The Naropa Institute
A Contemplative College
of the Arts and Humanities
In Boulder, Colorado

1990 – 1991
Catalog

Please direct all correspondence to
Director of Admissions
The Naropa Institute
2130 Arapahoe Avenue
Boulder, Colorado 80302
303 444 0202
At the Naropa Institute, the process of how we learn is our main concern. True learning is not a fixed experience, it requires us to be open to our world and to meet reality without prejudice or distortion.

Bringing together the disciplines of the classroom with personal awareness is a lively and demanding experience. Once this process is perceived and becomes a part of us, our capacity to learn expands throughout our lives. Then our insight and intellect can connect with all aspects of our culture and its traditions, as well as with the present moment. This brings us the power to be truly human and to act with warmth and dignity in the world.

Barbara Dilley
President
Academic Calendar

1989 - 1990

Fall Semester 1989
Orientation/Registration
Labor Day (no classes)
Classes Begin
Community Practice Day
Thanksgiving Break
Classes End
Graduation

Spring Semester 1990
Martin Luther King Day
Orientation/Registration
Classes Begin
Sharhane Day
Community Practice Day
Spring Break
Classes End
Graduation

Summer Session 1990
Fall Semester 1990
Orientation/Registration
Labor Day (no classes)
Classes Begin
Community Practice Day
Thanksgiving Break
Classes End
Graduation

Spring Semester 1991
Orientation/Registration
Classes Begin
Community Practice Day
Spring Break
Classes End
Graduation

Summer Session 1991
To be announced

August 28 - September 1
September 4
September 5 (Tuesday)
October 26
November 23, 24
December 18
December 20

January 15
January 16 (Tuesday)
January 17
February 26
March 14
March 26 - 30
May 10
May 12

To be announced
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 Contemplative Psychology, Buddhist Studies, Dance/Movement Studies, Dance/Movement Therapy, Music, Writing and Poetics, Psychology of Health and Healing, Theater Studies, Visual Arts and Interdisciplinary Studies. Masters of Arts Degree programs are currently offered in Contemplative Psychotherapy, Buddhist Studies, and Dance/Movement Therapy, and a Master of Fine Arts program is offered in Writing and Poetics.

A Continuing Education Program, whereby students not engaged in degree study can enroll in a broad selection of courses in various disciplines, is also offered.

The Naropa Institute is accredited by the North Central Association of Colleges and Schools.

Contemplative Education

The approach to learning taken at the Naropa Institute is called "contemplative education." Through the practices of meditation and contemplative disciplines, learning is infused with the experience of awareness, insight and friendliness to oneself and others. All members of the Naropa Institute community participate in creating an atmosphere that is gentle, dignified, and committed to intellectual, artistic and spiritual development. Inspired by the great tradition of Buddhist teaching, contemplative education encourages the evolution of confidence, wisdom and the desire to work for the benefit of others.

The educational programs presented at the college are rigorous; they are designed for students who are resourceful, willing to let go of habitual patterns of thought and feeling and who possess a desire to realize their full potential. Graduate and undergraduate degree programs are offered as well as one-year certificate programs, continuing education programs, conferences, workshops and the Naropa Summer Institute.

The mission of the Naropa Institute is to offer educational programs that cultivate awareness of the present moment through intellectual, artistic, and meditative disciplines, to strive for excellence in all disciplines, to exemplify the principles of the Naropa Institute’s Buddhist educational heritage, to encourage the integration of world wisdom traditions with modern culture, and to be nonsectarian and open to all.

The goals of contemplative education are to deepen students' knowledge of themselves and their place in the contemporary world, to develop and strengthen personal discipline within a specific field of study, and to nurture the desire to contribute to the world with understanding and compassion.

By working with these goals, students are preparing for the constant challenges and the rapid change of modern society with moral, intellectual and spiritual responsiveness. Thus the learning that begins at the Naropa Institute becomes a lifelong journey.

Awareness of the Present Moment

Cultivating awareness of the present moment is the heart of "contemplative education." Awareness training acknowledges the direct experience of learning, moment by moment. Through this holistic process, mind and body become synchronized and other disciplines then begin to manifest. Intellect becomes precise and insightful, communication is open and clear, appreciation for the existing world expands, and action in this world is effective.

Awareness is cultivated through meditation and other traditional and modern contemplative practices as well as through intellectual and artistic disciplines. These practices and disciplines impact a direct experience of the present moment as well as reveal hesitations and resistances to being present. Traditional contemplative disciplines include martial arts, such as Kung Fu, Qigong and Arnis, Japanese tea ceremony, and calligraphy. Faculty at the college have also been inspired to develop contemporary awareness disciplines within their specific fields of study. All awareness training stabilizes the mind by bringing the wandering attention back to the present moment.

Academic Excellence

All fields of study are understood to represent the creativity of many people working in different ages, places and cultural contexts. The trustees, faculty and administration seek to offer academic programs based on the inherent standards within the traditions being taught. From this point of view students are asked to step beyond personal and cultural bias and to connect to a pluralistic understanding of the world.
Buddhist Education Heritage

The tradition of Buddhist education goes back to the roots of Buddhism itself, 2500 years ago in India. It is the heritage upon which the college is founded. Buddhist educational training is based on three primary principles—meditation, discipline, and knowledge—which lead to the development of self-awareness in students. In Buddhist philosophy, epistemology means what one experiences and understands as the "self" is not solid but rather continuously in process.

Meditation refers to the cultivation of mindfulness and awareness. It is the foundation for self-knowledge as well as for true compassion and service. Training the mind helps to free us from useless habits and preconceptions. The discipline of meditation stimulates the development of our basic human dignity and intelligence.

Discipline has two dimensions: the study of specific fields of knowledge and the commitment to learning as a lifelong journey, which requires both patience and humility.

Knowledge is realized through three levels of learning: listening to what is taught, determining whether it is true, and, finally, taking the subject to heart. In this way, knowledge becomes "first-hand knowledge" and can be expressed clearly in words and in actions.

World Wisdom Traditions

The wisdom traditions of the world, which include the great religious, Native American traditions, hermetic teachings, and esoteric cultures offer insight into and guidance for contemporary society. By bringing these traditions of wisdom into the curriculum of modern education, a student's self-awareness and limited perspective begin to dissolve. This leads the student for the examination and exploration of the diverse expressions of human experience within modern culture as well as throughout the world.

Nonsectarian

Cultivation of mindfulness and awareness is a natural discipline which has been taught in many different traditions throughout history. Meditation and contemplative practices have always been valued not as religious experiences per se, but as tools to stimulate curiosity and self-discovery. Historically, Buddhist education has been marked by a tension between the development of individual and group traditions, preserving a greater understanding of the breadth of human experience. Inspired by this heritage, the college welcomes points of view from diverse cultural traditions.

The Naropa Institute in the Contemporary World

Appreciation of mindfulness and awareness as the benefits of synchronizing body and mind and recognition of the need to go beyond a narrow sense of self are becoming increasingly widespread in modern society. There is a greater understanding of the role of mindfulness in the healing process, the value of awareness training in many professions, the role of intuition in science and commerce, the transcendence of self-interest in ecology and environmental ethics, and the change of management styles toward more cooperative and instinctive decision making. Many students seek an education that will teach them to contribute to the world in this way.

Historical Model: Naropa University

Naropa University, established under the auspices of the Venerable Chogyam Trungpa, was a recognized lineage holder of the Naropa Institute in the contemporary world. It has a long history of training and teaching, and continues to serve as a model for the development of the Naropa Institute. The Institute takes its name from the 11th century Abbot of Naropa University, Naropa, who was one of the University's most learned teachers and scholars, and who taught the lineage of the Naropa Institute.

Venerable Chogyam Trungpa, Rinpoche, 1969-1977

Founder: Vidyadhara, the Venerable Chogyam Trungpa, Rinpoche

Born in Tibet in 1940, the Institute's founder, Chogyam Trungpa, Rinpoche, was a recognized lineage holder of the Naropa Institute. He was a renowned teacher of the Kagyu and Nyingma Buddhist traditions. In 1969, as a result of the Chinese invasion of Tibet, he escaped through the rugged Himalayas to northern India. There he joined the Dalai Lama, and together they helped thousands of Tibetan refugees to escape to freedom. His leadership was essential in creating the conditions for the establishment of the Naropa Institute in 1969. In 1977, he passed away, leaving behind a legacy of teaching and training, a tradition that continues to this day.


Shamshula Training

The Shamshula Training Program is based on an ancient tradition of enlightened wisdom, originating in Central Asia. In which the qualities of gentleness, fearlessness, dignity and confidence are cultivated through the practice of meditation. As a division of Nalanda Foundation, a non-profit, non-sectarian educational corporation, Shambhala Training offers this practice to the general public in a secular context. Founded in 1977 by Chogyam Trungpa, Rinpoche, the programs are taught by senior students who have studied the traditions of Shambhala at the Center.

The program is presented in a series of five weekend seminars. Each weekend builds upon the experience of the previous one. There is also a graduate program for those who complete Level IV and wish to go further with the practice and study. There are over forty centers internationally.

Board of Trustees

On April 2, 1986, The Board of Trustees of the Nalanda Institute was empowered by the founder, Chogyam Trungpa, Rinpoche, to carry on his vision of contemplative education in the Western world. The Board is the governing body of the Institute which was incorporated in the state of Colorado as an independent not-for-profit organization.

Guided by the Chair, Mr. Lucien Wulf, there are eighteen members of the Board. The Board works through a committee structure: the Committee of the Board, which meets monthly and is comprised of local trustees; Academic Affairs Committee, Student Affairs Committee, Budget and Finance Committee, Institutional Development Committee, Building and Grounds Committee, and Vision and Planning Committee. Issues are brought to the Board bi-annually and the Board gathers yearly in a retreat format for more broad-based conversations and planning sessions. The Board guides policy making decisions and creates accountability by working closely with the administration. The Board's most profound responsibility is in academic excellence, fiscal stability, and in the development of the unique vision of joining the Western education traditions with the discipline and training of meditation and contemplation.

Site of Naropa University

with headquarters in Halifax, Nova Scotia. The Boulder center is presently housed on the Naropa Institute campus which makes access for students of the Institute convenient.
Campus and Student Body

The Institute is located on 37 acres in the center of Boulder, Colorado. The campus, with surrounding grounds, houses a performing arts center, a 25,000-square-foot residence hall, classrooms, faculty and administrative offices, and the library. A Campus Development Campaign is underway to further the development of campus facilities and grounds.

The city of Boulder, 30 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. The town offers a variety of cultural resources, including theater and dance companies, a symphony and folk music series. A number of schools offer specialized training in various fields, including Boulder Graduate School, Hakone Institute, the Rodin Institute, and Rocky Mountain Healing Arts Institute. These and other institutions are located in Boulder and contribute to the richness of the educational environment.

Approximately 400 students attend the year-round Institute, of which 250 are degree or certificate students, and the remaining 150 are continuing education students. In the 1996-97 academic year, the Institute attracted students from thirty-six states and fifteen countries. Characteristically, students are mature and committed to their education. The life experience they bring to their studies contributes to the richness of the student community.

Faculty

The Institute's faculty members are distinguished by their involvement in the professional or artistic extension of their disciplines beyond the academic community. The faculty's involvement in the professional world contributes a high degree of immediacy and relevance to the classroom.

The faculty is an exceptionally committed group of educators. At the end of the North Central Association of Colleges and Schools accreditation visit in May 1996, the team's chairperson acknowledged that "the faculty's work and its strong commitment to Nanopa 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 in most cases must have completed lower-division credit totaling 60 semester credits or 60 quarter credits (the equivalent of two years of full-time college). Applicants are not required to submit scores from standart entrance tests, such as A.C.T. or S.A.T.

Alternative Track Admission to Undergraduate Programs

A limited number of undergraduate applicants who have not yet completed 60 lower-division semester credits will be admitted each year. Students who can demonstrate 30 semester credits may be eligible to take the Institute Foundation Test. Students who can demonstrate between 30 and 60 semester credits as well as sufficient preparation to undertake the Institute's upper-division B.A. or Certificate programs may receive credit for non-traditional learning.

Foundation Year

In the Fall of 1985, the Navaipo Institute began offering a Foundation Year of study for students who have completed at least 30 of the 60 semester credits of college or university work required for admission to a degree program. For a complete description of this program, please see the section entitled "Foundation Year Academic Program," page 22.

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 required that these requirements be satisfied in upper-division courses before entrance to the Institute. Transfer students not satisfied by entrance by courtyard of the Institute. General education requirements for B.A. students are as follows:

- Humanities: 8 semester credits
  - Philosophy, history, and literature
  - Social Science: 4 semester credits
  - Psychology, anthropology and sociology
  - Math or Natural Science: 4 semester credits
  - Biology, chemistry, physics, and geometry

- Creative Process: 4 semester credits
  - Visual arts, creative writing, dance composition and acting technique

In addition, it is recommended that students take courses in English composition, as each student must pass the Institute's English competency exam before graduation.

Entrance Credits

Courses completed at accredited institutions of higher education for which a student has earned a grade of at least "C" will qualify as entrance credits, unless they are technical or vocational courses. No more than 10 semester credits of vocational or technical courses will be accepted. Courses completed at institutions with candidacy for accreditation will be accepted pending review by the Admissions Office. A maximum of 30 semester credits of "non-traditional learning," evaluated through any of the three programs described under "Credit for Non-Traditional Learning" below, may qualify as entrance credit.

Credit for Non-Traditional Learning

The Institute considers learning done outside a traditional college classroom as non-traditional learning. Students may be awarded up to 30 semester credits (45 quarter credits) through any combination of the following programs for evaluating non-traditional learning. These programs may be used to establish credits for entrance to a B.A. program on the alternative track, to complete missing entrance credits by graduation.

1. College Level Examination Program, C.L.E.P.

The C.L.E.P. is a national program administered by the College Board designed to measure college-level learning done outside the traditional college classroom. Two series of exams are offered: general exams, which cover broad areas of general education, and focused subject exams. The exams are administered mostly at colleges, universities and some offices throughout the country. The Institute participates in the C.L.E.P. program in selected areas that do not duplicate prior credit, using the minimum passing scores recommended by the American Council on Education. For further information on C.L.E.P., including a list of exams and exam centers and registration information, students should write: The College Board, C.L.E.P., 366 Washington Avenue, Princeton, NJ 08541-6661. The cost of taking each exam is $30. Students should request that scores be sent directly to The Navajo Institute (in which code 3249). Those planning to take the exams should contact: University of Colorado at Denver, 1200 Lamar Street, Campus Box 180, Denver, Colorado 80204, (303) 562-2861.

2. Courses from Non-accredited Institutions of Post-Secondary Learning

Courses or workshops taken for credit from an institution of post-secondary learning that does not hold either regional accreditation or candidacy for regional accreditation are reviewed as non-traditional credit. The student needs to provide an official transcript, cataloging from the non-accredited institution, the documentation that the school is recognized as a post-secondary institution by a state, Federal or regional agency, and verification of any personal credential. The student must provide an official transcript, cataloging from the non-accredited institution, documentation that the school is recognized as a post-secondary institution by a state, Federal or regional agency, and verification of any personal credential.按键学生需要提供非认可机构的正式成绩单。如果该机构未获得区域认可或候选区域认可，则对这些课程进行评估时将视为非传统学习。学生需要提供该非认可机构的正式成绩单、学校被认可为二级教育机构的文件、以及任何个人证书的验证。学生必须提供该非认可机构的正式成绩单、学校被认可为二级教育机构的文件、以及任何个人证书的验证。

3. Pilot Program: Portfolio Credit for Prior Learning

The Institute also grants credit based on the evaluation of a portfolio, prepared by the student, documenting non-traditional learning that does not fit into category #2 above. Examples of learning situations that might qualify for portfolio credit include: experience running your own business, experience as a counselor, administrator or teacher, technical training as a healthworker or therapist, and so on. The process is the same as Vocational Technical training applied here as well. The process of portfolio for prior credit is initiated through the Learning Styles and Portfolio Process workshop offered in Fall at regular tuition rates. By the end of this course, students will be told how much potential pre-program credit they could earn through the portfolio evaluation process. The cost of portfolio credit is $50.00 per semester credit.

Limit on Non-Traditional Learning Credit

The maximum credit the Institute will award for prior learning is 30 semester credits, whether it be by examination (C.L.E.P.), by Portfolio, or by some combination of these.

Application Procedures

There is an application form included in this catalog in the back. To apply to a degree program, please fill out the application and send it to the Director of Admissions, Admissions Office, The Navajo Institute, 2130 Apache Avenue, Boulder, CO 80302.

1. The standard application packet, to be completed by all applicants to undergraduate programs, includes the following items:
   - Main application form
   - Personal Statement of Interest
   - Transcript of college transcripts sent by college to our Office directly to our Admissions Office
   - Two letters of recommendation
   - Photographs
   - Application fee of $20 for foreign applicants
   - Applications are available from:
     - Admissions Office
     - The Navajo Institute
     - 2130 Apache Avenue
     - Boulder, Colorado 80302
     - 303-444-0202

II. The following undergraduate admissions requirements are also apply, depending on the department in which the applicant intends to major or concentrate:

- Dance/Movement Studies: Applicants to all tracks of the Movement Studies programs (B.A. and Certificate) must be interviewed by a faculty member. This interview may be either in-person or by phone.

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

- Undergraduate Track Applicants (see definition above) must complete the following:
  - A standard resume describing all educational and work experiences since high school.
  - An expanded version of the Statement of Interest (see standard application packet above) from three to five typewritten pages.

- Any other documentation of learning or aptitude which might strengthen the application, including, for example, such standard test scores as A.C.T. or S.A.T. or personal interviews with the Director of Admissions is recommended for Alternative Track applicants.

Rolling Admissions

The Institute has a "rolling admissions" policy for undergraduate applications. This means that a few weeks after the completion of an admissions file (including the interview where applicable), an applicant will be notified of the Admissions Committee's decision. For Alternative Track applicants, the process may take as many as eight weeks after completion of the admissions file. Applications will be accepted as long as there is space available in a program. Undergraduate programs are designed for full-time entrance; however, applicants may be admitted in spring semester depending on:

1. The particular program in which they plan to enroll, and
2. Their prior education, especially in the department in which they intend to major or concentrate.

