traditions of the great religions? What divergences? Through courses in the core Buddhist Studies curriculum, courses in comparative method, and courses on individual meditative traditions, the program explores the contemplative mode of spiritual life as such, and how Buddhism takes its place within this dimension of human religious experience.

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

Six core courses: BS330, 301, 302, 400, 401, 402 (18 credits)
Six graduate seminars: BS500, 501, 502, 503, 504, 505 (18 credits)
Introduction to Contemplative Religion: BC200 (3 credits)
Eight Contemplative Religion electives: BS310, 311, 312, 473, 480, 483, 484, 493 (24 credits)

Total: 90 credits

Total: 90 credits

DATANU: MONTH OF INTENSIVE MEDITATION

Every summer, a month-long practicum ("Dathun") of intensive daily group meditation is held at a nearby mountain retreat center. Students practice "shamatha-vipashyana" (sitting meditation) with the guidance of trained meditation instructors. This training provides direct insight into the nature of the Buddhist teachings on a personal level.

COURSES

Fall

MEDITATION PRACTICUM I FACULTY IN RESIDENCE. In this course, students are introduced to sitting meditation practice. Tathagata practice traditional Buddhist teachings, emphasizing the foundations of practice, and including basic instruction in meditation techniques. This course format includes talks, discussions, and daily meditation practice. Students will be encouraged to take the intensive weeklong event described below. 3 credit hours. BS350

INTRODUCTION TO CONTEMPLATIVE RELIGION JUDITH SAMBAR BROWN CR REGINAL DAY. An introduction to region. The course will focus on the contemplative practices of "living heart" of sacred world religions. We will examine four paradigms of which religion has been understood and will look especially at the way in which contemplative practice has been viewed by Western scholarship. Using two of the four paradigms, we will study the "Fengmou in Eastern Orthodox Christianity, Bahá’í in Hinduism, and Tazin of the Japanese Zen tradition. 3 credit hours. BS500

Total: 90 credits

Total: 90 credits
Buddhist Civilization Judith Simmer Brown Buddhist civilization dominated the development of philosophy, science, the arts, and other humanistic traditions in Asia—first in India, then in China and Tibet. This course explores how the three "turnings of the wheel of Dharma," or phases of Buddhist teaching, were reflected in these civilizations. Open to all, 3 credit hours. 3E505

Seminars: Methodology in Buddhist Studies Judith Simmer Brown This course introduces the history of the study of Buddhist in the West with emphasis upon major figures and approaches, and a sample of contemporary options in the understanding of Buddhist tradition. The history and phenomenology of religion will be especially treated in their application to the discipline of Buddhist studies. 3 credit hours. 3E500

Winter

Mediation Practice 4: Oral Traditions & Alliance for In the tenth century, in the tradition of the Indian Bhikshuni Sangha, a new school of mind training emerged in the East. The teachings of these schools were based upon the practice of meditation and silent recitation, which is called "meditation in silence". This practice involves sitting in a comfortable position, breathing deeply, and focusing the mind on a specific object of meditation. It is a practice that can be done anywhere, anytime, and is suitable for people of all ages and backgrounds. 3 credit hours. 3E500

Reading in Tibetan Lama Gyiden Shechen & John Rockwell Selected readings in classical texts of Tibetan Buddhism and philosophy. The readings will include works by authors such as Tsongkapa, Chogyam Trungpa, and the Dalai Lama. The course will provide students with a deeper understanding of the complexities of Tibetan Buddhist thought and practice. 4 credit hours. 4E505

Spring

Contemplative Traditions of India John Rockwell This course provides a comprehensive overview of the major contemplative traditions of India. It will explore the historical, philosophical, and spiritual dimensions of these traditions. Students will be encouraged to develop a personal practice of meditation and contemplation. 3 credit hours. 3E500

Reading in Tibetan Lama Gyiden Shechen & John Rockwell Selected readings in classical texts of Tibetan Buddhism and philosophy. The readings will include works by authors such as Tsongkapa, Chogyam Trungpa, and the Dalai Lama. The course will provide students with a deeper understanding of the complexities of Tibetan Buddhist thought and practice. 4 credit hours. 4E505

Seminars: Topics from the Kanjor Project Judith Simmer Brown This course will focus on a specific topic related to Tibetan Buddhism, drawn from the study of the Kanjor Project. It will explore the complexities of Tibetan Buddhist thought and practice, as well as the historical, cultural, and social contexts in which it developed. 3 credit hours. 3E505

Regent's Weekends Intensive Once a year the Tibetan Institute & Monastery Center hosts a weekend seminar on meditation, Buddhism, and the mind. During these weekends, students will be encouraged to develop a personal practice of meditation and contemplation. It is open to the entire Barnard community, including students, faculty, and staff.
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), and it has candidacy status as an approved program with the ADTA.