Tuition Deposit

Upon acceptance to an undergraduate program, a $250 non-refundable tuition deposit will be required to confirm enrollment.
Graduate Admissions

A Bachelor's degree is required for admission to the graduate programs; the Graduate Record Exam (G.R.E.) is not required. The standard application packet, described in the following section for undergraduate admission, 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. Applicants must show a high degree of maturity and strong motivation for working with others. Some prior work experience in a clinical setting, either paid or volunteer, 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 the fall and spring semester in preparation for the internship. Applications for the M.A. program in Contemplative Psychotherapy for Fall, 1996 and 1997, will be processed after the application deadline according to the following schedule:

A completed application form, a $30 non-refundable fee ($60 for foreign applicants), a 5-page typed written statement of interest, 3 letters of recommendation, and a resume which reflects all education, work and pertinent life experience are due by January 15. Please call for information concerning late application policies.

A personal interview with M.A. Program faculty is required for applicants passing the initial screening process during the interview period (Jan. 15 - March 1). This interview will be arranged through the Admissions Office and may occur only after all other application materials, including an extended (3-6 pages) Personal Statement of Interest, have been received. Applicants from overseas may, at the discretion of the faculty, substitute a phone interview for an in-person interview.

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

Letters of program acceptance will be sent out during April. Financial aid award letters will be sent out in early May. A confirmation deposit of $250 is required to secure a place in the class. Financial aid acceptance of the financial aid award is due in two installments.

Not less: Qualified applicants will be considered for acceptance into the program on a "rolling admission" basis for any places that remain open after the initial admissions period. Interviews for these places will be scheduled accordingly and are mandatory for acceptance into the program when a completed financial aid application is received in the Financial Aid Office. For applications received after April 15, financial aid awards are made as funds are available. A confirmation deposit of $250 is due upon notification of acceptance in order to secure a place in class.

M.A. Program in Buddhist Studies

There are no specific course prerequisites for this program, although, for the language track, a strong foreign language background is recommended. Applicants must demonstrate personal maturity and strong academic skills.

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

M.A. Program in Dance/Movement Therapy

Prerequisites:
1. A broad range of experience in many dance forms. Some of these forms include: modern, ballet, jazz, and folk and ethnic.
2. Intermediate-level competency in modern dance technique.
3. Course work in improvisation, composition, performance, dance history and anthropology.
4. Two courses in introductory developmental and abnormal psychology.
5. Exposure to dance therapy, either in a studio, a private practice or a course setting.
6. Two courses in anatomy and kinesiology.

In addition, it is preferred that the B.A. degree be in an area related to dance therapy. If an applicant is deficient in only one or two courses, he or she may enter the M.A. Program and make up these deficiencies during the two years of study. Those interested in applying to the program who would like to discuss prerequisites are encouraged to contact the Director of the M.A. Program in Dance Therapy at the Institute. Applicants must have strong academic skills, be motivated to work with others, and must demonstrate a high level of movement integration.

A personal interview within the context of a group movement interview is required. The first interview will be scheduled for late April, the second for late June, and a possible third for late summer. The Admissions Office will set exact dates approximately two months in advance of each interview.

M.F.A. Program in Writing and Poetics

Students must be able to demonstrate significant background in literature through their B.A. degree. Students may still be admitted to the program if this is not the case provided they are willing to take courses in the B.A. curriculum concurrently with their M.F.A. coursework.

A typed manuscript of creative writing, 10-15 pages of poetry or 20-30 pages of prose, must be submitted with the application.

Application Deadlines

M.A. Program in Contemplative Psychotherapy

Applications for this program will be reviewed on January 15 and March 1 for applicants who have completed their admissions file, including the admissions interview. Occasionally, an applicant may be well-qualified at the end of the first review process and considered again in the following group. Applications completed after June 1 will be reviewed on a space-available basis until the class is filled. No applications will be accepted for admission in any semester other than Fall for this program.

M.A. Program in Buddhist Studies

Applicants are accepted to this program by "rolling admissions." Applicants will be informed of the Admissions Committee's decision within several weeks of completion of the admissions file, and applications will be accepted as long as there is space available in the program. Although applicants will be considered for Spring entrance, Fall entrance is strongly preferred.

M.A. Program in Dance/Movement Therapy

Applicants should have completed their file in time for the second group interview in June. Another interview will be scheduled for late summer only if there are still spaces in the class after June. Applicants will be informed of their admission status within a week of the interview, whether in June, April, or late summer. Applications will be accepted only for the Fall semester of this program.

M.F.A. Program in Writing and Poetics

Applicants are accepted to this program by "rolling admissions." Applications will be accepted as long as there is space in the program, but no later than April 1, for admission for the summer session of the same year. Applicants will be informed of the Admissions Committee's decision within four to six weeks of completion of their admissions file.

Tuition Deposit

Upon acceptance to any graduate program, a $350 non-refundable tuition deposit will be required to confirm enrollment.

Foreign Student Admissions

Students who are citizens of foreign countries and who do not have permanent resident status in the United States may make a significant percentage of the Institute 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: (1) document English proficiency; and (2) have proper immigration status.

To determine whether a foreign applicant has not undergraduate or graduate entrance requirements, our Admissions Office consults references published by the American Association of Colleges and Universities to evaluate foreign education in terms of U.S. equivalent. Applicants should have all records of secondary and post-secondary education, including grades earned for individual subjects, translated into English and forwarded to the Admissions Office for evaluation concurrently with other application materials.

Foreign students are required to pay a $50 application fee as administrative and processing fees are higher for foreign students. In the event that an applicant is from a country whose educational system is not described in one of our guides, we will need to send his or her records to an outside evaluator. The applicant will then be charged the cost of this evaluation, usually about $75.

The Institute will not enroll any student who is not in status with U.S. immigration, either for processing or non-program study. Therefore, you must work closely with the Foreign Student Advisor to be sure your status is established and maintained. You do not need to be enrolled to be on a student visa to be in status. Other kinds of visas may permit you to be enrolled as a student, including a tourist classification. However, a tourist visa does not usually allow you to work.
Continuing Education Admissions

Many of the undergraduates listed in this catalog and some graduate courses are open to continuing education students on a space-available basis. There is no admissions process for those wishing to pursue continuing education (non-degree) study at the Institute, except for foreign students as described above. Courses are open only by permission of the instructor involved. M.A. Psychology courses and M.A. Buddhist Studies seminars, Prospective continuing education students should also note course descriptions in this catalog and in the Fall and Spring flyers that list prerequisites or that specifically state that enrollment requires permission of the instructor.

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

Tuition

Tuition is computed on the basis of cost per semester credit hour.

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 5:00 p.m. A three-day guest pass, issued by the Admissions Office, enables a visitor to sit in on most classes scheduled during that semester. Although the Institute does not have its own housing, efforts will be made to find inexpensive temporary housing for those prospective students who have submitted admissions applications. Other visitors should request an information sheet from the Admissions Office listing temporary housing options in Boulder.

In addition to information about admissions procedures, visiting the Institute or specific programs, please contact: Admissions Office, The Naropa Institute, 2120 Arapahoe Avenue, Boulder, Colorado 80302, or call (303) 444-0202.

Notice of Non-Discriminatory Policy

The Naropa Institute, a non-profit educational organization, does not discriminate against applicants or students in the areas of race, color, national origin, sex, 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 addenda and in subsequent editions of the catalog.

Tuition and Fees

Tuition

Tuition is computed on the basis of cost per semester credit hour.

Program Students Credit Tuition: $250 per semester credit hour
Continuing Education Non-Credit Tuition: $85 per semester credit hour

Fees for Degree and Certificate Students

Degree and certificate students are required to pay a per semester Student Activities Fee based on course load as follows:

- Enrollment in fewer than 7 credits: $10 per semester
- Enrollment in 7 or more credits: $40 per semester
- There is also a $30 Application Fee for foreign applicants.

Total cost for 2-year program: $15,210

Master of Arts Program in Buddhist Studies

Tuition (60 credits at $250 per credit): $15,000
- Fees for 4 semesters (+ graduation fee)
- Intensive Meditation Program (40 hours, paid to RMDC, estimate) $500
- Total cost for 2-year program: $15,710

Master of Fine Arts Program in Dance/Movement Therapy

Tuition (60 credits at $250 per credit): $15,000
- Fees for 4 semesters (+ graduation fee)
- Total cost for 2-year program: $15,210

Cost of Programs

One-Year Certificate Program

Tuition (20 credits)
- Cost to produce at $250 per credit: $5000
- Fees for 2 semesters (+ $500 graduation fee)
- Total cost for 1-year program: $7000

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

Student Visas: 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 after an applicant produces a visa application form (I-134) issued by the school. The Institute's Foreign Student Advisor will issue an 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 from the applicant documentation of financial resources for the first academic year—usually nine months. Financial documentation must show the ability to pay both tuition and living expenses and can be in the form of a personal bank statement, a letter of support accompanied by a bank statement from whomever will be providing support, or, if a government or private foundation will be covering expenses, a letter from them stating the amount of aid; following guidelines at the first, second, and third years, and beyond, as necessary.
3. The Admissions Office must have the student visa application form (I-134) completed by the sponsor. Your student visa application must be approved by the Immigration and Naturalization Service (INS) and the sponsor must be notified of the student's arrival in the United States.

The student visa is valid for the duration of the student's program, so long as the student attends courses full-time and remains in good academic standing. Full-time study is defined as taking 12 credits per semester. Foreign students are not eligible to work on campus as participants in the work-study program, or as interns on a practical training extension of the student visa.

Documentation of English Proficiency

In order to be admitted to the Institute, citizens of countries in which English is not the primary language must supply documentation of English 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 competency. It will take approximately four to six months from the time an applicant first contacts TOEFL for registration information to when the Admissions Office receives the scores. Those taking the exam in Europe (including Cyprus, Great Britain, Ireland and Turkey) should write to: CTCI-TOEFL, P.O. Box 1203, 6601 E. 29th Ave. Netherlands or phone (003) 855-6661 to learn the TOEFL center nearest them. Applicants should request that scores be sent directly to The Naropa Institute (school code: 324).
Financial Aid

The Naropa Institute Board of Trustees reserves the right to change tuition or fees without prior notice. Please contact the Admissions Office after February 1 for updated information.

Student Financial Policies

Payment of Tuition and Fees

Tuition and fees for each semester are due on Registration Day in U.S. dollars in the form of cash, traveler’s checks, local check, money order, VISA/MASTERCARD or certified check. Any collection fees for foreign funds will be passed on to the student.

Late Registration Fee

Degree and certificate students registering later than the designated Registration Day will be charged a $20 late fee.

Deferred Payment Plan

With prior approval of the Finance Office, students who are unable to make full payment of tuition and fees on Registration Day may make a minimum of one-third of their tuition at registration and the balance within the last week of the semester. No deposits are given for workshops or fees. A deferred fee of $25 will be charged.

Tuition and Fees:

Students who drop a course or courses will have tuition refunded according to the schedule below, and fees will be refunded according to the new course load. The only modification to this policy is in the withdrawal from the institute. In this case, the institute will keep the $250 tuition deposit and the Student Activities Fee, and the balance of tuition will be refunded according to the schedule below.

Tuition Refund Schedule

a. Withdrawal during the first week of classes: 100% refund
b. Withdrawal during the second week of classes: 75% refund
c. Withdrawal during the third week of classes: 50% refund
d. Withdrawal during the fourth week of classes: no refund

Financial Aid Programs for Both Undergraduate and Graduate Students

Naropa Grant. The Naropa grant is based on need; it takes the form of a partial tuition reduction.

Perkins Loan (formerly known as the National Direct Student Loan). This is a Federal loan program administered by the institute. Perkins loans are long-term 7 percent interest loans, for which repayment begins six to nine months after the termination of studies.

College Work-Study (CWS). This is a federal program whereby students work five to fifteen hours per week within the institute at a pay scale beginning at $5.00 per hour.

Naropa Work-Study (NWS). This is similar to CWS except that it is funded only by the institute. The award is distributed as credit on the student’s tuition account.

Guaranteed Student Loan (GSL). The Guaranteed Student Loan is a long-term, low-interest (6.5 to 7 percent) loan. Students may qualify for up to $14,000 per year of undergraduate study (up to $15,000 per year for graduate study). Certification students may qualify for up to $32,000. Repayment begins six months after the termination of studies.

Financial Aid Procedures for Undergraduate Students Only

The Pell Grant. This is a Federal Grant for which the government determines eligibility based on the applicant’s income during the last tax year. Students may be awarded anywhere from $200 to $2,500 for the academic year, allocated in equal payments each semester.

The Supplemental Educational Opportunity Grant (SEOG). This is a Federal grant program. Awards ranging from $200 to $1,500 per year are made to a limited number of applicants.

How to Apply for Financial Aid

Financial aid is applied for on an annual basis, and awards cover one academic year only. Applicants should begin the financial aid application process at the same time they apply for admission to the institute.

Financial Aid Application Forms

I. All the above forms of financial aid are applied for by filling out the Family Financial Statement (FFS) for the appropriate academic year and sending it directly to the American College Testing (ACT) Program for processing. As an alternative, students may fill the Federal Application for Financial Aid.

II. For the Guaranteed Student Loan, in addition to FFS, an application must be signed by a parent or legal guardian.

III. Students with unpaid bills are encouraged to apply through the same lender for another loan.

The Federal Student Aid Office or the Student Loan Office at Colorado State University is not necessarily to be called. GSL through the State of Colorado.

Financial Aid Deadlines

I. April 15 is the "preferred financial aid deadline" for the 1996-97 academic year. Funds for SEOG, CSS, MFS, the Perkins loan, and the Naropa Grant will be awarded in April. To be considered in the first round of awards, an applicant must send in the Family Financial Statement to ACT by February 20, allowing seven weeks for it to be processed and returned to the institute by the preferred deadline. Subsequent awards will be made after April 15 as funds are available. Late applicants are encouraged to inquire in the Financial Aid Office about the availability for funds after April 15.

Total cost of two-and-one-half year (63 credits) program including room and board: $17,460
II. For both Pell Grant and the Guaranteed Student Loan, the April 15 deadline does not apply. The Pell Grant application must be received by ACT no later than May 1 of the academic year for which aid is sought and can be awarded retroactively. The Guaranteed Student Loan can be applied for up until ten weeks before the end of the academic year for which aid is being sought. PLEASE Note: TUNION AND FEES ARE DUE ON REGISTRATION DAY. A DEFERRED FEE OF $25 WILL BE CHARGED TO STUDENTS UNABLE TO PAY BECAUSE OF A PENDING G.S.L. APPLY EARLY.

Foreign Student Financial Aid

There are two types of Naropa Institute financial aid for which foreign students may apply: work-study (which is the same as described above for U.S. residents) and the Foreign Student Scholarships. The latter is based on a financial need and is awarded in the form of a 50-70 percent tuition waiver for the academic year. Prospective students from foreign countries should first explore possibilities of funding from their governments and from private foundations.

In order to be considered for either work-study or the Foreign Student Scholarships, applicants must complete the Application and be accepted to a degree or certificate program at the Institute (see Foreign Student Admissions on page 13). Students are encouraged to contact the Admissions Office about the possibility of receiving awards to foreign students are for one academic year. STUDENTS MUST REAPPLY FOR EACH SUBSEQUENT YEAR OF STUDY BY THE APRIL 15 DEADLINE.

All foreign student financial aid applications are handled through the Institute Admissions Office. To request an Application for Foreign Student Financial Aid or for more information, including a list of international students, please contact: Admissions Office, the Naropa Institute, 2130 Arapahoe Avenue, Boulder, Colorado 80302, (303) 444-0000.

Year-Round Scholarships:

Cain Watson Music Scholarship: This scholarship is awarded every year to a second-year music degree student.

Gerald Reid Ekl Scholarship: Students who provide documentation of membership in a Native American tribe are eligible to apply for this Institute-funded scholarship.

Monastic Scholarship: Students who are ordained monks or nuns of any religious order are eligible to apply for the Institute-funded scholarship.

Shambhala Publications Scholarship in Buddhist Studies:

First-year students who are accepted into the Buddhist Studies program at either the B.A. or the M.A. level may apply for this scholarship. This scholarship is only available for the 1995-96 academic year.

To apply for any of the above scholarships, applicants should review the application procedures outlined above and, in addition, complete a special application available from the Admissions Office. Students must apply for federal financial aid, must demonstrate that they have exhausted all other avenues of support, and must be willing to participate in the student work/study program up to ten hours per week as part of their support.

Summer Institute Scholarships:

American College Dance Festival Association: This scholarship is for a summer dance student. Auditions for this scholarship are held regionally throughout the U.S. by the ACDFA Institute of American Indian Arts: This scholarship is for an I/A student enrolled in the Summer Writing program, led Bertrand Poche.

This Institute-funded scholarship is awarded every year to a student of the Summer Writing Program.

Information on how to apply for these Summer Institute Scholarships is available from the Naropa Institute Summer Office.

Private-Funded Scholarships: Students are encouraged to apply for scholarships and grants from private foundations. The Institute is compiling resource materials and can lend some assistance in this area. Students are also encouraged to make use of the reliance solicitations of public and college libraries.

Veteran's Benefits: The Institute is approved for Veteran's Benefits. Veterans should request information on eligibility requirements and application procedures from the Veterans Administration branch.

Students Visiting from Other Colleges: Students planning to enroll in courses for credit at the Institute as part of a degree program at another college or university should make arrangements for financial aid through the home institution.

To request The Naropa Institute Financial Aid Guide, which contains more detailed information about our financial aid programs and application procedures, and to request the "Family Financial Statement", please write or phone: Financial Aid Office, The Naropa Institute, 2130 Arapahoe Avenue, Boulder, Colorado 80302, (303) 444-0000.

Canadian Student Loan Program (CSLP): Residents of Canada may apply for school loans through this program. Applications are available through the Canadian provincial governments. In the past, the provincial governments of British Columbia, Ontario, and Manitoba have approved the Naropa Institute applications for student loans.

Visiting Fellows Program: The Visiting Fellow Program is designed as a professional courtesy to artists and locally at other colleges to allow use of the Institute's resources during a sabbatical year. Any artist, scholar, or other teacher may contact the office of the Academic Vice President for further information about this program.
The Bachelor of Arts Program

The Nanpa Institute Bachelor of Arts degree represents the completion of a four-year course of study, two years of which will have been completed before entrance to the Institute. The program includes both the premedical and liberal arts portion of study mentally associated with higher education. The element of breadth is provided by:

1. general education requirements, most of which will be satisfied by the first two years of the student's study (before entrance to the Institute), which include courses in the natural sciences or math, social sciences, humanities and creative process;
2. the requirements of meditation and traditional contemplative arts, requirements together with the minor requirement, which are satisfied at the Institute.

Depth is supplied by the student's major area of study at the Institute.

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 culmination of study and are the fruition of the student's journey at the Institute.

The ability to write clear, communicative compositions is another important element of the B.A. program. All entering students, regardless of previous training, take the Institute's English competency exams during orientation. Courses in written and oral English composition are offered each semester until students pass the exam. The English competency exam must be passed prior to graduation.

Undergraduate Study

Foundation Year

In the Fall of 1983, the Nanpa Institute began offering a Foundation Year of study for students who have completed at least 30 of the 60 semester credits of college or university work required for admission to a degree program. Foundation Year students are accepted as degree students and are eligible for financial aid. These students will take basic courses from five main groups:

A. Humanities: philosophy, history, literature;
B. Social Sciences: psychology, sociology, anthropology;
C. Contemplative Practices: Aikido, Tai Chi Chuan, meditation;
D. Science: horticulture, earth science, mathematics;
E. Visual and Performing Arts: Foundation Year students will be required to take courses from all five categories, but will be encouraged to take more than one course per semester in the area they consider most probably become their major department or area of concentration. Foundation Year students are required to take a one-credit introductory course called "Dimensions of Contemplative Education" (see below).

While in most cases one year (30 credits of college work) is required for acceptance into Foundation Year, a student who has completed up to 60 credits of college work (30 credits of college work must be taken through the Nanpa Institute) may be accepted at the discretion of the Dean of Students and the Foundation Year advisor.

DIMENSIONS OF CONTEMPLATIVE EDUCATION: This one-credit course taught by Barbara Dilley, Dr. Rayfield Ray and faculty is offered at the Fall semester and is required for Foundation Year students.

This course will present the content for contemplative education, both the Buddhist heritage and the vision of a Shamatha society,Comprehensive education is a new concept in the western world. Within this framework, learning is understood as a process of growth that requires both personal inner awareness and the outer disciplines of specific subjects. By cultivating awareness of the present moment through meditation and traditional contemplative disciplines, students deepen their understanding of the subjects they are investigating.

The course will also support the integration of the learning process with the students' personal journey. A central part of the course will be an evening panel of senior faculty exploring the Nanpa journey: Stages of the Path, guided by Dr. Rayfield Ray. This evening will be open to the Nanpa Institute community.

Upper-Division B.A. Program Curriculum

Major Discipline. The core of the B.A. program is the student's major area of artistic or intellectual discipline. At least 24 semester credits in the major are required.

Minor Discipline. The minor field of concentration is designed to be provided to the student with experience in an alternative mode of creativity or study. Nine semester credits in any department in the Institute may be used to satisfy the minor.

Students requiring interdisciplinary studies are required to complete 60 semester credits in the various departments and may not have a minor requirement. (See description for interdisciplinary studies in the Undergraduate Course Catalog."

Meditation Requirement. The meditation requirement (3 semester credits) reflects the Institute's conviction that genuine education must be grounded in awareness. Courses in meditation are offered regularly at the Institute and through Shamatha Training (see description on page 105).

Graduate Study

Traditional Contemplative Arts Requirement. The traditional contemplative arts requirement (3 credits) is satisfied through courses such as Tai Chi Chuan, Aikido, Kyudo, Iebana Bugaku, Calligraphy, Thangka painting and Tibetan alphabet (3 credit hours each). These courses provide the student with further training in awareness through movement and the synchronization of body and mind.

English Competency Exam. All entering students take an English Competency Exam. For those students who need technical training, two levels of writing skills courses are provided. A student must pass the English Competency Exam to graduate.

General Electives. General electives, taken from any of the Institute's departments, complete the 60 credits required for the upper-division program. Students may use general electives to take further courses in their major or minor discipline.

B.A. Graduation Requirements

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

1. The completion of 120 semester credits including:
   A. 60 semester credits from college courses (a maximum of 30 coming from non-traditional credit)  
   B. 60 semester credits from Nanpa Institute courses which meet the current requirements of major, minor, meditation and traditional contemplative arts as described above.

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


4. Selection of all general education requirements (described on page 12 of the Admissions section).

The Certificate Program: One Year Concentrated Study

The Certificate Program is offered within every major department at the Institute and attracts students from diverse backgrounds who wish to pursue focused study within a discipline. Most certificate programs are one-year programs, requiring 30 semester credits of course work, of which at least 18 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.) A One-and-One-Half Year Certificate Program, requiring 45 credits of course work, is offered by the Movement Studies Department in both the Dance Therapy and Psychophysical Studies tracks. Again, refer to program descriptions for requirements. Certificate students are not responsible for general education, writing competency, minor, meditation and contemplative arts requirements that apply to B.A. students.

Continuing Education Study

The Continuing Education Program permits students who wish to study without working toward an Institute degree or certificate to do so on a space-available basis. Because of the significantly lower cost for taking courses on a Continuing Education basis, students so enrolled should not expect to have papers graded or other individual attention from the faculty. Continuing education students do not apply for admission, nor are they eligible for financial aid. (Refer to page 10 of the Admissions section for further details of enrollment in continuing education classes).

The Master of Arts in Fine Arts Programs

Professional and academic training in Contemporary Psychotherapy, Buddhist Studies, Dance/Movement Therapy and Writing and Poetics is provided by the Institute's Master of Arts Degree programs. The programs vary in the time required to complete them. The Master of Arts in Writing and Poetics requires one-and-one-half to two years which include two summer intensives. Buddhist Studies and Dance Therapy are completed in a minimum of two years, and the Masters Program in Contemporary Psychotherapy requires two-and-one-half years of study. Two of the graduate programs, Contemporary Psychotherapy and Dance Therapy, include extensive internships. All four programs culminate in a major written presentation.

The Nanpa Institute is planning to begin a Masters Program with independently designed tracks. Those interested should contact the Academic Dean for details.

All Masters degree students, except for those in the M.F.A., must pass the Institute-wide English competency exam prior to graduation.

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General Academic Information

Academic Year
The Naropa Institute operates on the semester system. The academic year has two semesters, Fall and Spring, each fifteen weeks in length. Although the summer session is not part of the academic year, except for the Summer Writing Program, which is an integral part of the M.F.A. Program in Writing and Poetics, summer courses may, in many cases, be taken as credit toward year-round programs. The academic calendar for Fall, 1991 through Spring, 1992, is published in the front of this catalog.

Credits
The unit used by the Institute to measure academic progress is the semester credit. One semester credit represents 15 hours of classroom time for academic courses and 22 and 1/2 to 30 hours of classroom time for studio courses (such as dance technique and many visual arts classes). One semester credit is equivalent to 1 1/2 quarter credits.

Full-Time Study
The Naropa Institute B.A. and M.A. Programs in Dance/Movement Therapy and Buddhist Studies, if undertaken on a full-time basis, are completed in two years, with students taking an average of 15 credits each of the four semesters.

The M.A. Program in Contemplative Psychotherapy requires students to take 10-12 credits per semester over the course of two and one-half years and an 8-credit Master of Fine Arts program held during the Spring semester of the first year.

The M.F.A. Program in Writing and Poetics requires students to begin their studies during an 8-credit summer writing program in July, to take 13 credits each in Fall and Spring, and to return for a second 8-credit summer program. The final Fall semester is a 6-credit manuscript preparation.

The Certificate Program, undertaken full-time, is completed in one year, or, in the case of the two Movement Studies programs described under the Certificate Program above, one-and-one-half years.

Part-Time Study
Many students elect to prolong their course of study over more than two years. For all but the M.A. Program in Contemplative Psychotherapy, part-time 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 10 elective credit hours of independent study count toward a B.A. degree, with approval of a student's 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 done outside of the Naropa Institute. With prior approval from a student's academic advisor, up to 10 credits of out-of-residence study may count toward the Certificate. Exceptions to this are the Psychology of Health and Healing B.A. program and the Music program, in which students may earn up to 12 credits of out-of-residence study. $25 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 schedule at a lower tuition rate of $62.50 per credit hour. Students may audit classes on a space-available basis only and do not receive credit or an evaluation of their work. Full-time is defined 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 regard to satisfying graduation requirements. It is the advisor's responsibility to approve course selection for the student before each semester's 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 F, and F as follows:
A = outstanding
B = good
C = minimum passing
F = failure

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 affairs. The handbook is available from the Student Services Office.
Library

The Naropa Institute Library has a specialized 22,000 volume collection to support the Institute's educational programs. Especially strong are its holdings in Buddhist studies and contemporary American poetry. Through the Library of Congress, the Naropa Institute Library has acquired an outstanding collection of Tibetan Buddhist texts.

The library's 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 Christian Meditation Conferences and the Jack Kerouac Conference.

The Institute's library services are expanding to include interlibrary loan and access by computer to the card catalogs of other regional libraries. In addition, program students may use the two-million-volume Norlin Library of the University of Colorado, a short walk from the Institute's campus.

Student Community

Student Services Office

The Office of Student Services is responsible for nursing students in their journey at the Institute by providing for various needs, by promoting extracurricular activities and by being an advocate for the student's voice with college staff and faculty.

The Co-directors of Student Services provide short term counseling and consultation to students regarding personal issues and will refer students to outside therapists if needed. The Co-directors also act as coordinators for the network of meditation advisors who serve as guides for students practicing the meditative disciplines. Besides providing counseling to students practicing meditation, the meditation advisors also function in the role of community elder.

A program in Livelihood Counseling has been initiated within the Student Services area to offer services in the area of career counseling, job placement and financial planning. The program includes individual counseling and testing, career groups, skill workshops and job listings. Students receiving financial aid are asked to participate in an entrance interview which covers areas related to livelihood and loan repayment. From this interview, referrals to livelihood services can be made.

The Student Services Office also coordinates activities such as student dances and coffeehouses, student publications, student government, and sporting activities such as volleyball. Finally, the Co-directors serve as student advocates preventing student grievances to the administration.

Performing Arts

Student performances together with presentations by Naropa Institute faculty and guest artists provide a rich and lively schedule of events each year in the Performance Arts Center. In addition to these performances, a number of guest lecturers and teachers are invited to contribute fresh perspectives on a variety of spiritual, educational and cultural topics.

As part of its strong commitment to performance and the personal journey involved with performance, the Institute schedules a variety of events each semester. The Naropa Performance Community meets weekly with students from all disciplines to explore, play and perform. Coffeehouses are a more formal opportunity for students to share works from all disciplines with the local community.

In addition, each performing arts department hosts a works-in-progress night each semester providing the opportunity for students to perform works in their current state of completion for the Naropa Institute community. Each semester culminates in a series of Arts Concerts which are a showcase for each department and a wonderful opportunity to celebrate and share work with both the Naropa and the larger Boulder communities.

Meditation Halls/Maitri Rooms

The Institute houses two meditation halls, one of which is always open during building hours for sitting meditation. In addition, five custom-built Maitri rooms are available for use by participants in the Maitri Space Awareness courses offered through the M.A. Dance Therapy and B.A. Psychology programs. The Maitri rooms are also available to M.A. Psychology students who have completed the residential Maitri Program and to any other Naropa Institute students who have received the Maitri 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 Institute community is based, one all-community practice day is scheduled during each semester. Classes are suspended for this day, and the entire community is invited to participate in group meditation practice, talks and discussion.
Work-Study Program

Many Naropa Institute students become involved in the Naropa community through the work-exchange program. Work-exchange 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 the work-exchange, students can develop professional skills (such as graphics, editorial, organizational and computer skills) and render a community service by taking on a share of responsibility for the educational environment. For more details on this program, see the financial aid section.

Naropa Cafe

A small, independently operated kitchen is housed in the center of the college, offering snacks and "gourmet" meals, both warm and cold. The cafe has been critiqued in the Boulder Daily Camera restaurant section as worthy of your dollars. The cafe is open until 3:00 p.m. on weekdays.

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 $350 per month for a room with shared living room, kitchen and bath, and at least $350 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 semester, there is a four-day orientation period preceding 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 register for classes. A mini one-day orientation is conducted for new students at the beginning of the spring semester.

The Institute is approximately 25 miles north 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 Street on Marine Street. Public transportation from Denver Stapleton Airport is by limousine or bus.
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 Nanopa Institute, anthropology is approached from three perspectives:

1. Comparative world views
2. Healing traditions and
3. Ceremonial arts.

The anthropology department offers study abroad programs in Kathmandu, Nepal, during the fall semester and Ubud, Bali, during the spring semester.

The Anthropology Program is designed as a minor field of an interdisciplinary major.

Core faculty: Frances Harwood
Adjunct faculty: Tom Daley, Saravanan Bhurman

ARTS AND CULTURE OF NEPAL JUDITH CHASE
A series of slide lectures introduces the craft and ceremonial traditions of regional ethnic communities in Nepal. Supplementary field trips, lectures and demonstrations by Nepali artists, teachers and scholars provide additional insights into the arts and culture of Nepal. 3 credit hours.

BALINESE GAMELAN ORCHESTRA INOM NEMAN SUMARDI PROGRAM ARTS DIRECTOR: We will explore the styles of Balinese music specifically, going deeper. A full orchestra of instruments will be available for our group. All levels of musicianship are welcome. 2 credit hours.

BALINESE DANCE KELLY ANN KING: We will study traditional Balinese dance forms, both male and female. At least six dance workshops are included. 2 credit hours.

ARTS, CULTURE AND THE NATURAL WORLD PROGRAM FACULTY AND VISITING INSTRUCTORS: A series of lectures, demonstrations and field trips focusing on the sacred art traditions of Bali—mask carving, shadow puppetry, painting, teak, etc.—plus a naturalist’s study of the island exploring the interactions of plants, animals and human activity. 3 credit hours.

BAHASA INDONESIA LOCAL INSTRUCTORS: Beginning conversational language instruction in the “Indo” language of Indonesia will be offered. 1 credit hour.

INDEPENDENT STUDY PROJECT (Optional, additional cost): Students may design a three-week travel/study project to take place after the conclusion of the program. Faculty will assist in planning and documentation. 3 credit hours.

The program cost is $3800 which includes round-trip airfare to Bali from the West (includes a semester credit hours), bed and breakfast double occupancy, field trips, theatrical and community gatherings. An additional $750 is charged for the optional independent study/ travel project.

A fifty-minute video on the Bali program is available for viewing at the Nanopa library.

For further information, contact: Study Abroad Program, The Nanopa Institute, 2100 Alapaha Ave., Boulder, CO 80303 or call 303-444-0002.

Fall 1990 Program in Nepal

CULTURAL ANTHROPOLOGY SARASWATI BHURMAN
An exploration of the varieties of ways in which human societies have patterned their relationships to their environment and how these cultural constructs act to pattern individual perception and experience. Discussion of selected ethnographies, as well as our experience of ourselves as individuals, offers insight into relationships among subsistence patterns, social organization, religion and ritual, methods of conflict resolution, gender roles and childrearing and the cultural construction of emotion. The final third of the course will be devoted to gaining an understanding of Third World challenges and effective social action. 3 credit hours.

SYMBOLIC ANTHROPOLOGY SARASWATI BHURMAN
Symbols not only reveal deeper meanings, they both shape and express our experience, perception, beliefs and communication with others. This course will explore anthropological approaches to the study of symbolic systems and the interpretation of meaning in culture. Methods of symbolic analysis, works of major interpretive anthropologists, and materials on Bali and Nepal will be featured and emphasis will be placed on religious ritual and ceremonial performance as means for establishing a sense of community and maintaining a relationship with the sacred. 3 credit hours.

ARCHITECTURE OF THE SACRED TOM DAVY
This course will study the sacred as manifested through the arts, mythology and ritual. Emphasis will be placed on "awareness practices" used by the shamans, sages and prophets of selected cultures. At the class, we will design a series of proto-art projects based on such principles as sacred space, sacred time, "comital" and the roles of holy clown, dancer and ceremonial artist. 3 credit hours.

Fall 1990 Program in Nepal

CULTURAL ANTHROPOLOGY SARASWATI BHURMAN
An exploration of the varieties of ways in which human societies have patterned their relationships to their environment and how these cultural constructs act to pattern individual perception and experience. Discussion of selected ethnographies, as well as our experience of ourselves as individuals, offers insight into relationships among subsistence patterns, social organization, religion and ritual, methods of conflict resolution, gender roles and childrearing and the cultural construction of emotion. The final third of the course will be devoted to gaining an understanding of Third World challenges and effective social action. 3 credit hours.

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Study Abroad

Fall 1990 Program in Nepal

CULTURAL ANTHROPOLOGY SARASWATI BHURMAN
An exploration of the varieties of ways in which human societies have patterned their relationships to their environment and how these cultural constructs act to pattern individual perception and experience. Discussion of selected ethnographies, as well as our experience of ourselves as individuals, offers insight into relationships among subsistence patterns, social organization, religion and ritual, methods of conflict resolution, gender roles and childrearing and the cultural construction of emotion. The final third of the course will be devoted to gaining an understanding of Third World challenges and effective social action. 3 credit hours.

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Study Abroad

Fall 1990 Program in Nepal

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Buddhist Studies B.A.

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 world religions. 

The program is inspired both by the scholar-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 chronicles of Buddhist history, synthesized and categorized the diverse teachings of earlier traditions, and cultivated sophisticated meditative insight.

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

Each Fall, the Naropa Institute operates a study and practice program in Kathmandu. This program explores the rich connections between Buddhist practice traditions and the culture, art and religious traditions in the Kathmandu valley. Participation in this program by petition only.