Course work is designed to incorporate six areas of concentration 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 (ADTs), and provide a broad base of understanding and technique in the field.

Related to this track is a 200-hour fieldwork placement and a 70-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 registered dance therapists, as well as peer and ADTA-led group meetings.

The third track is a sequence of topics in psychology. These courses focus on developing ways of relating to the world that facilitate a student’s self-awareness, provide a basis for working with others, and familiarize the student with dominant theoretical bases.

Since the historical and philosophical perspectives of dance therapy come from dance as an artform, the fourth track will consist of dance courses that require technical background and previous breadth of study. This track trains the student’s eye in the discernment of movement patterns.

Finally, 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 compassion and discipline in therapeutic settings.
DEVELOPMENTAL MOVEMENT SUSAN APOSHVAN
In this class, we will focus on the development of movement from birth to walking. Learning the stages that occur both intellectually and emotionally, as well as the ways in which each stage supports the next, will help us understand their dynamic role in our present style of movement. Seeing movement as the manifestation of our potential through body, this framework will be used as a guide to progressive therapeutic intervention.
1.5 credit hours. DT 520

GROUP PROCESS AND DYNAMICS DON RIEDE
The formation of groups, both formal and informal, and the theoretical characteristics of development, maturity, and termination will be studied. Such issues as group agendas, strategies, transactional styles, subgroups, coalitions and alliances will be the main emphases of this course, as well as basic social systems theory.
3 credit hours. DT 537

LABAN II: MOVEMENT ANALYSIS TARA MCCULLY
Laban Movement Analysis, a descriptive and practical theory of movement based on the work of Rudolf Laban and developed by Irmgard Barnekow and others, is a multi-faceted body-to-body mind-knowledge tool. It deals with the most basic elements common to all movement. It describes patterns of movement that distinguish an individual from others and delineates a different behavioral dimension related to neuro-motor and psychological processes. Learning Laban Movement Analysis involves observing, verbalizing and noting those elements that interrelate in a dynamic tension system involving the body, space and effort. The focus of the course is to assist students to analyze movement to: 1) experience the range of movement possibilities of which the human being is capable; 2) learn a vocabulary for describing the elements within that range; 3) discover one's own movement preferences, with the potential for expanding one's own personal movement repertoire; and 4) learn how to observe movement objectively, and to use this information in a personal frame of reference. This course will be taught to undergraduates and graduates; the difference is for each is in pacing, depth and complexity, and the capacity to apply the work in a more specialized area. 3 credit hours. DT 527

FIELDWORK SEMINARY SALLY KONZDROVA
Beginning in the Fall of the first year and continuing through the Spring, each student will be placed in a fieldwork location. This experience will consist of 200 hours of observing dance therapy or creative movement in mental health settings, as well as observing and learning the various clinical procedures (tissue, relaxation, massage, etc.) associated with them. Students will eventually take the role of therapy for the movement groups themselves, under the supervision of a dance therapist. Each week students also will participate in a one-hour group supervision meeting with course faculty.
1.5 credit hours. DT 547

CONTEMPORARY DANCE PRACTICES II
IRWIN NADLER, ROCKWELL, FACULTY
This is a three-quarter seminar in dance techniques. The emphasis will be on the student's own style and movement possibilities. The course will concentrate on creative process, perception, perception of self and others, and movement as process. In addition, different theoretical models in dance therapy will be discussed, focusing primarily on the healing cycle and its relation to other therapies such as Freud, Jung, and Perls. 2 credit hours. DT 5050

DANCE THERAPY SKILLS: THERAPIST TRAINING
CHRISTINE CALDWELL-SILVER
In this seminar students will explore issues of control and manipulation, understand movement, the oscillation of attention, and therapeutic intention. 2 credit hours. DT 5050

DEVELOPMENTAL PHILOSOPHY WITH STAKES
Using Western psychology approaches, this course will trace the formation of perception, cognition, and social development from birth to adolescence. Connections will be made to the developmental movement course as the student learns the developmental approaches to both mind and body.
1.5 credit hours. DT 530