Program Components

1) The history of Buddhism from its origins in India in the 6th century B.C. to the development of the early community and the spread of Buddhism throughout India and beyond, with special emphasis on Tibet.
2) Sitting meditation training in the traditions of Theravada vipassana, Zen, zazen and Tibetan shamatha-vipashyana. Group practice directed by meditation instructors is supplemented by study of appropriate meditation texts.
3) Study of primary sources in translation from the masters of the ancient traditions.
4) Study of Buddhism within the frame of reference of comparative religion.
5) Language training in Tibetan (on an elective basis).

Requirements for the Bachelor of Arts in Buddhist Studies

Five Core Courses

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>BS300</td>
<td>Buddhist Civilization</td>
<td>3</td>
</tr>
<tr>
<td>BS301</td>
<td>Mahayana Buddhism</td>
<td>3</td>
</tr>
<tr>
<td>BS400</td>
<td>Buddhist Nalanda/Vajrayana</td>
<td>3</td>
</tr>
<tr>
<td>BS401</td>
<td>Buddhism in Tibet</td>
<td>3</td>
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TOTAL: 15 credits

Four Meditation Practicum Courses

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<th>Practicum</th>
<th>Credits</th>
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<tr>
<td>I</td>
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<td>II</td>
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<td>III</td>
<td>3</td>
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<tr>
<td>IV</td>
<td>3</td>
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</table>

TOTAL: 12 credits

Buddhist Studies Electives

6 credits

Total required credits in the major: 33

Total B.A. program credits: 60

For B.A. graduation requirements, refer to page 23.

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

Adjunct faculty: Frances Harwood, the Nalanda Translation Committee, Lama Urgyen Sherab, Rabbi Mordecai Tsvinsky, Ven. Padma Sempa, Clarke Warren, Ven. Wezenandra

Visiting faculty: During the 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 recently included: Ven. U. S. Bardan and Dr. Jack Engler (Theravada), Kagen Rishi, Kiko Shimano Rishi and Béatrice Dassier, Sensei (Zen), Ven. Khensur Trinley Rinpoche and Ven. Khenpo Tseultrim Gyatsho (Tibetan Vajrayana).
Courses

Fall - First Year

MEDITATION PRACTICUM I

CONTEMPORARY CHRISTIANITY

A brief overview of the diverse theory and practice of Christian spirituality throughout its 2,000 year history, combined with a more detailed analysis of several primary texts, by such figures as the Desert Fathers, John Climacus, St. John of the Cross, Theresa of Avila and Thomas Merton. 3 credit hours. BC331

TIBETAN I

LAMA UGYEN SHREDEN AND MALANDA TRANSLATION COMMITTEE

A continuation of the study of Mahayana meditation begun in Practicum II, with a shift in emphasis to meditation in action and helping those in need. Traditional sources on meditation in action will be studied in weekly discussion groups. Students will volunteer four hours a week as interns in one of Boulder’s many agencies serving the poor, the elderly, and the sick, and will meet once a week in a supervision group to discuss their experience. 3 credit hours. RS420

NIKAYA BUDHISM

REGINALD RAY, PH.D.

An introduction to the thought of early Buddhism and of the "18 Schools" of Nikaya Buddhism. Examination of the various central doctrines of Buddhism in the early literature will be followed by a survey of the Abhidhamma. 3 credit hours. BS530

INTRODUCTION TO CONTEMPORATIVE RELIGION

JOHN ROCKWELL

This course will focus on the history, ideas and practices of selected contemporary traditions of the great religious such as Christianity, Judaism, Hinduism, Buddhism and Taoism. 3 credit hours. BC330

CONTEMPORATIVE CHRISTIANITY

A brief overview of the diverse theory and practice of Christian spirituality throughout its 2,000 year history, combined with a more detailed analysis of several primary texts, by such figures as the Desert Fathers, John Climacus, St. John of the Cross, Theresa of Avila and Thomas Merton. 3 credit hours. BC331

TIBETAN II

LAMA UGYEN SHREDEN AND MALANDA TRANSLATION COMMITTEE

A continuation of the study of Mahayana meditation begun in Practicum II, with a shift in emphasis to meditation in action and helping those in need. Traditional sources on meditation in action will be studied in weekly discussion groups. Students will volunteer four hours a week as interns in one of Boulder’s many agencies serving the poor, the elderly, and the sick, and will meet once a week in a supervision group to discuss their experience. 3 credit hours. RS420

THE BUDDHA NATURE SCHOOL AND THE INDIAN VAJRAYANA

JOHN ROCKWELL

The Buddha-nature or Tathagatagarbha school and the Vajrayana represent two different but related trends of the Indian Mahayana. In this course, drawing primarily on sutras and tantras and on contemplative literature, we will examine both Tathagatagarbha and Vajrayana in terms of origination, major philosophical orientation, social and political milieu, and main practitioners. 3 credit hours. RS400

MAHAYANA BUDHISM

JOHN ROCKWELL

This course provides a basic introduction to the origins, ideas, practices, literature, institutions and history of Mahayana Buddhism in India. Emphasis is on the Bodhisattva ideal and its expression in the various dimensions of Mahayana tradition and on reading from the primary sutra literature of the Mahayana. 3 credit hours. BS502

CONTEMPORATIVE BUDHISM

RABBI MORDECAI THERSBY

This course explores some of the more important contemporary dimensions of the Judaic tradition, such as that of the Kabbala, with its ancient formularies and modern interpretations. 3 credit hours. BC340

TIBETAN III

LAMA UGYEN SHREDEN AND MALANDA TRANSLATION COMMITTEE

An introduction to Zen meditation through a weekend session, or intensive practice session. The weekend will include practice instruction, sitting periods, walking meditation, and sharma talks. 1 credit hour. BS350

DATHUN: MONTH OF INTENSIVE MEDITATION

Every summer, a month-long practice (dathun) of intensive daily group meditation is held at a nearby mountain retreat center. Students practice sharmapa-vipasyana (Tibetan style 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. Students may take this as out-of-residence credit toward their degree program. 2 credit hours. COE

THERAVADIAN VIJAPAANA WEEKEND

VENERABLE ANANDA

An intensive weekend introduction to insight meditation, "vipassana," from the Theravada Buddhist tradition of Southeast Asia. There will be instruction in sitting, walking and eating mindfulness practice, as well as short talks, guided meditations, and silent meditation. 1 credit hour. BS510

CONTEMPORATIVE RELIGIONS OF CHINA AND JAPAN

An introduction to the Taoist and Confucian contemplative traditions of China, and to the Shingon and Buddhist contemplative traditions of Japan. 3 credit hours. BS531

Meditation Intensive

CULTIVATING THE HEART OF ENLIGHTENMENT: STAGES OF THE BODHISATTVA PATH II

VEN. KHENPO TARYAN RINPOCHE

A continuation of Rinpoche’s 1998 teachings, this course explores the foundation and gradual stages of the bodhisattva’s path as he or she develops penetrating insight, compassion and skillful means in working with others. Rinpoche will instruct students in the proper understanding of the path as well as the meditation discipline required for its successful practice. Based on Book Two of the 8th century text called the Bhavaviveka written by Jamyang Khyentse, 1 credit hour. BS550

Ven. Taryan Rinpoche, the ninth lama of the Thrangu line, was born in Tibet in 1933 and was trained as a Khempo or learned teacher in the Kagyu lineage. Upon escaping from Tibet in 1960, he completed his studies and passed the Geshe examination in the presence of 1500 monks in Batra, India. He was appointed by His Holiness Gyaltsen Karmapa to be the Khempo at Rumtek monastery in Sikkim, where he has trained many senior lamas in the last twenty years. He has founded a retreat center and school (college) in Nepal and serves as Abbot for Gampo Abbey, a Tibetan monastery for Western students, located in Nova Scotia.

Special Seminar
Program Description

Contemplative Psychology B.A.

The core program consists of the following courses:
- Psychology of Healing (1 and 2)
- Buddha Psychology (Practicum or Three-week Training (5 levels)
- Contemplative Psychology & Healing Seminar

Buddhist and Western Psychology Track

The program is designed to develop a more self-understanding as well as to
increase compassion and skill in interpersonal relationships. The focus of the
program is to work with one's personal
involvement in order to develop the courage and wisdom to help others genuinely. In
Western psychology courses, the
psychotherapeutic traditions of Jung,
Eckhart, and the existential and
transpersonal psychologists are
enriched. In Buddhist psychology,
the emphasis is on integrating the
interpersonal study of Buddhism
teaching with meditation practice. The program prepares
the student for any occupation requiring
understanding in interpersonal
relationships—particularly counseling,
supervision, or other helping professions.

Requirements for the B.A. Degree in Contemplative Psychology

Core Courses
PH000A Psychology of Healing I 1 credit
PH000B Psychology of Healing II 2 credits
PY310 Buddhist Psychology/ 3 credits
Practice or Shambhala Training
(3 levels)
PY311 Buddhist Psychology II 3 credits
PY410 Senior Project Seminar I 1.5 credits
PY420 Senior Project II 1.5 credits
PY410 Contemplative Psychology & Healing Seminar 3 credits
TOTAL: 18 credits

Required Specialization Courses
PY334 Humanistic and Transpersonal Psychotherapy 3 credits
PY440 Psychopathology 3 credits
PY441 Buddhism (Intro Elective) 3 credits
PY450 Western Psychology 3 credits
PY510 Elective 3 credits
TOTAL: 12 credits

Total credits in this major: 27 credits

Total credits in the B.A. Program: 60
(For B.A. graduation requirements, refer to page 37.)

Psychology of Health & Healing Track

"Health is a proper relationship between the
morbidity, which is disease, and the
macrocosm, which is the universe. Disease
is a disruption of this relationship."—Dr. Yehezkiel Schneerson, Chabad philosopher

The program is designed to provide a
broad, critical overview of the major issues
in contemporary health care and to spark
genuine dialogue on these issues. A
general theme of the program is the
interface of Oriental and Western views of
health and healing. This program is based
on a vision of health as harmony with one's
world, or as fundamental well-being. Central
to realizing this fundamental well-being is
the cultivation of awareness, compassion
and body-mind-synchronization. The
program is particularly relevant for those
interested in wellness education, health
counseling, fitness, body work, bio-
feedback, massage, nutrition, nursing,
psychotherapy, physiotherapy, acupuncture
and related fields.

Requirements for the Bachelor's Degree

Program in Contemplative Psychology

Core Courses
PH000A Psychology of Healing I 1 credit
PH000B Psychology of Healing II 2 credits
PY310 Buddhist Psychology/ 3 credits
Practice or Shambhala Training
(3 levels)
PY311 Buddhist Psychology II 3 credits
PY410 Senior Project Seminar I 1.5 credits
PY420 Senior Project II 1.5 credits
PY410 Contemplative Psychology & Healing Seminar 3 credits
TOTAL: 18 credits

Required Specialization Courses:
PY334 Humanistic and Transpersonal Psychotherapy 3 credits
PY440 Psychopathology 3 credits
PY441 Buddhism (Intro Elective) 3 credits
PY450 Western Psychology 3 credits
PY510 Elective 3 credits
TOTAL: 12 credits

Total credits in the major: 27 credits

Total credits in the B.A. program: 60
(For B.A. graduation requirements, refer to page 20.)
Core Courses

Core courses

Required for Both Tracks

Fall

PSYCHOLOGY OF HEALING I: AN INTRODUCTION TO CONTEMPORARY PSYCHOThERAPY AND HEALING
MARVIN CASPER AND LIV OPEM
3 credit hours. PH304

Buddhist Psychology II (Practicum Faculty)

Contemporary psychotherapy is based on the view that health is an internal and unconditional. Because of mistaken views, we do not always experience this inherent brilliance. Using Buddhist teachings, this course will explore both intrinsic health and obstacles to experiencing it fully. Topics include: health, the development of ego, the chain of cause and effect, psychological malaise, and mindfulness/mindfulness meditation practice. The course format includes talks, discussions, weekly individual meetings with meditation instructors and daily meditation practice. 3 credit hours. PH335

Humane & Transpersonal Psychotherapies

LIV OPEM
Understanding the broader context of movement along with its mechanics can provide an excellent basis for facilitating psychological change. In this course we will use ourselves as a laboratory. We will examine the physical manifestation of mental-emotional states. Continued in the Spring with PH 336. Processes of the Body in Movement II: Group. Prerequisite: 2nd year program student or permission of the instructor. 2 credit hours. PH336

PSYCHOPEHYSICAL LEARNING: HAKOMI APPROACH
PATrick ODOR and DEVI RECORDS
Recognizing that mind and body jointly express and reflect our most deeply held beliefs about self and the outside world, the Hakomi Method brings these beliefs to conscious awareness. From the body's structure, chronic tension patterns, movement quality, emotions, and impulses, we gain information about our self-image and general way of being in the world. We access and utilize special states of consciousness (i.e., "mindfulness" and "the child"), precariously beneath our everyday patterns of habit and automatic responses, to those varied nonverbal levels where basic beliefs organize and redirect the quality of our experience. By going slowly and gently, we can safely explore the "hands-on" Hakomi body work. The tools with which students will be working are body readings (i.e., observing bodily structure, energetically and as an expression of personality, soft tissue manipulation, and breathwork. Students will be required to practice two hours a week outside of class. 2 credit hours. PH330 (Offered in 1980).

Healing and Music

DON CAMPBELL
In this course we will investigate the historical and cultural development of music and clarify how the brain and body respond to the elements of tone and vibration. Through lecture and exercises, students will learn the anatomy of listening and the use of imagery. The exploration of tone and sound will provide a basis for how we may create music specifically for healing use. 2 credit hours. PH330

Body Work: Lomi Approach

Nancy Portnoy

The Lomi approach recognizes the body as a treasure trove of direct and immediate feedback. This course provides an introduction to the skills and principles of "hands-on" Lomi body work. The basic tools with which students will be working are body readings (i.e., observing bodily structure, energetically and as an expression of personality), soft tissue manipulation, and breathwork. Students will be required to practice two hours a week outside of class. 2 credit hours. PH330 (Offered in 1980).

Senior Project Seminar

Stephanie Mikes

This course seminar occurs as a fall semester sequence whose purpose is to allow each student to define the ability to question, research and integrate material and experience his or her understanding. This process culminates in a written and oral presentation. Each student begins to integrate previous learning through taking the role of active participant in a process of dialogue with fellow students. In the practice of "aware dialogue," students learn to express thoughts in line with feeling and gesture, and use speech to communicate clearly, sparking others' interest. In the first part of this seminar, the student reads extensively, developing a knowledge base for his or her chosen topic. This initial research process is then expanded to include experiential learning, the knowledge then gained inviting patterns to emerge. Letting go of continual expression and finding appropriate metaphors is integral to the Fall seminar, while the Spring seminar focuses on bringing the year long journey into the form of a written and oral presentation. 1.5 credit hours. PH430

Psychology of Astrology

Stéphane Clement

What does astrology hope to accomplish and how does modern psychology help? Ancient astrologers developed a symbolic understanding of the workings of the universe which is parallel in Buddhist principles, systems theory and modern psychology. In this course psychological theories will be investigated in relation to astrology as if it developed throughout history, focusing on the composition of earth and sun centered charts, as well as the myth and metaphor associated with astrological delineation. Students will integrate Jungian and Buddhist psychological principles with astrology in support of the creative process. 2 credit hours. PH350

Contemplative Education: Children, Teachers and Schools

Richard Brown

Based on the understanding of the intrinsic intelligence and creativity of children and teachers, this course will explore how one nurtures those qualities in an educational setting. By studying the basic Buddhist and Shankaracharya views of education, we will discover how children, teachers and educational environments benefit from the contemplative approach. Beginning with the tradition of Nalanda University, we will reflect on the experiences of present contemplative environments, in our study of such elements as the five Buddhist families, the ten vidyas, and the Shankaracharya arts, we will imagine how they might develop as curricula in a variety of settings. Also, interpersonal aspects, such as the teacher's role, communication and perspective, 1.5 credit hours. ED330

Expressive Arts: Extending One's Artistry to Others

Beverly Marx

This course will examine didactically and experientially the understanding necessary for cultivating personal artistic process as a way to successfully bring the expressive arts to others. Contemplation and the arts, the foundations of creative process, health, well being, and the arts, obstacles to personal expression, effective teaching and leadership, the arts in everyday life and structured and unstructured approaches to working with groups will be subjects addressed. Guest artists/teachers will be invited to share expertise from their fields, integral to this course will be student involvement in leadership roles.

Preequities: study or primary interest in an artistic discipline or by permission of the instructor. 2 credit hours. MT420
JUNGIAN PSYCHOLOGY

Jungian psychology views life as a journey toward greater wholeness. It emphasizes a dialogue with the unconscious to overcome egocentricity and to achieve inner living. This dialogue is carried on through dream analysis, analysis of myth and fairy tale, and techniques for direct interaction with the unconscious. The course will introduce the students to Jungian activities and outline Jung’s view of the psyche. Potential problems and limitations within this approach to psychology will also be examined. 3 credit hours. PY338 (Offered in 1996)

THE GESTALT APPROACH

Gestalt approach is a powerful and provocative way of understanding and working with the body, space, and mind. By focusing on the details of moment-to-moment experiences and on the interplay between the individual and the environment, Gestalt seeks to develop “self-knowledge, satisfaction, and self-support.” This course will include readings, lectures, discussions, and experiential exercises. 2 credit hours. PY380 (Offered in 1990)

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 diagram, guidelines, guided fantasy, memory practice, body/mind exercises in living color and exercises based on the Hermès tradition. Journal entries considered. (Required for seminar techniques, Sali Thronten, for describing mind processes in relation to others. We will also consider some excerpts from Hermès documents. 3 credit hours. PY390)

SHAMBHALA TRAINING

(See Shambhala Training section on page 106)

DEVELOPMENTAL PSYCHOLOGY

Randy Stokes

(See M.A. Dance Therapy course listings) 2 credit hours. DT260

HEALING IN CROSS CULTURAL PERSPECTIVE

Sahayam Bhurman

(See Anthropology course listings) 3 credit hours. AN110

METHODS OF THERAPY

FACULTY

(See M.A. Dance Therapy course listings) 2 credit hours. DT553

Spring

BUDDHIST PSYCHOLOGY II: MASTRI

MARVIN CASPER and LIV ORPHIN

The material practiced was developed by Chögyam Trungpa, Rinpoche, former Tibetan yogic techniques, in this course, particular pictures and specially designed rooms evoke different psychological spaces from which arise different styles of thought and emotion. In this course, we will explore the major types of psychological space, their relation to pride, passion, paranoia, ignorance, frustration, aggression, and the Buddhist approach to envy, naivety, and psychoses. Students will do the material postures. 3 credit hours. PSY311

PSYCHOPATHOLOGY

Ronnie Szkuta

The major goal of this class is to acquaint students with the traditional perspectives on psychopathology. Students will explore recently developed insights into psychopathology, from which they can develop their own bases for working with clients. This involves becoming conversant with the traditional categories of psychopathology as they now exist and developing an appreciation of the historical and cultural settings from which such perspectives developed. 3 credit hours. PSY440

LANGUAGE AND COMMUNICATION IN THE HEALING PROCESS

Diane Ruone

This course will be based on the principles and techniques developed by the late Dr. Milton Erikson. We will explore various means by which many subtle, specific forms of communications can be used as powerful healing tools. Through our personal styles of interpretation and interpersonal, we create the stories of our lives, and from within those stories, our personal problems. We will work with understanding how subtle linguistic processes and alternative metaphors can provide the means for releasing ourselves from deeply ingrained patterns. This course will include demonstrations of indirect hypnotherapy, as well as discussions and practice of specific uses of language and metaphor. 2 credit hours. PSY315

CONTEMPORARY PSYCHOLOGY AND HEALING SEMINAR

Marvin Casper

Advanced study of Contemporary Psychology. Prerequisites: Biochemistry and Psychology of Healing, or by permission of the instructor. 3 credit hours. PSY315

TIBETAN MEDICINE

Philip Wepen

Current Tibetan medicine is a unique blend of Ayurvedic, Chinese, Persian and Bon medicine systems. This course will present an overview of Tibetan medicine and how it relates to meditation practice. Topics include: the three-humor theory, mind-body relationship, disease classification, how disease relates to diet and lifestyle, pulse and urine diagnostics, the healing process, laws of meditation, spiritual practice, and nectar. 2 credit hours. PH445

VISIONS OF HEALTH AND HEALING F:ACULTY

Orientation to and overview of approaches to health and illness, both contemporary and historical. This will be an opportunity for students to deepen their understanding of the meanings of health and the ways in which we can develop themselves as healers. We will read source material from prominent healing traditions as a basis of developing insights into the many worthy approaches to healing currently being practiced. 2 credit hours. PH450

CONCEPTUAL PSYCHOLOGY AND HEALING SEMINAR

Marvin Casper

Advanced study of Contemporary Psychology. Prerequisites: Biochemistry and Psychology of Healing, or by permission of the instructor. 3 credit hours. PSY315

JIN SHIN JYUTSU

Stephene Mines

This class introduces the principles of Jin Shin Jyutsu, an ancient Japanese healing art. Jin Shin Jyutsu utilizes 36 “safety energy locks” on the body to harmonize and relax the whole being. During the course, students will learn the location and function of these energy locks and how combinations of these energy locks, when held in polarly, relieve particular disharmonies. Hands-on experience will be complemented by an overview of the history, philosophy and application of the ancient Japanese healing art. 2 credit hours. PH357

PSYCHOLOGY OF THE BODY IN MOVEMENT II: GROUP

Susan Apishan

Understanding the broadest context of movement along with its mechanisms can provide an excellent base for facilitating psychological change. In this course we will use ourselves as a laboratory. We will examine the physiological mechanisms of movement, their development and the physical manifestation of mental-emotional states. Individual movement process will form the ground for relationship. Prerequisite: PH308 or permission of the instructor. 3 credit hours. PH390

PSYCHOLOGY OF THE BODY

Tanzan Firestone

(See M.A. Dance Therapy course listings) 3 credit hours. DT507

TAROT BOOK SYMBOLOGY

Susan Edwards

PY390

VISUAL ART: HEALING

BY WAR MARX

PH495
Dance/Movement Studies B.A.

Program Description

B.A. degrees and Certificates are awarded in Movement Studies with an emphasis on one of two tracks: Dance or Dance Therapy. The Dance track is designed for students interested in the creative process and the production of dance as an art form, while the Dance Therapy track immerses the student in dance and introduces him or her to the field of dance therapy.

The Movement Studies program nurtures confidence in personal movement whether it be in the creation and performance of an art form or in the ability to work empathetically with others. The department explores approaches to learning, healing, and creatively to integrate the whole person. The entering student, whether ultimately focused on creative expression (in the Dance track) or on healing (in the Dance Therapy track), finds there is a common body of knowledge and experience.

Awareness of body and mind is presented as the essence of movement training and is cultivated through the practice of sitting meditation, which is the focus of the department's inspiration. Within each program track, the curriculum consists of four major areas:

1) contemporary movement practices
2) contemporary dance forms (including martial arts)
3) specialization in one of the following: a) creative process in movement leading to performance in the Dance track b) movement as a healing process in the Dance Therapy track
4) body/mind centering/movement analysis

As an upper-divisional program, the department requires that students have two years of dance/movement training to be accepted. Either of the B.A. Movement Studies tracks may, with the help of an advisor, be used to satisfy prerequisites for entrance into the A.A. Dance Therapy Program described on page 87.

Courses

Core faculty and Co-Directors: Lisa Klaus, Irv Nader (Rockwall)

Adjunct faculty: Susan Aposthy, Sarah Baklet, Janet Solyntys, Suzanna Thaler

Requirements for the B.A. Program in Movement Studies with an Emphasis in Dance

FALL - FIRST YEAR
M3030 Contemplative Movement Practices I 1 credit
M3030A Contemplative Movement Practices II 1 credit
M3010 Contemporary Dance Forms I 3 credits
M3015 Creative Process I 3 credits
M3020 Body-Mind Centering I 3 credits
M3025 Dance Contexts I 1.5 credits
TOTAL: 11.5 credits

FALL - SECOND YEAR
M3010C Contemplative Movement Practices II 1 credit
M3010G Contemporary Dance Forms II 3 credits
M3015 Creative Process II 3 credits
M3020 Body-Mind Centering II 3 credits
M3025 Dance Contexts II 1.5 credits
TOTAL: 11.5 credits

SPPRG - SECOND YEAR
M301D Contemporary Dance Forms II 3 credits
M3145 Creative Process IV 3 credits
M3131 Dance Contexts II 1.5 credits
M3144 Expressive Matrix 2 credit
TOTAL: 8.5 credits

(Required credits in the major: 39)
(Total credits in the B.A. Program: 60)
(For B.A. graduation requirements, refer to page 23)

Requirements for the Certificate Program in Movement Studies with an Emphasis in Dance

FALL
M3030 Contemplative Movement Practices I 1 credit
M3030A Contemplative Movement Practices II 1 credit
M3010 Contemporary Dance Forms I 3 credits
M3015 Creative Process I 3 credits
M3020 Body-Mind Centering I 3 credits
M3025 Dance Contexts I 1.5 credits
TOTAL: 11.5 credits

SPRING
M3031 Contemplative Movement Practices II 1 credit
M3030B Contemporary Dance Forms II 3 credits
M3015 Creative Process II 3 credits
M3020 Body-Mind Centering II 3 credits
M3025 Dance Contexts II 1.5 credits
TOTAL: 11.5 credits

(Required credits in the major: 23)
(General Elective credits: 7)
(Total Certificate Program credits: 30)
Requirements for the B.A. Program in Movement Studies with an Emphasis in Dance Therapy

FALL - FIRST YEAR
MD331  Contemplative Movement Practices I  1 credit
MD310A/302A  Contemporary Dance Forms I or II  3 credits
MD301A/305A  Creative Process I  3 credits
MD401  Dance Therapy I  2 credits
MD302  Bodyscape Centering I  3 credits
MD305  Dance Content I  1.5 credits
MT010  Dance Therapy Conference  1 credit
TOTAL: 14.5 credits

SPRING - FIRST YEAR
MD331  Contemplative Movement Practices II  1 credit
MD301B/305B  Contemporary Dance Forms II or III  3 credits
MD315  Creative Process II  3 credits
MT461  Dance Therapy II  1.5 credits
MD321  Bodyscape Centering II  1.5 credits
TOTAL: 11 credits

FALL - SECOND YEAR
MD301C/302C  Contemporary Dance Forms I or II  3 credits
MD402  Dance Therapy Group I  1 credit
MD309  Lab Movement Analysis  3 credits
TOTAL: 7 credits

SPRING - SECOND YEAR
MD301D/302D  Contemporary Dance Forms II  3 credits
MT462  Dance Therapy II  2 credits
MD315  Dance Content II  1.5 credits
MD314  Expressive Movement  3 credits
TOTAL: 7.5 credits

(Required credits in the major: 40 credits
(Required Contemplative Psychology minor: 9 credits
(For B.A. graduation requirements, refer to page 21)

Requirements for the Certificate Program in Movement Studies with an Emphasis in Dance Therapy

This is a two-semester, 30 credit certificate program. It is designed to provide an intensive and well-rounded preparation in dance therapy and can be adopted to satisfy the particular requirements for an M.A. program, though it is not specifically designed for that purpose. (See also the pre-M.A. dance therapy certificate program description below.)

FALL - FIRST YEAR
MD330  Contemplative Movement Practices I  1 credit
MD301A  Contemporary Dance Forms I  3 credits
MD310A  Creative Process I  3 credits
MT461  Dance Therapy I  2 credits
MD320  Bodyscape Centering I  3 credits
MD305  Dance Content I  1.5 credits
MT010  Dance Therapy Conference  1 credit
TOTAL: 14.5 credits

SPRING - FIRST YEAR
MD331  Contemplative Movement Practices II  1 credit
MD301B  Contemporary Dance Forms II  3 credits
MT462  Dance Therapy II  2 credits
MT461  Dance Therapy Group I  1 credit
MD321  Bodyscape Centering II  1.5 credits
TOTAL: 10 credits

(Required credits in the department: 24.5 credits
(Required Contemplative Psychology elective credits: 3)
Certificate Program credits: 27.5

Requirements for Certificate Program in Pre-M.A. Dance Therapy

This two-semester, 30 credit program is designed to prepare students who already have Bachelor degrees and extensive movement background for entrance into a Master of Arts program in Dance Therapy. The curriculum is drawn from the dance and movement studies courses listed for the B.A. and Certificate programs above and, within that, is tailored to the individual student's background. It is an undergraduate program that satisfies prerequisites for graduate-level study as set by the American Dance Therapy Association. See page 87 under Dance Therapy M.A. for a list of prerequisites for the M.A. program.

Note: Another movement practice can be substituted for Contemporary Dance Forms during one semester, such as traditional dance forms, or a Martial Art, or Contact Improvisation.
Courses

Fall

CONTEMPORARY MOVEMENT PRACTICES I
IRINI ROKVELL
Contemporary Movement Practices I is an introduction to the practice of sitting meditation as it relates to creative and therapeutic processes. The class includes sitting practice, talks and discussion, and personal movement exploration in an open space. 1 credit hour. MD320

CONTEMPORARY DANCE FORMS I & II
LISA KRAUS, IRINI ROKVELL
Janet Solvijt-Deys
The best dancers are translucent, you can see right through them. - James Waring. The explorations in movement and dance of this century have provided us with a rich heritage of dance forms from the modern dance and post-modern dance era. Class will cover techniques of contemporary dance forms as a way of knowing the body through image and sensation. Through a daily practice of these forms, attention is given to alignment, strength, flexibility, movement phrasing, articulation and presence. Form classes endeavor to bring each student to their whole body and spatial expression. 3 credit hours. MD304A

CONTACT IMPROVISATION
SUSANNA THEAR
Contact improvisation is a dual movement form, beginning with a personal, experiential knowledge of our own bodies and the physical forces that determine our movement. The experience of these forces encourages creativity and refinement. 1.5 credit hours. MD304

DANCE THERAPY I
SARAH BECKER
Dance Therapy I is a two-semester sequence designed both to give the student a gradual exposure to dance therapy and to nurture an open and creative state of mind and body. The first part of this semester will provide an overview of the field, during which the history of the major schools of thought, theory and practice will be studied. In the second part we will move toward increased awareness of how we observe and experience our own movement and others so that we may see more clearly and compassionately in the healing relationships. 2 credit hours. MT461

Body Mind Centering I: Foundations and Anatomy
SUSAN APOSTOYAN
The focus of this course is on basic patterns of movement. We will experience our own patterns in a very direct way and discover movement forms of dance through the explorations of the centering dance world and the laboratory. How we can make use of the collective wisdom of these many possibilities is the focus of this class. In addition, the class will explore the mind/body relationship. 3 credit hours. MD310

CREATIVE PROCESS II
IRINI ROKVELL
Seeings ideas for dances from the first semester will be further developed in the revised process of movement. The class will focus on improvisation and sharing ideas to create a project that the students can perform. 1 credit hour. MD310

LABAN MOVEMENT ANALYSIS
FACULTY
Laban Movement Analysis, a descriptive and practical theory of movement based on the work of Rudolph Laban and developed by Imi Slavine Shaffer and others, is a multi-modal approach to body-mind knowledge. It describes patterns of movement that distinguish an individual from others and differences in a behavioral dimension related to neuropsychological and psychophysical processes. Learning Laban Movement Analysis also involves moving, observing, verbalizing, and noting those elements which interrelate in a dynamic system involving body, space and time. The focus of the course is to assist students of movement to 1) experience the range of movement possibilities of which the human body is capable, 2) learn a vocabulary and symbolism for describing the elements within that range, 3) discover one's own movement preferences, with the potential for expanding one's own repertoire and understanding, 4) understand how to observe movement behavior objectively, and 5) use this information in a creative process. 1 credit hour. MD310

CONTEMPORATIVE MOVEMENT PRACTICES II
IRINI ROKVELL, JANET SOLVIJT-DEYS
This course focuses on a deeper understanding of how the practice of sitting meditation and the expression of movement work together. The principles of meditation, noah and Maru will be reviewed and incorporated into the study of the body in space and time. The focus of this course is to assist students of movement in their understanding of movement. 2 credit hours. MD304

DANCE THERAPY I & II
SARAH BECKER
See Fall Contemporary Dance Forms I & II 3 credit hours. MD304B, MD308

CREATIVE PROCESS III
IRINI ROKVELL
This course is a continuation of Creative Process II and focuses more on the composition of dance/movement pieces. Work is done to access one's creative inspiration, and emphasis is put on learning to work with aspects of communication such as space, time, design and syntax. The aim is to uncover expression that is genuine, disciplined, provocative and heartfelt. 3 credit hours. MD310

CREATIVE PROCESS IV
LISA KRAUS
Working on individual and small group projects, the class will provide an environment of support and effective feedback. Students will create and perform a piece under the direction of a visiting guest artist. 3 credit hours. MD415

DANCE THERAPY GROUP I
See Fall Dance Therapy Group II 1 credit hour. MT462

DANCE THERAPY II
SARAH BECKER
We will focus on developing movement relationships with individuals through an empathic movement and verbal exchange in dyads. This evolving discipline supports increasing intimacy, the ground of the healing relationship, and eventually active participation in and support of another's process. Using the groundwork of increasing authenticity of presence and movement provided in the first part of this course, we will expand our clarifying awareness of self and other into the movement process of groups. 2 credit hours. MT463

EXPRESSIVE ARTS FOR CHILDREN
SUSANNA THEAR
Working on individual and small group projects, the class will provide an environment of support and effective feedback. Students will create and perform a piece under the direction of a visiting guest artist. 3 credit hours. MD415

DANCE THEATRE GROUP I
See Fall Dance Theatre Group II 1 credit hour. MT462

DANCE THEATRE II
SARAH BECKER
We will focus on developing movement relationships with individuals through an empathic movement and verbal exchange in dyads. This evolving discipline supports increasing intimacy, the ground of the healing relationship, and eventually active participation in and support of another's process. Using the groundwork of increasing authenticity of presence and movement provided in the first part of this course, we will expand our clarifying awareness of self and other into the movement process of groups. 2 credit hours. MT463

Body Mind Centering II: Anatomy and Kinesiology
SUSAN APOSTOYAN
Continuing from Body Mind Centering I, the focus is on understanding and training movement in a very direct and precise way that allows for transformation and further development. This course includes further study in experiential anatomy and kinesiology (the study of the body in motion), which includes details of the musculo-skeletal system and the dynamics of posture and alignment. Prerequisites: MD320 or permission of the instructor. 3 credit hours. MD321

DANCE CONTEXTS II
LISA KRAUS
This course aims to make students conversant with ideas and developments shaping dance today. We will focus in depth on choreographers from Merce Cunningham onward and examine how students personal objectives may work in the present dance scene. There will be readings, videos, discussions and assignments. 1.5 credit hours. MD305

EXPRESSIVE MATIRI: AN APPROACH TO HEALING AND CREATIVITY
IRINI ROKVELL
This is an advanced class to the Matiri class offered in A. Psychology. Students must be enrolled in the class or have previously done Matiri. There are aspects associated with each Buddha and a group, such as color, sense perception, shape, body part, sound and movement. Using the room practice as the ground of the work, these other aspects will be explored in experiential situations in a studio. We will work with movement, music and visual expression. The work is designed to make this psychological and emotional experiences more vivid and make creative expression a powerful healing process. 1 credit hour. MD305
Horticulture

Program Description

The twin goals of the horticulture program are to teach proper observation and skillful cultivation of the natural world. The program joins the elements of horticulture training: (1) personal appreciation of nature, (2) practical horticulture experience, and (3) academic study.

The first element, appreciation of nature, is gained through contemplative disciplines in garden work and nature study which lead the student on a journey of self-awareness and shared appreciation. The second element is practical horticulture experience which is gained in the institute gardens, the campus landscape, and at local cooperating organic market farms. Third, through academic study, the student gains a working understanding of the biological and ecological principles underlying horticulture.

The appreciation, skills, and knowledge gained in the program can lead to an enriched life in nature, to successful home gardening, and to laying a foundation for careers in residential landscape gardening, organic market gardening, or environmental education.