STUDENT FORUM NO FACULTY
This forum is a weekly meeting of both the first and second year students and comprises the core of each seminar at the different sites. It is designed to be led by the students themselves. Following a brief presentation of the focus or area of focus include: a dance therapy process group, a movement awareness group, or an interdisciplinary group to address areas of interest, and discussions about the student journey. 0 credit hours. DT 510

First Year — Winter

DANCE THERAPY: PSYCHOTHERAPY CARM GELLER
The course is designed primarily as a study of neuroses and psychoses from both Buddhist and Western perspectives. Various method of psychodynamics will be introduced, followed by discussions covering these modes in the assumption of basic therapy. Discussion will center around how each of these modalities colors the therapeutic interventions that occur in a session. Also, students will conduct case studies focusing on the somatic manifestations of neuroses and psychoses, and how they influence the movement process.
2 credit hours. DT 5041

DANCE THERAPY SKILLS: WORKING IN A PSYCHOTHERAPEUTIC SETTING CHRISTINE CALDWELL-SILVER
Working primarily with the triple therapy training cycle, this course will emphasize skill acquisition with populations of clients. Students will lead a group therapy session in this cycle and explore in this context, both individual and group issues in the various stages of the healing process. 3 credit hours. DT 5068

MOVEMENT FROM THE BODY SYSTEMS JOE BOSCARIN
Life is characterized by movement. Conventionally we conceive of muscle and bone as the body's moving elements. With a closer look, the notion begins to fade. All is alive and moving, although with very different levels of energy. All systems in the body move; this is the study of the major systems of the body and the role of movement in these systems and fluids. We will discover our individual movement preferences — those systems which symbiotically habitually use for movement and expression and which lack support for movement. Through experience and discussion we will define altered movement and how we can support the development of movement for healing. Chemical and hormonal dependencies, eating disorders, addiction and movement as drug use will be explored in this course. We will learn how to translate and apply the methods of this course as a tool for the student of dance therapy and dance medicine.
3 credit hours. DT 5322

CONTEMPORARY PRACTICES II
IRWIN NADLER, ROCKWELL, FACULTY
This course will delve into the exploration of movement observation and behavior by infra-red and irradiation through the use of photographic equipment. This emphasis will be placed on diagnostic issues. Other issues to be considered are the role of control, self, and the relation to dance therapy. Also, discussion will focus on the "transference" of states of mind into observable body attitudes, with students having opportunities to practice and experience these assessments.
3 credit hours. DT 5033

CONTEMPORATIVE PRACTICES III
IRWIN NADLER, ROCKWELL, FACULTY
This course will focus on the development of the self and the process of the dance therapy. It will focus on the process of the dance therapy and on the process of the self development. 1 credit hour. DT 548

First Year — Spring

DANCE THERAPY THEORY: METHODOLOGY CHRISTINE CALDWELL-SILVER
Exploring how dance therapy translates into therapeutic benefit to the individual. We will briefly review the techniques of dance therapy, broaden our understanding of dance therapy, and explore our understanding of dance therapy.
3 credit hours. DT 5052

DANCE THERAPY SKILLS: REFINING THERAPEUTIC CARM GELLER
This course is designed to give emphasis on the group leadership skills. It will focus on the practical, the theoretical, and the therapeutic application. 2 credit hours. DT 5002

Students who are interested in becoming dance therapy therapists will need to complete an additional one-year internship program. This program will be offered to students who have completed both the first and second years of the program. The internship will be conducted during the spring semester of the second year. The internship will be supervised by a dance therapy therapist.

First Year — Summer

DANCE THERAPY THEORY: CLINICAL PRACTICE
This course is designed to give emphasis on the clinical practice of dance therapy. It will focus on the practical, the theoretical, and the therapeutic application. 2 credit hours. DT 5002

Students who are interested in becoming dance therapy therapists will need to complete an additional one-year internship program. This program will be offered to students who have completed both the first and second years of the program. The internship will be conducted during the spring semester of the second year. The internship will be supervised by a dance therapy therapist.
INTERNERSHIP SEMINAR SALLY KONDZOLKA During the second year, each student will enter into a clinical institutional setting, and under ACP supervision, will lead dance therapy groups with a variety of populations. The internship consists of 700 hours and includes involvement in treatment team meetings, notation, direct supervision, and in-service education. Allowances will be made for students who have developed an interest in specific settings or populations. 3 credit hours. DT500

GROUP PROCESS IN DANCE THERAPY SALLY KONDZOLKA (See Fall Second Year description) 1 credit hour. DT504

INTERNERSHIP SEMINAR SALLY KONDZOLKA (See Fall Second Year description) 6 credit hours. DT551

THESS SEMINAR I CHRISTINE CALDWELL-SKINNER Each student will be required to write a Master's thesis which will reflect his or her advanced training and use of scientific thought. Biweekly supervision and support, both individual and in small group situations, will assist the student to view the project as the culmination of their course of study. 1 credit hour. DT560

STUDENT FORUM NO FACULTY (See Fall First Year description) 0 credit hours. DT562

Second Year — Winter

DANCE THERAPY: WORKING WITH INDIVIDUALS KATHRYN HENDRICKS The focus of this course is the study of therapeutic method as it relates to the field of dance therapy. Particular emphasis will be placed on learning the fundamentals of research design, including the concepts of validity, reliability, and experimental design. Students will evaluate extant literature in the field and begin designing their own thesis material. 3 credit hours. DT535

ART THERAPY BERNIE MARK This course introduces the principles of art therapy and as provides hands-on experience with the use of visual arts media as they relate to the healing process. The historical development of the visual arts in therapy and the divergent points of view that presently characterize this field will be discussed. What is the role of art therapy in various treatment settings? There will be a visit to a major art museum for the course. 2 credit hours. DT534

Second Year — Spring

DANCE THERAPY: ETHICS, JOBS AND THE MARKETPLACE JAN SARGES-HENRY This course is designed as an exiting seminar to help prepare the student for what to expect after graduation. The course will focus on ethical and legal issues, relationship to the professional organization (ADA), presentation of self for employment, and practical realities of the employment setting. 2 credit hours. DT500

DANCE THERAPY: CONCLUDING SEMINAR CHRISTINE CALDWELL-SKINNER This course will cover the issues of death and dying in relation to the dance therapy treatment setting and to the end of the student’s journey at Naropa, with and without entrance into the professional world. 1 credit hour. DT507

GROUP PROCESS IN DANCE THERAPY SALLY KONDZOLKA (See Fall description) 1 credit hour. DT595

THESS SEMINAR II CHRISTINE CALDWELL-SKINNER A continuation of Seminar I, with the addition of preparation of the thesis defense. 1 credit hour. DT587

INTERNERSHIP SEMINAR SALLY KONDZOLKA (See Fall Second Year description) 6 credit hours. DT565

STUDENT FORUM NO FACULTY (See Fall First Year description) 0 credit hours. DT565

The Naropa Summer Institute

Each summer, nationally and internationally known scholars and artists, men and women who are leaders in their fields, join our year-round faculty to present courses, workshops, conferences and intensives. The summer programs include: Music, Movement Studies (Dance/Theater Arts and Dance Therapy), Buddhist and Christian Meditation Conference, Contemplative Psychotherapy Intensives, Writing, Martial Arts, and Horticulture. The Summer Institute provides a fertile ground for artistic collaboration and exchange of ideas among faculty and students.
The Christian and Buddhist Meditation Conference

For the past six summers, The Nana Institute has presented a Conference on Buddhist and Christian Meditation, featuring distinguished faculty from both the Buddhist and Christian contemplative traditions. This conference has examined the nature of contemplative practice 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, new genre of conversation and exchange to bridge these two great traditions.

Recent conferences have included:
- His Eminence Jarung Kontrul Rinpoche (Kyrgyz Buddhist), Mother Teresa Boskoski (Carmelites), Brother David Steindl-Rast (Benedictines), Father Thomas Keating (Cistercians), Ven. Hideki Roshi (Rinzai Zen), Ven. Choytak Rungta, Rinpoche (Kyrgyz Buddhist), Father Thomas Hopko (American Orthodoxy), Father William McNamara (Carmelites), Ivan Emperye (Theravada Buddhist), Bernard Roberts (Lay Contemplative), Léonard Loco Dicky (Wajangguru Buddhists), Tenzin Anderson, Sensei (Buddhist), Joseph Garean (Theravada Buddhists), Mr. James Finley (Lay Carmelites), Ven. Kadigil Roshi (Rinzai Zen), Ven. Yuen-Yi (Chinese Buddhist), and Father Robert Andrus (Orthodoxy). The Summer of 1987 will be used for conference planning. The Christian and Buddhist Meditation Conference will resume in Summer 1988.