Horticulture courses may be taken as a general elective, as one component of an interdisciplinary major, or as a minor field of concentration.

Core faculty: Bob Howard

Assistant Director: Ellen Dart

Adjunct faculty: Bruce Byers, Judith Harris, Pearl Olson

Courses

Fall

CONTEMPLATIVE NATURAL HISTORY AND GAIA II
JUDITH HARRIS

Explorations of several local areas, expanding and using the background in CNH&M. We will watch the transition in nature from fall to winter on the plains and in the mountains. We will explore the metaphysical and actual meanings of Gaia in each of these places. Readings and writings about Gaia and nature will be important. Our exploration of the natural world will be grounded in our contemplative practices and in the Gaia hypothesis. All possible classes will be outdoors. This class does not require CNH&M as a prerequisite.

2 credit hours. MEC307

GARDEN WORLD
BOB HOWARD

An overview and introduction to gardening. We will study botany, ecology, garden history and design in order to lay a good foundation for the practical how-to of garden making. The emphasis is on a natural or organic approach. Practical demonstrations in the Nasjiia institute garden give experience in how to dig a bed, sow seed, water, cultivate and practice skills gardening. Observation of nature’s cycles in the garden is the basic practice and true art of garden work.

3 credit hours. MEC3060

Spring

CREATIVE MATH
PERRY OLSON, Ph.D.

This class will be based on the needs and interests of the students who attend. We will explore the relevance of mathematics in our lives and our attitudes towards it. The class will provide a mathematical experience for students at all levels of understanding and ability. General concepts in mathematics will be approached from a broad liberal arts perspective.

3 credit hours. MEC3044

ECOLOGY, DEEP ECOLOGY AND THE DHARMA
BRUCE BYERS, Ph.D.

This course explores the parallels between modern scientific ecology, deep ecology and the buddhadharma. Through readings, lectures and discussion, we will gain a basic understanding of ecology and Buddhism in relation to the natural world. Field trips to experience the diverse ecosystems found near Boulder will lend a personal dimension to our topic. 2 credit hours. MEC309

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 departments.

Each student works closely with an advisor to select the first semester’s curriculum and to prepare an initial contract by the end of that semester. The contract represents the student’s current understanding of his or her educational goals 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 second semester. 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 focus 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 40 credits of course work in direct support of the major, and must, with the exception of the minor, which is waived for the interdisciplinary student, satisfy all other Institute B.A. requirements listed in the Academic Program section of this catalog. Students may not undertake a Certificate Program in Interdisciplinary Studies.

Recent interdisciplinary students have focused their studies in the following areas: between movement and poetry in performance, the dramatic arts of arhat expression, Buddhism and the healing arts, and teacher education.
Music B.A.

Program Description

The discipline of music involves being totally present and opening fully to the substratum of pitch, rhythm and musical color. It is a focusing and clarifying process that includes the whole body, mind and emotions. At the Hamspa 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 stimulates the student's own creativity by giving him or her a sense of the world's musical heritage.

The Hamspa Institute offers private music lessons designed to develop instrumental proficiency, as well as ensemble performance classes in various forms of improvised and scored music.

Requirements for the B.A. Program in Music

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
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<tbody>
<tr>
<td>MUS200, MUS331</td>
<td>9 credits</td>
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<td>MUS200</td>
<td>3 credits</td>
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<tr>
<td>MUS331</td>
<td>4 credits</td>
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<tr>
<td>MUS300</td>
<td>2 credits</td>
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<tr>
<td>MUS301</td>
<td>2 credits</td>
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<tr>
<td>MUS302</td>
<td>4 credits</td>
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<tr>
<td>MUS303</td>
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<td>MUS304</td>
<td>1 credit</td>
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<td>MUS305</td>
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<td>MUS306</td>
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<tr>
<td>MUS308</td>
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<tr>
<td>TOTAL</td>
<td>25.5 credits</td>
</tr>
</tbody>
</table>

Total required credits in major: 25.5 credits
Total credits in the B.A. Program: 60

Courses

Fall

MUSICIANSHIP I
BIL D'AGOSTO
Intensive musical training sessions involving sight-singing, musical dictation, rhythmic exercises (using rhythms from India, Africa, Brazil and 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. MUS330

MUSIC APPRECIATION
BIL D'AGOSTO
An experiential survey of music history, concentrating on Western classical traditions with reference to the development of Afro-American music and the cross-fertilization of various world music cultures in the 20th century. 3 credit hours. MUS307

MUSIC SKILLS I
ART LANDIE AND MARK MILLER
Through games, drills, singing and playing, we will expand our rhythmic and ear training abilities, expanding both precision and flexibility. Subjects explored will include reading rhythms, forms, translating rhythms into jazz, rhythmic subdivision, hearing intervals, hearing and weasling dissonance, hearing the bottom and middle of chords, identifying chord colors, and both melodic and rhythmic invention. 2 credit hours. MUS202

IMPROVISATION I
ART LANDIE AND MARK MILLER
Beginning with free music and working very gradually with more complex forms, students will explore various means of individual and group composition. Through the use of games, exercises and simple composition, each student will be encouraged to explore his or her musical identity. In this class, we will learn by doing. The class is open to all instruments at any level of experience. 2 credit hours. MUS108
THE MUSIC AND DANCE OF AFRICA
GEORGE JONES and MARY MCMANUS
Traditional songs, rhythms and dances from Africa will be taught using banjo, drums, iron bells, shakers and a traditional hand-woven xylophone. Classes will alternate in focus between music and dance, and culminate in a performance. 3 credit hours. MUC296

CHORUS
JANNA LANCE
Each semester the Naropa Chorus prepares choral work for performance. Places will be assigned from all periods of music history. 1 credit hour. MUC694

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

HEALING AND MUSIC
DON CAMPBELL
In this course we will investigate the historical and cultural development of music, and clarify how the brain and body respond to the elements of tone and vibration. Through lecture and exercises, students will learn the anatomy of listening, and the use of imagery. The exploration of tone and breath will provide a basis for how we may create music, specifically for healing use. 3 credit hours. MUC692

JAZZ ENSEMBLE
JAMES DURAND
The ensemble will rehearse and perform works representative of the "hot" jazz of the 1920s and 1930s, and up to the present. Students will develop improvisational skills by studying harmonic, melodic and rhythmic devices of this broad period of music history. Works of composers such as Louis Armstrong, Duke Ellington, Thelonious Monk, Ornette Coleman, Miles Davis, John Coltrane, and others will be represented. 1.5 credit hour. MUC685

FUSION ENSEMBLE
JAMES DURAND
Fusion Ensemble is a performance group preparing music of the Fusion genre. Fusion is a contemporary music style influenced by rock, jazz, funk, classical and world music. Students will be encouraged to arrange and rehearse pieces of their own choosing. Original music is encouraged. We will work on the music of Chick Corea, Yette Embree, Pat Metheny, etc. 1.5 credit hour. MUC681

CHAMBER ENSEMBLE
MARK MILLER
In this course, we will learn how to create the intimate communication necessary for small ensemble performance. Students will practice reading, conducting and rehearsing small ensembles. Duets, trios, quartets and quintets from the Western classical repertoire will be arranged for those instruments and voices in the class. 1.5 credit hour. MUC692

BALINESE GAMelan ENSEMBLE
GEORGE JONES
An introduction to the traditional music of Bali will be given in this class using the Naropa Institute's own gamelan orchestra. Gamelan is a musical form dominated by percussion instruments such as gong, xylophones, drums and cymbals and is often used to accompany dance, theater or puppets. 1.5 credit hours. MUC688

Weekend Workshop
MUSIC AND WAKEFULNESS
ERIC KALABACOS
In this workshop, we will explore principles of precision, openness to our world, and appreciation of sadness through the practices of music and sitting meditation. Classes will combine formal sitting meditation with structured improvisation and "organic composition." Particular attention will be paid to creating "not knowing" through listening to each other and finding simple phrases that fit together in a magical way. The workshop will include a group discussion and listening session on Saturday night. 0.5 credit hour. MUC737

Spring
MUSICIANSHIP II
BILL DOLLAS
A continuation of Musicianship I. Prerequisite: Musicianship I or its equivalent. 3 credit hours. MUC601

MUSICIANSHIP III
BILL DOLLAS
A continuation of Musicianship II. Prerequisite: Musicianship II or its equivalent. 3 credit hours. MUC662

MUSIC SKILLS II
ART LANCE and MARK MILLER
A continuation of Music Skills I: 2 credit hours. MUC473

IMPROVISATION II
ART LANCE and MARK MILLER
A continuation of Improvisation I. Students will learn to improvise in increasingly complex settings. We will study the blues, "playing on changes," modal playing and other forms of improvisation. 2 credit hours. MUC683

INTRODUCTION TO THE RECORDING STUDIO
JAMES DURAND
This class will study the production and composition of music in the four- and eight-track recording studio. Recording, mixing, microphones and the behavior of sound and synthesizers will all be explored as producer's tools. Group and individual projects will give students the hands-on experience to produce their own music. 2 credit hours. MUC680

GLOBAL MUSIC
GEORGE JONES
The world of music is vast and varied, full of surprises and delight. Through listening, clapping, singing, reading and watching videos, we will explore the wide range of human musical expression. We will learn to play traditional percussion instruments and experiment with adapting global music styles to the students' instruments and abilities. African, Latin-American, Indonesian and Indian styles will be emphasized. Attention will be given to the relationship between music, culture, history, religion, dance and technology. 2 credit hours. MUC654

MUSIC OF CUBA AND HAITI
GEORGE JONES
Traditional rhythms for conga drums and maracas blend with folk and response songs in these exciting musical styles. Sacred and secular forms from Cuban folkloric and Haitian voudou will be taught in a hands-on format including rhythmic exercises, instrumental techniques and lots of playing and singing together. Instruments provided. 2 credit hours. MUC683

CHORUS
JANNA LANCE
(See Fall course listings) 1 credit hour. MUC688

PRIVATE MUSIC LESSONS
FACULTY
(See Fall course listings) 1 to 3 credit hours. MUC

JAZZ ENSEMBLE I
MARK MILLER
(See Fall course listings) 1.5 credit hour. MUC685

FUSION ENSEMBLE
JAMES DURAND
(See Fall course listings) 1.5 credit hour. MUC681

CHAMBER ENSEMBLE
MARK MILLER
(See Fall course listings) 1.5 credit hour. MUC682

BALINESE GAMelan ENSEMBLE
GEORGE JONES
1.5 credit hours. MUC688

Workshop
THE BUSINESS OF MUSIC
TED BRANDT
Topics to be presented in this weekend intensive include audition materials, portfolio and demo tapes, copyright and publishing, unions, booking agents, professional management agencies and self-management, and touring and publicity materials for the performing artist. 0.5 credit hour. MUC673
### Theater Studies B.A.

#### Program Description

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

The intention of the Theater Studies program is to develop a same approach to the art of acting and to provide students with a firm foundation in the basic principles of the craft. At the same time, the interdisciplinary nature of the program allows the student of theater the opportunity to study in several related departments at the institute. As performers, the more we learn about ourselves, our immediate environment and the world's traditions, the more genuinely creative our personal acting technique becomes.

Emphasis in the program is on an improvisation based theater technique, and as such, the training is relevant to those interested in the fields of acting, theater arts, psychology and education as well as in the performing arts.

Students are encouraged to explore the possibilities of theater as a healing art both as a means to self-integration and as a vehicle for compassionate understanding and communal alignment.

The core acting curriculum of four courses consists of: Basic Acting, Intermediate Acting, Scene Studies and Directed Project. Each semester there is also an Acting Lab where performance students have the opportunity to study with guest artists and to receive personal attention to their own process.

A sequence in Buddhist philosophy/psychology is required for the B.A. in Theater Studies. In the first fall semester, Meditation Practicum I (BSS250) is taken in order to study the nature of mind. This also satisfies the Institute’s meditation requirement for all B.A. students. In the spring semester, Buddhist Psychology II: Mind (PY311) introduces the traditional five Buddhist families or energies as a ground for understanding emotional states and character development. Space Awareness/ Self Expression (TH330) presents the Mudra Space Awareness work of Chogyam Trungpa, Rinpoche, which was designed by him expressly for the training of Western performers.

To satisfy the senior project requirement for B.A. students and to demonstrate mastery of the discipline of theater, students may either prepare a performance and document the rehearsal process by writing an accompanying paper or they may write a research paper on an aspect of theater. Students who elect to do a performance must take at least one credit of Independent Study in Technical Theater work.

<table>
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<th>Course Requirements for a B.A. in Theater Studies</th>
<th>Credits</th>
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<td>Four Core Courses:</td>
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<tr>
<td>TH350 Basic Acting</td>
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<tr>
<td>TH355 Intermediate Acting</td>
<td>3 credits</td>
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<tr>
<td>TH311 Scene Studies</td>
<td>3 credits</td>
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<td>TH454 Directed Project</td>
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<td><strong>TOTAL:</strong></td>
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<thead>
<tr>
<th>Course</th>
<th>Description</th>
<th>Credits</th>
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</thead>
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<tr>
<td>TH301A</td>
<td>Four Acting Labs</td>
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<tr>
<td>BSS50</td>
<td>Meditation Practicum</td>
<td>3 credits</td>
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<td>BSS11</td>
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<td>3 credits</td>
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<tr>
<td>MA300/320</td>
<td>Tai-chi or Aikido</td>
<td>3 credits</td>
</tr>
<tr>
<td>TH307</td>
<td>Technical Theater: Independent Study</td>
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<td><strong>TOTAL</strong></td>
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<td><strong>22 credits</strong></td>
</tr>
</tbody>
</table>

Total credits in the B.A. program: 60 credits  
(For B.A. graduation requirements, please refer to page 29)

Students in Theater Studies are encouraged to consider the Study Abroad program in their second year. The 12 credits of the Fall semester in Nepal can be substituted for the Fall theater courses. However, the Spring semester in Bali cannot replace the senior project requirement and would extend a student’s course of study beyond two years (four semesters).

**Recommended Electives**

- **Dance:** Contemporary Dance (MA301), Laban Movement Analysis (MA380)
- **Music:** Global Music (MU340), The Music and Dance of Africa (MU360)
- **Contemporary Psychology:** Cognitive Studies (PY320), Movement and Healing (PH336)
- **Writing & Poetics:** Reading Shakespeare (WP341), Greek Foundations (WP433)
Courses

Fall

BASIC ACTING
LEE WORLEY

Basic acting is a study of the ground of performance: how you "be" and how you interact with others. This is a playful arena for extending your range of expression. It will provide a set of tools for harnessing your organic behavior into genuine creativity and communication. Students will explore sources of gesture, sound and words and, by becoming familiar with them, will learn to develop a mindful understanding and spontaneity. Through solo and group exercises in presence, relaxation, intention, rhythm and repetition, we will learn to reveal the moment, rather than to operate from preconceptions or habitual patterns. This class is not limited to performers. 3 credit hours. TH300A.

PERFORMANCE: SOURCE AND PROCESS
STEVIE CLORE/WEINE

How do we begin to think about a performance piece and how do we proceed? Drawing from dreams, monologues, biographies, journals and books, we build our imagination. In collecting related material, we engage our active perceptions. We begin to focus our investigation and heighten it with practical and critical commentary. In the process of practicing with this material, we will address the elements of performance: time, space, relationship, image and story. Each class will include physical and vocal warm-up, solo, duet, and group improvisation, presentation and critique. 1 credit hour. TH300A.

ACTING LAB

FACULTY

Opportunities each semester for study with working professionals and guest artists of many levels of theater. A combination of weekend workshops and week-long intensives will make up the 1.5 credits. In addition, the lab provides an opportunity for students and faculty to work together on classroom work or performance ideas. 1.5 credit hours. TH301-304 (Performance: Source and Process, 1 credit hour; Discovering Your Personal Clown, 5 credit hour, will be offered Fall 1999).

DISCOVERING YOUR PERSONAL CLOWN
DAVID GODSEY and JANET MCALPIN

Inside of everyone there is a clown, a joker, a fool, an "uncanny block." Most of the time we wear different masks of camouflage, as if nothing could surprise us. With the process of unmasking ourselves, we will search for ourselves as we are—uncovering, vulnerable and native. Using our bodies and movement as a basis, we will use the smallest muscle of make-up, a red nose, to guide us in our unmasking. This workshop will begin by taking a close look at how each individual moves and how that can be a clue to our notions of humor about ourselves and others. As an improvisation, we will all be presented with the task that motivated the European tradition of circus clowns, "make us laugh." Often, to our surprise, what we think is funny and what is funny are very different. When we let go of our ideas of what we should look like on stage, we find ourselves with simply ourselves: native, sweet, tragic, melos, angry and vulnerable. Bring oversized clothes, scarves, hats, shoes and anything that helps you feel silly. 5 credit hour. TH301B.

Spring

INTERMEDIATE ACTING
LEE WORLEY

This course delves into the art of Basic Acting: presence, flexibility, imagination, awareness and self-esteem. Using these as the ground, it goes further into an exploration of the nature of the 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 on 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 or permission of the instructor. 3 credit hours. TH305.

SPACE AWARENESS/Self Expression

LACE WORLEY

Space can seem hostile or benevolent, seductive or enriching. One can either fight the situation or work with it in the creative theater by recognizing it as it is. Our perceptions are colored by our histories or heightened by circumstances. This course combines Mudra Theater exercises designed by performers of Orfigyam, Tugno, Rinpoche, with theater exercises from the works of 20th century Western directors and works with quality of space and form exemplified in the five Buddha families. The specific exercises are physical and simple work. They offer a means to develop an appreciation of one's self and others in the context of a given space. 2 credit hours. TH300.

ACTING LAB

FACULTY

(See Fall course listings) 1.5 credit hours. TH301-304.