A compilation of talks and panel discussions from the first five conferences (1982-1986) is being published in spring 1987 by Paulist Press under the title "Speaking of Silence." For more information, write to: The Nana Institute, Department 5, 2120 Baseline Avenue, Boulder, Colorado 80302.

The Summer Contemplative Psychotherapy Intensives

The Contemplative Psychotherapy Intensives are residential programs offered to mental health care professionals and infused in environment approximately 40 people. The intensives afford a powerful and challenging perspective on the practice of contemplative psychology, which combines the Buddhist contemplative viewpoint with Western therapeutic techniques. The intensive explores the intimate relationship between mind, body, and environment as it affects such concerns as neurosis, psychosis, or mental health.

Robbie Ford, Gary Peacock, Jeffry Granelli

Contemplative Environment

Summer study takes place within an environment of contemplative discipline. Meditation instruction is available to interested students, who are invited to participate in daily meditation practice offered every morning and evening. Talks on meditation are offered weekly throughout the summer. In the past these have included such topics as: "Contemplative Education: An Alternative Approach," "The Many Paths of Buddhist Discipline," "Tao Meditation Therapy," and "The Heart of the Creative Process: Discipline and Relaxation."

Performing Arts Series

Each summer, The Nana Institute offers a lively performing arts series in which musicians, dancers, poets, and scholars from the Summer programs, as well as guest presenters, give performances and talks open to the general public.

The Summer Music Program

The Summer Music Program explores various aspects of contemporary music through classes taught by some of today's most creative musicians. Classes are offered in African music and dance, creative improvisation and composition, electric guitar, acoustic guitar, piano, percussion, basie, windwinds, brass, rock, harmonic theory, jazz history, ensemble performance, Haitian music and dance, studio recording techniques and Brazilian percussion.

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 in the past summers have included such noteworthy artists as Paul McDonald, Ralph Toennies, Colin Walcott, Glenn Moore, Gary Peacock, Robbie Ford, Jerry Granelli, Bill Douglas, Steve Gorn, Art Lande, John Amira, Julian Preist, Jay Clayton, John Abercrombie, Charlie Haden, Don Cherry, Kojiro Kudoh and Susan Osborne.
The Martial Arts Program

The Martial Arts Program at The Naropa Institute emphasizes the development of internal energy (Chi) and provides training for the integration of body, mind and spirit. Classes are offered from mid-June until mid-August in Aikido, Tai-Chi Chuan, Mu-Dao, and the Brazilian martial art, Capoeira.

In recent years our faculty and visiting teachers have included: Hiroshi Ikeda Sensei and Bob Wing in Aikido; Ben Lu, Ed Young, Waki Lauenhall, Maggie Newman, Tim Gibbons, and Balasari and June Kang in Tai-Chi Chuan; Shih bai Kanjuro, Sensei, and Nish Sibrococ in Kyudo; and Brisa Amrieda in Capoeira.

The Summer Writing Program

The Summer Writing Program provides an opportunity for students to work closely with master poets and writers in a month-long intensive. The program includes approximately 18 hours of workshops and lectures per week, weekend colloquia, student poetry readings and readings by faculty members. Individual interviews are at the heart of the program. Participants confer on their work with faculty members in a rare opportunity for one-on-one discussion and manuscript critique. The program features collaborative group sessions, the production of a student faculty publication, as well as unscheduled, spontaneous events reviving out of an active community. Creative writers and students of modern poetry and prose, beginning and experienced, are encouraged to participate.

Among the themes and methods addressed are: place and care of language, prosody (including quantitative verse), improvisation, octosyllabic heku, African-American poetry, song from Campion to New Wave, dreams, journals, collaborative techniques, children's writing, poem as landscape, shamanism, alchemy, jazz, and Russian experimental verse. Students ground themselves in direct observation of everyday detail, leading to playful awareness that transforms the mundane into art. Writing is seen as a conscious probe into a variety of imaginative energies.

Recent summer faculty has included: Anri Berane, William Burroughs, Robert Creeley, Danusha Gunawardhane, Harry Hay, Charles Jensen, Lyle Motley, Simon Ortiz, Joanne Kyger, Alice Notley, Gary Snyder, Philip Whalen, Allen Ginsberg, Gregory Corso, Anna Wechsel, Ed Sanders, Anselm Hollo, Joy Harjo, Peter Orihel, Larry Fagin, Patricia Donegan, Susan Edwards, Reed Bye, Jack Conlon, Maxine Bernstein, Steven Taylor Carl Rokos and Bernadette Mayer.

The Summer Movement Studies Program

The Summer Movement Studies Program spans the entire season from mid-June to mid-August, offering two four-week sessions in both Dance/Theater Arts and Dance Therapy. All participants are invited to start each morning with meditation practice and personal warmups. Colloquia informal gatherings where ideas and topics from various classes can be discussed are held once a week. Students may choose from a variety of four-week classes and one- or two-week intensives.

The Dance/Theater Arts Program offers courses in dance technique, movement theater and contact improvisation, among others. Faculty members are acclaimed for their innovative approaches to teaching, choreography and performance. They represent a spectrum spanning the disciplines of new dance, improvisation, composition, movement awareness and contemplative practice. Faculty for this program during past summers has included: Kei San, Yoshiki Ouma, Ping Chang, Ruth Zaporah, Brandon Cummings, Barbara Iley, Robert Ellis Dunn, Steve Ratlon, Nancy Stark Smith, Gail Tumor, Inu Nadel Rockwell, Paul Dersel, Simone Forti, Bonne Barbrudja Cohen and Keith Terry.

The Dance Therapy Summer program blends new approaches to education with more traditional approaches to the field. The program combines the scientific with the arts, the theoretical with the practical, and the intellectual with the intuitive, toward gaining a more complete understanding of the body, mind and spirit. Faculty during the past summers has included leading figures in dance therapy in America: Janet Adler, Kathy Hendricks, Myriam Stack, Christine Castell-Silver, Allegra Fider Snyder, Judith Faches, Sharon Chakin, Richard Hecker, Stephanie Skender, Nana Sue Koch, Anna Harpin, Margarit Ovad Martinez, CAI Geller, Bernie Marks, Steve Harvey, Meredith Treeham, Lin Vernon and Sally Kondrich.

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

For particulars about the summer 1987 program, please write: The Naropa Summer Institute, 2300 Kapiolani Avenue, Boulder, Colorado 80302.
Faculty

Susan Aposhian  
B.A., University of Virginia; Psychological Dance. She received certification as a dancer in the study of Body-Mind Centering in Amherst, Massachusetts and recently completed her studies at the Institute of Bone Marrow Transplantation in Boston, Massachusetts.

Janet Helen Born  
B.A. (Quinnipiac College), Art History, Graduate, The Swiss Institute, NYC; diploma with W. O. Shultz's States Education Center, N.Y.C. Principles of the Alexander Technique with B. Cohen. Certification for Rhythmics/Massages, Margarette Hesch-Scholl, Boll, West Germany; massage internship, Lisa-Kirke for Tumor Radiation Diseases, Altenheim, Munich, Germany; fellowships: Paracelsus Hospital for Chronic Diseases, Bad Ems, Germany; guest lecturer, Institute State College, Delaware; the Nanping Institute, Boulder. Massage therapy and stress therapy for adults and children.

Treunt Bell  
M.A., University of Colorado, Music; has performed with several orchestras and chamber groups, including the Eugene Oregon Symphony and Operas and the Stuttgart Shakespeare Festival. She currently teaches in the Graduate Program at the University of Maryland and directs the Jewish musicalemm, Memkön Vot.

Judith Glenn Brown  
Ph.D., University of Washington, was trained in Biochemistry and the General Studies and of Sandia, Columbus University, and Washington University. Before coming to the University of Colorado, Dr. Brown studied at the University of Washington and the University of Minnesota, studying the interaction of the immune system and host defenses.

Renee Drey  
Administration

The Naropa Institute was incorporated in December 1968 as a nonprofit, tax-exempt educational organization governed by an independent board of trustees. Prior to 1968, the institute was a division of Nalanda Foundation, whose major divisions include Nalanda Prescrire, The Way School and Shambhala Learning.

The Naropa Institute Board of Trustees

Ex Officio Members:

Chogyam Trungpa, Rinpoche; founder and president emeritus, The Naropa Institute; president, Nalanda Foundation

Ovalt Bondi, executive vice president, Nalanda Foundation

Ms. Lucy Wusan, chairman, Colorado Council on the Arts and Humanities

Ms. Samet Bechtle, president, Shambhala Publications, director, Nalanda Foundation

Ms. Martha Barsy, alumnus, The Naropa Institute

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