Core faculty: Lee Worthy, Madge Donaghy, Lenny Harriss, Jean Claude van Itallie, Paul Detel, Laura Simon, David Gospodar and Janet McAlpin

Adjunct faculty: Stevie Clore/Weine, Claude Donaghy, Lenny Harriss, Paul Detel, Laura Simon, David Gospodar and Janet McAlpin
DIRECTED PROJECT

FACULTY

Under the direction of faculty, theater students will produce a performance event. Due to the nature of theater, it is impossible to tell what it will be in advance. The performance could take the form of a group collaboration, the rehearsal and performance of a script or alternatively, a variety of solo performance pieces could evolve. The traditions difficulties in theoretical creation - translation of concept into theatrical image, filling the concept into the performance space, working with other people and so on - all are seen as challenges and inspiration for advanced student. 3 credit hours. TH444

Electives

STORYTELLING THEATER

LAURA SMAY

Storytelling is a dynamic solo performance which combines the spontaneous creation of the story through words, movement, rhythm and intuition; understanding the structure and meaning of the story; and realizing the nature of enchantment. We will explore the art of the storyteller while discovering ways to bring a text to life. 1 credit hour. TH420

THEATER MASK INTENSIVE

JANET IMBLAN, DAVID GOOSBY

Beginning with neutral or "universal" masks, students explore their own presence on stage. With these masks, the four elements and the body as their guides, they discover the dynamics of space. Students continue to develop awareness of space, their bodies, and a broad range of characters in level and character masks. 1 credit hour. TH430

ORAL INTERPRETATION: COMMUNICATING THE TEXT

FACULTY

This course will investigate the process of adapting written and spoken language to the stage. The class will focus on the communication of text to audience. Source material will include monologues and scenes from contemporary dramatic literature as well as myths, fairy tales, original text and personal stories. Exercises will include developing skills for speaking, listening to, and visualizing language, synchronizing voice, physical presence and intention, and improvising with sounds, words and gestures. 2 credit hours. TH473

SHAKESPEARE

FACULTY

When the blackboxes and inhibitions that have been develop toward Shakespearean theater are removed, Wilson Shakespeare becomes a friendly playwright with all the wisdom and magic that he is reputed to possess. In this class, we will work with forms which sharpen our relationship to space and to speak structured movement and dramatic improvisations in solo, duet and group combinations. Starting with stillness and space, we can begin to study the contrast between the empty space and the dynamism of human life. 2 credit hours. TH473

STAGE MOVEMENT

FACULTY

Once we have worked with fundamental skill of physical presence, voice and movement, how do we extend these to the live on stage? What elements go into theatrical composition? How does our partnership with the space inform the choices we make? How does our understanding of entrance and exit, beginning, middle and end further our communication as performers? In the class, we will work with forms which sharpen our relationship to space and to speak structured movement and dramatic improvisations in solo, duet and group combinations. Starting with stillness and space, we can begin to study the contrast between the empty space and the dynamism of human life. 2 credit hours. TH473

PLAYWRITING WORKSHOP

JEAN CLAUDE van ILLUE

This course is a unique "how to" approach to play writing. Students will spend a playful, disciplined fifteen hours with playwright Jean Claude van Iulle, long-time student of Chogyam Trungpa, Rinpoche. Please bring paper, pen, an open mind and a writing body for "awakening the doors of perception", and bravely destroying preconceptions about what it is to write a play. 1 credit hour. TH474
Traditional Eastern Arts

Program Description

The idea of traditional arts is to translate a spiritual understanding into physical movement or concrete situations. The Traditional 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. Studies in traditional arts at the Naropa Institute are an evolution which expands on the unity of opposites (yin and yang) and the unity of all things.

Four practices are currently offered at the Institute: Tai Chi Ch’uan, Akido, Yoga and Kyudo (Japanese Archery). Courses taken in the Traditional Arts Department may be taken as a general elective, as an interdisciplinary Studies Major, as a minor field of concentration, or as fulfillment of the traditional contemplative arts requirement.

Core faculty: Batsa Fiege, Jane Fiege

Adjunct faculty: Kenjiro, Sensei, and Instructors of Ryuko Kyudo, Robert Wing, Pavel Dynkeme

Courses

TAI CHI CH’UAN

The Chinese say that whoever practices Tai Chi will gain the pliability of a child, the health of a Labrador, and the peace of mind of a sage.

Grand Master Cheng Man-Ching

Tai Chi Ch’uan is translated as “Supreme Ultimate System of Self-defense.” It is an ancient Chinese exercise consisting of slow, relaxed movements. For the body, it is an exercise, for the mind, it is a study in concentration, willpower and meditation.

The exercise consists of 37 movements which are performed in slow, continuous sequence. They emphasize complete relaxation, accuracy of motion and correct breathing. As the body is given a chance to relax within action, one experiences that life can be lived and all work accomplished with less effort. The concept of chi, or the kinematic 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 is to release this tension of chi by dissolving this tension. When practised regularly, it can produce improvements in our mental, physical and emotional health.

The short form, Yang Style, of Grand Master Cheng Man-Ching will be taught.

AKIKO

BUDDHISM (mental art) is not a means of living an opponent by force or by lethal instruments... True Budda calls for bringing the inner energy of the Universe in order to protect the peace of the world and mankind as well as preserving everything in nature. In the right form, in other words, I have realized that training in Budu is tantamount to strengthening, within my body and soul, love of God who begat, preserves and nurtures everything in nature... Akido founder Morio Uyeshiba

Akido is a Japanese art of self-defense. While its roots lie in the ancient traditions of Budu (the way of the warrior). It is a thoroughly modern form of self-defense that has many applications in day-to-day life.

“Akido” literally translates, means: All harmony. Universal, complete, peaceful, universal life-force. Do - a path of life. Thus: Akido is a path of spiritual harmony, taught 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 60 feet away. Competitiveness is irrelevant. According to the Zen, Shihata Kanji, Sensei, “the ultimate goal of Kyudo is to polish your mind.” According to the founder of the Naropa Institute, Chogyam Trungpa, Rinpoche, “through kyudo one begins to glimpse how to live beyond hope and fear, how to be.”

Kyudo courses are taught by senior students of the Ryuko Kyudo, under the direction of the Vice, Shihata Kanji, Sensei. Shihata Sensei is the twenty-first generation bow-maker to the Emperor of Japan, and one of the foremost living kyudo masters in the world. 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.

Introduction to Kyudo: Level I

INTRODUCTION TO KYUDO: LEVEL I

INSTRUCTORS OF KYUDO KYUDO

Basic introduction to the practice. No previous experience or equipment necessary. In this class we will introduce students to the notion of “kyudo mind,” the right attitude or understanding essential to beginning the discipline. Introduction in how to shoot, vice the basic form known as “the seven coordinations.” In addition to initial introduction in shooting, we will discuss the nature and care of equipment, dipolique and behavior. 1 to 3 credit hours.

KYUDO: LEVEL II

INTRODUCTORS OF KYUDO KYUDO

The notion of “kyudo mind” has nothing to do with levels of achievement. Here, the student develops his or her understanding of kyudo mind through continued practice under the guidance of the Ryuko Kyudo instructors and kyudo master, Shihata Sensei. 1 to 3 credit hours.

KYUDO: LEVEL III

INTRODUCTORS OF KYUDO KYUDO

Again, levels of achievement are not the point. Continued practice is the point for one who begins to understand kyudo as a contemplative discipline. If a student’s shooting style is steady and he or she has genuine familiarity with kyudo mind, instructions in distance shooting (50 meters) may occur at this point by permission of the chief instructor. 1 to 3 credit hours.

YOGA

NIYAM D(HMA

This class will present an introduction to the yogic tradition of Raja Yoga. The student will gain both an understanding of yoga (historical and social context, etc) and an experience of its methods. The student will explore body and mind synchronization through hatha yoga asanas (postures which create sensitivity, alignment and balance). Pranayama yoga (breath awareness and control), Laos yoga (work with the chakras), Jhana yoga (deep relaxation practices), Karmas (dressing practices) and diet. The student’s experience in this or her body will be the primary learning tool. 3 credit hours.

60

61
Visual Arts

Program Description

The Naropa Institute is in the process of developing a full B.A. program in the Visual Arts curriculum. The following is a list of courses (thus a curriculum will contain). The current course is the course presently being offered. Until the program is fully developed, students may still have a visual arts concentration under an interdisciplinary major.

The cultivation of a critical eye and the development of specific skills and techniques are the ground for discovering one’s own creativity. This personal creativity is experienced within the context of a broad perspective of art, including study of past and present, Eastern and Western art.

The practical skills gained from the History of Image course will be balanced and matured by the contemplative and intuitive approach to art drawn from meditation, Maitri, calligraphy, thangka painting and other contemplative courses.

The program culminates with the completion of a senior project, usually a body of studio work such as a one-person exhibit and catalog. Graduating seniors will be expected to create a portfolio of their work.

Core faculty: Sarje Elliott

Adjunct faculty: Laurie D’Amor, Berrie Merek, Charles Moore, Joshua Mudder, Michael Newhall, Ernst Fraise, John Young

Courses

Fall

*VISUAL DHARMA: DESIGN & COMPOSITION I
BERNIE MAREK
This class offers art as a practice incorporating the design and compositional elements of Western culture in combination with the visual dharmic teaching transmitted by Chogyam Trungpa, Rinpoche. The desire to express both visually and personally through the elements of color, value, line, texture and image arises out of the unconditional aspiration to appreciate and perceive the world clearly. The study of the five basic elements from Tibetan Buddhism will be integral to viewing design and composition as fundamental manifestations of this world. 2 credit hours. UA380

*BASIC DRAWING
MICHAEL NEWHALL
This class is an introduction to the art of drawing in which we will use pencil, pen and charcoal. We will learn to see clearly and to create an image on paper, opening our awareness to the visual world around us. 2 credit hours. UA310

HISTORY OF THE IMAGE I
CHARLES MOONE
This is a cross-cultural survey of the development of Eastern and Western art from classical times to the Renaissance, showing the major innovations in the field of architecture, sculpture and painting. Images will be discussed in their relationship to the cultural myths, religions and political movements of each period. 3 credit hours. UA310

*MEDITATION PRACTICUM I
FACULTY
(See Buddhist Studies course listings) 3 credit hours. BS310

*VISIONS OF HEALTH AND HEALING
MARTIN CASPER and LAY 오히려
(See B.A. Contemplative Psychology course listings) 3 credit hours. PA410

Spring

*VISUAL DHARMA: DESIGN & COMPOSITION II
ERNST FRASER
(See Fall course listings) 2 credit hours. UA361

*FIGURE DRAWING
MICHAEL NEWHALL
Visually complex, psychologically loaded, the human figure is among the most challenging of artistic subjects. Using the figure as stimulus and drawing as a tool, we will work for integration of perceptual, intellectual, intuitive and physical faculties. No guarantees, no exceptions, still, sometimes a good drawing may emerge as a mark of progress towards unity with the creative process. $20 model fee. 2 credit hours. UA313

HISTORY OF THE IMAGE II
CHARLES MOONE
(See Fall course listings) 3 credit hours. UA316

*MARTAN MARVIN CASPER
(See B.A. Contemplative Psychology course listings) 3 credit hours. PA411

Electives

WATERCOLOR PAINTING II
MICHAEL NEWHALL
From both historical and modern traditions, the study of this transparent medium will be developed in both the studio and outdoors. All methods, techniques and uses of the materials will be covered by instructor demonstrations, by painting exercises and by extended application in the finished painting. Paper use and preparation, brush handling, wash methods, color tests, methods of alteration and mixed media will be covered. Instructor demonstrations and discussion will precede painting studies. Development will open towards spontaneity, confidence and personal direction within the medium. 3 credit hours. UA370, 371
*OIL & ACRYLIC PAINTING I, II
MICHAEL NEWMAN
A basic survey, from the traditional to the contemporary, of the materials and methods of oil painting will be covered in this course. Beginning technical information of stretcher and surface preparation, mediums, types, and uses of pigments, studies in color mixing techniques and various picture development including impasto and glaze will be covered by demonstrations from the instructor, studio and painting exercises, and will lead to the development of a personal painting initiative. Individual and class critiques will follow throughout the development of this course. 3 credit hours. 4A373, 374

*THANGKA PAINTING I
SAUL ELLIOTT
This class is an introduction to the discipline and theory of thangka painting, the sacred art of Tibetan Buddhism. Students will develop skills using brush and ink on paper, followed by miniature painting exercises with gouache on cotton in order to develop techniques in color and shading. This is a contemplative approach based on awareness, insight, concentration and relaxation. Lab fee: $5. 3 credit hour. 4A350

*THANGKA PAINTING II
SAUL ELLIOTT
This workshop is a continuation of Thangka Painting I, in which each student begins to paint one of the peaceful deities. Each student will receive individual guidance and the techniques of painting flat areas, shading and outlining will be demonstrated by the instructor. Prerequisite: Thangka Painting I or permission of the instructor. Lab fee: $5. 3 credit hours. 4A351

BUDDHIST SCULPTURE I, II
Buddhist sculpture is closely related to Thangka painting & is as much of the traditional "Ornament" as of proportions is studied and practiced. We will also look at examples of historical Buddha, including early Indian, Gandhara, Western, Chinese, Japanese and Southeast Asia. Working with clay in the bas-relief mode, we will sculpt the form of one of the eight Auspicious Symbols of Buddhism. 2 credit hours. 4A430-431

*THE CONTEMPLATIVE BRUSH
JOHN YOUNG
This course is an introduction to the discipline and theory of thangka painting, the sacred art of Tibetan Buddhism. Students will develop skills using brush and ink on paper, followed by miniature painting exercises with gouache on cotton in order to develop techniques in color and shading. This is a contemplative approach based on awareness, insight, concentration and relaxation. Lab fee: $5. 3 credit hour. 4A350

*THANGKA PAINTING II
SAUL ELLIOTT
This workshop is a continuation of Thangka Painting I, in which each student begins to paint one of the peaceful deities. Each student will receive individual guidance and the techniques of painting flat areas, shading and outlining will be demonstrated by the instructor. Prerequisite: Thangka Painting I or permission of the instructor. Lab fee: $5. 3 credit hours. 4A351

*CALLIGRAPHY II: MEDIEVAL AND RENAISSANCE SCRIPTS
LAURE DOCTOR
In this class, you will learn the medieval and Renaissance attitude towards the use of the brush. Assignments will include exploration of the different techniques and styles used in medieval and Renaissance script. 2 credit hours. 4A301

*SENIOR PROJECT
FACULTY
The senior project is the visual equivalent of a thesis, a unified body of work which demonstrates the student's ability to use the tools and skills learned in the program. The project will be a culmination of the student's work in all areas of visual art. Assignments will include a portfolio of work and a written statement. 3 credit hours. 4A482

*CALLIGRAPHY II: EIGHTEENTH-CENTURY Script
LAURE DOCTOR
This class will cover the study of the elegant English capitals, the foundation of all Western alphabets. Class time will include practice of the forms, study of manuscripts, critiques and design projects. We will also study the Ancient Egyptian and the more contemporary forms of English capitals and Monteforte Uncials. Assignments will include study of design form, color and texture. 2 credit hours. 4A350
Writing and Poetics B.A.

Program Description

Historically, the B.A. Program in Writing and Poetics at the Naropa Institute the outgrowth of The Jack Kerouac School of Disembodied Poetics founded by Allen Ginsberg and Anne Waldman in 1974. In the years from 1974 to 1986, at which time the program became accredited, it served as a forum through which to explore and cultivate mindfulness and awareness as basic to the practice of writing, and to experience the fusion of that practice in the works of many poets and writers in the world. The premise from the beginning has been that aspiring writers should not take criticism from anyone who has not himself or herself written a notable work of literature; this is a promise stated by Ezra Pound.

Beginning in the summer of 1986, the ground and vision established by the B.A. Program gave birth to the graduate M.F.A. The development of each of these programs should be seen as a continuum and flow, the gradual unfolding of a lineage whose purpose is to inspire original writing complemented by criticism, scholarship and contemplative study. The vision is ensured by the fact that the transmission is direct. Teaching is done by practicing poets and writers recognized in their fields.

The department offers a selection of courses which encourage and challenge the student on his or her journey at the Naropa Institute. These courses balance reading and writing, study and practice, training and execution, its complementary endeavors. Through these courses the student is taught how to think and express the diverse nature of perception and imagination in lively, deft language to "speak the mind" in writing.

Readings will range from classical to contemporary, and writing experiments will include traditional Western and Eastern modes of composition: haiku, tanka, caroline, prose, short story, prose poem, free verse and metrics. Oral and written presentations will be assigned and required for completion of certificates and degree studies.

We hope to join inner and outer worlds with an art that creates peace and sanity, "to possess truth in one soul and one body," as Rimbaud prophesied.

Course of Study

A selection of literature and creative writing courses will be offered each semester from which students are asked to choose. Two literature and one creative writing class are required each semester.

There are four tracks of study: Great Texts, Modern Literature, Creative Writing, and Elective. Each elective track is designed by the student with the help of an adviser. A selection from each of the four tracks is required each semester. With M.F.A. department approval, B.A. students may occasionally take a practicum course in the M.F.A. program to satisfy part of the modern literature requirement. Writing faculty will teach in both the B.A. and M.F.A. programs.

The first track is in Great Texts study. Students choose one course from those offered each semester. The second track is Modern Literature and again students select one of those courses. The third track includes four courses in creative writing and a close reading of poetry and prose. This track investigates the creative process involved when words and language directly and accurately express original perception. Students develop a willingness to drop preconception and write from an open state. Emphasis is also placed on clear and attentive oral presentation of work, since it is as speech that words prove themselves and communicate fully. This track, taught by core and adjunct faculty, as well as visiting writers, is augmented by the Summer Writing Program. Students can take up to six credits per summer and use these as a substitution for work in the modern literature and creative writing tracks.

The elective or fourth track introduces an interdisciplinary aspect to the program. Designed by the student and advisor, it may include courses in theater to develop confidence in speaking and in orally presenting texts, visual arts, including calligraphy which imparts awareness of heart and mind to hand, or the page, or music for practice in lyric and song writing.

Writers in Residence

Each year faculty will teach writing and literature courses in the B.A. and M.F.A. programs.

Manuscript and Oral Presentation

To receive the B.A. in Writing and Poetics, each student will present a complete manuscript that reflects his or her course of study and writing. The manuscript will include both creative and scholarly writing. Students will also make an oral presentation to a faculty committee that reflects the work and understanding gained in two years of training.

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, performances and colloquia. 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. There are tracks designed for B.A., M.F.A. and general students. B.A. degree students may take up to six credits in the Summer Writing Program. (See page 94)
Requirements for the B.A. in Writing and Poetics

FALL - FIRST YEAR
- The Great Texts: 3 credits
- Modern Literature: 3 credits
- Creative Writing: 3 credits
**TOTAL:** 9 credits

SPRING - FIRST YEAR
- The Great Texts: 3 credits
- Modern Literature: 3 credits
- Creative Writing: 3 credits
**TOTAL:** 9 credits

FALL - SECOND YEAR
- The Great Texts: 3 credits
- Modern Literature: 3 credits
- Creative Writing: 3 credits
**TOTAL:** 9 credits

SPRING - SECOND YEAR
- The Great Texts: 3 credits
- Modern Literature: 3 credits
- Creative Writing: 3 credits
**TOTAL:** 9 credits

**TOTAL CREDITS:** 36

Note: Electives may be taken in Music, Theater, Visual Arts, Psychology or Writing Skills Courses I and II.

Total credits required in major: 36
Total credits in the B.A. program: 60 (24 credits of electives may be taken)
(Part B.A. graduation requirements, refer to page 23)

Further Requirements
All entering students will take an English Competency Exam. For those students who need technical training, writing skills courses will be provided. Whatever level of expertise a student might have upon entering the Institute, each student is encouraged to take courses in the Writing and Poetics department.

Director: Anne Waldman
Assistant Director: Julia Connor
Core faculty: Anne Waldman, Susan Edwards, Bottke Louise Hawkins, Anselm Hollo, Keith Abbott

Courses
Each semester an assortment of courses from the following list will be offered:

Great Texts
GREED FOUNDATIONS
JULIA CONNOR
Readings of works of philosophy, drama and poetry from ancient Greece that have influenced and determined Western aesthetics and culture for over two thousand years will be studied in this course. Emphasis will be placed on the vitality and deliciousness in translations of the primary texts. Homer, Sappho, Euripides, Aeschylus, Plato, Sophocles and Herakleitus. We will practice some composing with thought to a classical measure, "fragments", etc. 3 credit hour.

SACRED TEXTS: THE HERMETIC TRADITION
SUSAN EDWARDS
Traditionally, language has been considered a sacred gift that created and guided civilization both orally and through sacred texts. How have such texts influenced the literary tradition? How do we artists, journeymen, and writers reanimate an ancient text in present time? The legacy of the scribe, the practicing and the visionary points the way. In this course, we will work with sacred and hermetic texts from both the East and the West. Texts and readings include the O CHAP, Dantes, The Divine Comedy, Blake's poetry, and the Book of Exodus. Students will examine how such texts interweave with their own journey through reading, writing and discussion. 3 credit hour.
CHAUER TO SHAKESPEARE: PARADOXES OF ENGLISH VERSE

JACK COLLOM
An historical look at the first great flowering of English literature with readings from The Canterbury Tales, John Skelton, popular ballads and anonymous lyrics, Thomas Wyatt, Henry Howard, Sir Philip Sidney, Spenser, Marlowe and other thirteenth to sixteenth century "nuzzles." A survey of Medieval and Renaisssance delights; reading, reciting and trying out our hand at sonnets, heroic couplets and other verse forms. 3 credit hours. WP532

SHAKESPEARE

ROTATING FACULTY
A close reading of plays such as: "As You Like It," "Twelfth Night," and "The Tempest," with brief excursions into the sonnets. Deepest of all is the passion for sound. A variety of plays will be offered. 3 credit hours. WP425

THE ROMANTICS: PANTHEISM AND MELANCHOLIA

MARY KEAN
What shaped their exquisite language? burning, moods, imagination, their Colossals? A study of "negative capability" in the writing of Keats, Shelley, Creuset and Byron. Mystical, pantheistic sensibilities, the claims of passion and emotion, yearnings, personal tragedy, internationalism, dreams of youth. 3 credit hours. WP533

THE LITERATURE OF THE WARRIOR

RICK FIELDS
From Gigantomachy to Crazy Horse, this course is a cross-cultural exploration of the literature and problem of the warrior. Texts include Gilgamesh, The Iliad, The Mahabharata, Omer of Ung, The Hagakure or Way of the Samurai, Crazy Horse and The Woman Warrior. 3 credit hours. WP486

DANTE AND THE POETRY OF DEVOTION

JULIA CONNOR
A survey of the works of Dante to include readings from the De Vulgari Eloquentia, La Vita Nuova, and The Divine Comedy such that we turn our eye to recognize the encounter with the beyond, the angelic and the divine. 3 credit hours. WP307

THE AMERICAN NOVEL: HAWTHORNE AND MELVILLE

JACK COLLOM
In the two years between 1860 and 1862, Hawthorne published The Scarlet Letter and The House of the Seven Gables, and Melville published Pome and Moby Dick. Those were the first great American novels and their vision still informs our. We will consider the novels in the context of the quaking historical ground from which they arose. 3 credit hours. WP427

MODERN LITERATURE

POUND, WILLIAMS, AND H.D.

FACULTY
This course will examine the thrust these three poets gave to a new twentieth century poetics as they pushed off from the laity craft of killing metrical symbols and sanctioned and affirmed the natural objects of the world and the shifting of common speech as well as the classical tradition as a basis for clarity and vitality in literature. Readings will span the careers of these poets. 3 credit hours. WP561

FIVE MODERN NOVELS

BOBBIE LOUISE HAWKINS
In this course, we will examine five of the best post-world war II novels. These include: Parable of the Sower, In the Country of Men, The Hothouse, the Great Gatsby, and The American Dream. 3 credit hours. WP586

MAKING IT NEW: CONTEMPORARY POETRY & POETICS

ANNE WALDMAN, JULIA CONNOR
"The academy of the future is opening its doors" - John Addyson. In this course, we will study texts on Poetics & Aesthetics (lectures, essays, interviews, letters) by Edmund de Waal, Robert Creeley, Charles Olson, Frank O'Hara, Jack Spicer, Kenneth Koch, Gary Snyder, John Addyson, Robert Duncan, Denis Lavietes, Ted Berrigan, Bernadette Mayer, Alice Notley, "The Language School" workshops. Many of these pieces of writing define (or better, define the various experiments, post-World War II imaginations as combined in "The New American Poetry" anthology and describe how they have manifested in younger bardics. We will also examine poets of the contemporary so-called "school" and then study some of the further branches in the instructions of their own traditions. Texts will include The Poetics of the New American Poetry, Mythopoeia, The Geography of the Imagination, The Post-Modern, Talking Poetics. 3 credit hours. WP525

TWENTIETH CENTURY EUROPEAN POETS: ANSERHOLLO

A survey and reading of works in translation by Guillaume Apollinaire, Max Jacob, Stursberg, DYC, Tonati, Eric Flick, Valery Maykovski, Gunmar Ekelof, Pasco Hanevold and others. There will be supplementary secondary material by the authors themselves as well as by contemporary commentators. 3 credit hours. WP425

THE MUSIC OF LITERATURE

JACK COLLOM
We will explore historical patterns and freerform sound qualities in poetry and prose, from old time prosody to jazz-oriented rhythms. Some of the poets we will consider are Shakespeare, Hopkins, Whitman, Pound, Joyce, Zukofsky, Olson, Koosliu, Dwyer, Gertrude Stein, Anvil Barana and Bob Dylan. We will listen to recordings for enjoyment and analysis. Rhythms of imagery and emaphasis, requirements of song, play of vowels and consonants, accumulative stress of diction and the music of the speakers will be studied for more solid mastery of our own fluid voices. 3 credit hours. WP526

CREATIVE WRITING

SANDY EETDORS
We will practice synchronizing words with body, words with heart, words with experience. As we write words, we harmonize habitual patterns and take a closer look at writing. Writing practice includes dialogue, guidelines, guided fantasy, memory practices, bodymind exercises in living color and exercises based on the hermetic tradition. Journal writers will consider: the Prophets, the kenning (English poetic techniques) and the越南 folk, for articulating the aesthetics, and Ana falls, for describing mind process in relation to others. We will also consider some particular meditations. 3 credit hours. WP530

JOURNAL WRITING

SANDY EETDORS
We will practice synchronizing words with body, words with heart, words with experience. As we write words, we harmonize habitual patterns and take a closer look at writing. Writing practice includes dialogue, guidelines, guided fantasy, memory practices, bodymind exercises in living color and exercises based on the hermetic tradition. Journal writers will consider: the Prophets, the kenning (English poetic techniques) and the Vietnamese folklore, for articulating the aesthetics, and Ana falls, for describing mind process in relation to others. We will also consider some particular meditations. 3 credit hours. WP530

SHORT STORY

BOBBIE LOUISE HAWKINS
A writing workshop emphasizing short prose fiction. Students will develop themes and ideas with an eye toward economy, lucidity and surprise. Dialogue will receive special attention. Readings will be from works by Flannery O'Connor, Flannery O'Connor, Luci Belfer, Maxine Kumin, Betty Friedan, Grace Paley, Hubert Selby, Jr. and Dale Heed, et al. 3 credit hours. WP525

WORKSHOP SEMINAR

ALLEN GINSBERG
Different critics into writing mood, mind and technique. Direct treatment of the thing: recollection of vivid moments, spontaneous chant, thinking in rhythm, kinetic analysis of thought forms as base for free-writing poems, improvisation on paper and in air, cataloguing of dreams, etc. word and shape and quantitative measures, open forms, "rules" for "free" verse. Prerequisite of composition. 1 credit hour. WP597

WRITING INTENSIVE (weekend workshop)

ANNE WALDMAN
We will engage in prose and poetry writing experiments that challenge our minds' stamina, wit and patience. The work will resonate with everything else in our lives. Materials include mirrors, memory notebooks, postcards, oral readings, etc. should contribute to the process which will also utilize discussion, role-playing, movement, visualizations, and observation. We will practice on the spot composing and collaboration as well. 3 credit hours. WP546

FINAL COLLOQUIUM: MANUSCRIPT FACULITY JACOB COLLOM, BOBBIE LOUISE HAWKINS, JULIA CONNOR, ANNE WALDMAN, KEITH ABBOTT, ANSER HOLL0. Students preparing manuscripts of prose or poetry will meet twice as a group and also in one-on-one with the instructor to prepare their texts with care and deliberation, working toward a worthy whole. Core faculty will provide honest and helpful critical feedback to students. 3 credit hours. WP530

HUMOR IN POETRY

JACK COLLOM
This course will analyze and jolt plain and past anody humor up and down the centuries, in verse and in prose. 3 credit hours. WP525
CREATIVE WRITING/PORTRAIT
JOURNALISM: A COURSE IN
WRITING SKILLS LEVEL I

This course is designed for students who are
interested in developing their creative writing skills.
We will explore various genres, including
fiction, poetry, and drama, and focus on
the craft of writing. The course will feature
weekly workshops, guest speakers, and a
final portfolio project.

Writing Workshop

Angela McGhee is a professional writer
and published author who will provide
daily writing exercises and feedback.

CREATIVE WRITING/PORTRAIT
JOURNALISM: A COURSE IN
WRITING SKILLS LEVEL II

This course builds upon the skills learned in Level I.
We will delve deeper into the writing process,
with an emphasis on research, editing, and
publishing. Students will have the opportunity
to create their own portfolio and present their
work at the end of the course.

Writing Workshop

Angela McGhee continues to guide students
in their writing journey, offering additional
workshops and one-on-one consultations.

CREATIVE WRITING/PORTRAIT
JOURNALISM: A COURSE IN
WRITING SKILLS LEVEL III

In this advanced course, students will
refine their writing skills and
prepare for publication.
We will work closely with
publishing professionals
to ensure students are
capable of submitting
their work to literary journals
and other outlets.

Writing Workshop

Angela McGhee leads the final
courses, focusing on the
presentation and publication
of student work.

WRITING SKILLS LEVEL II

This course builds upon the skills learned in Level I.
We will delve deeper into the writing process,
with an emphasis on research, editing, and
publishing. Students will have the opportunity
to create their own portfolio and present their
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courses, focusing on the
presentation and publication
of student work.
The Master of Arts Program in Buddhist Studies provides the student with an opportunity for broad and in-depth study of Buddhism as a literature, religious, and cultural tradition. The program’s approach is critical and nondenominational in orientation. Students pursue a thorough knowledge of Buddhist thought and practice through the study of primary sources in both Pali and Sanskrit. The program’s emphasis is on the study of Tibetan Buddhism, with particular attention to the works of the great masters and the development of the monastic tradition in Tibet. The program also offers opportunities for students to engage with the contemporary Buddhist scene, both in terms of its historical and cultural context and its relevance to contemporary issues.

**Program Description**

The program is designed to provide a comprehensive understanding of Buddhist thought and practice, with a focus on the study of Tibetan Buddhism. The program offers a range of courses in various areas of Buddhist studies, including the history of Buddhism, the development of monastic discipline, and the study of Tibetan Buddhist literature. The program also includes a thesis or dissertation option, allowing students to explore a topic of their choice in depth.

**Requirements for the Master of Arts in Buddhist Studies - Language Track**

The program requires a minimum of 36 credits, including a thesis or dissertation. The core courses include

- **Five Core Courses**
  - 18 credits in total
  - B5500: Buddhism Civilization (3 credits)
  - B5501: Nihaya Buddhism (3 credits)
  - B5600: Mahayana Buddhism (3 credits)
  - B6900: Buddha Nature/Vajrayana (3 credits)
  - B6901: Buddhism in Tibet (3 credits)

**Requirements for the Master of Arts in Buddhist Studies - Theory Track**

The program requires a minimum of 36 credits, including a thesis or dissertation. The core courses include

- **Five Core Courses**
  - 15 credits in total
  - B5500: Buddhism Civilization (3 credits)
  - B5501: Nihaya Buddhism (3 credits)
  - B5600: Mahayana Buddhism (3 credits)
  - B6900: Buddha Nature/Vajrayana (3 credits)
  - B6901: Buddhism in Tibet (3 credits)

**The Contemplative Religion Track**

This track acknowledges the fundamental role of meditation and contemplation within Buddhism and the distinctive place of contemplative traditions within many of the world’s great religions. This track of study takes Buddhism as an example of a contemplative tradition and explores it within the context of other similar great contemplative traditions, including Christianity, Judaism, Hinduism, and Chinese religions. The program examines key questions such as: What is the role of meditation within the various contemplative traditions? How do contemplative practices stand in relation to doctrine, ritual and community life? What common elements does one find in the various contemplative traditions of the world religions? What are their differences? Through courses in the core Buddhist Studies curriculum, courses in comparative methodology, and courses on individual meditative traditions, the student explores the contemplative mode of spiritual life in such a way that Buddhism takes its place within this dimension of human religious experience.

**Requirements for the Master of Arts in Buddhist Studies - Contemplative Religion Track**

The program requires a minimum of 36 credits, including a thesis or dissertation. The core courses include

- **Five Core Courses**
  - 15 credits in total
  - B5500: Buddhism Civilization (3 credits)
  - B5501: Nihaya Buddhism (3 credits)
  - B5600: Mahayana Buddhism (3 credits)
  - B6900: Buddha Nature/Vajrayana (3 credits)
  - B6901: Buddhism in Tibet (3 credits)

**Four Meditation Practicum Courses**

- B5550: Pratimic I (3 credits)
- B5551: Pratimic II (3 credits)
- B5552: Pratimic III (3 credits)
- B5553: Pratimic IV (3 credits)

**Total:** 16 credits

**Comprehensive Exams**

- 2 credits

**One body work elective**

- 3 credits

**Total:** 62 credits

Core faculty: Reginald Roy (Co-Chairperson), Judith Stinner-Brown (Co-Chairperson), John Rockwell

Adjunct faculty: Frances Hawdon, the Nabland Translation Committee, Lampa Ugyen Samphel, Robbi Mordecai Twersky, Ven. Padon Sherap, Claire Warren, Ven. Vijkevananda

Visiting faculty: During the summer conference on Christianity and Buddhist Meditation, as well as during the regular academic year, the department hosts visiting meditation masters from major Buddhist traditions. These include: Ven. U. Silananda and G. Jack Engler (Theravadin), Kalon Rishi, Edo Shimano Roshi and Ricardo Gilsenan Senes (Zen), Ven. Khenrten Thugsey, Roepchen, Ven. Tai Sui Lingpo and Ven. Phunbo Shalrin Gyamtso (Tibetan Vajrayana).
Courses

Fall First Year

MEDITATION PRACTICUM I
FACULTY (See B.A. Buddhist Studies course descriptions) 3 credit hours. B5500

BUDDHIST CIVILIZATION
JUDITH SIMMER-BROWN, Ph.D. (See B.A. Buddhist Studies course descriptions) 3 credit hours. B5500

M.A. SEMINAR: TRIPITAKA
JUDITH SIMMER-BROWN, Ph.D. An examination of the Tripitaka (Vinaya, Sutra, and Abhidharma-Pitaka) as well as extra-canonical texts from the pre-Mahayana period. Included are various topics from the early texts covering doctrine, history, hagiography and so on. 3 credit hours. B5510

NIKAYA BUDDHISM
REGINALD RAY, Ph.D. An introduction to the thought of early Buddhism and of the "18 Schools" of the Hinayana. Examination of the various central doctrines of Buddhism in the early literature will be followed by a survey of the Abhidharma. 3 credit hours. B5501

INTRODUCTION TO CONTEMPLATIVE RELIGION
JOHN ROCKWELL
This course will focus on the history, ideas and practices of selected contemplative traditions of the great religions such as Christianity, Judaism, Hinduism, Buddhism and Taoism. 3 credit hours. B5520

TIBETAN I
LAMAI UGYEN SHRENPHEN and NALANDA TRANSLATION COMMITTEE
This 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 drill 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. B5530

CONTEMPLATIVE CHRISTIANITY
FACULTY
A brief overview of the diverse theory and practice of Christian spirituality throughout its 2,000 year history, combined with a more detailed analysis of several primary texts, by such figures as the Desert Fathers, John of the Cross, Theraesa of Avila and Thomas Merton. 3 credit hours. B5537

Spring First Year

MEDITATION PRACTICUM II
FACULTY (See B.A. Buddhist Studies course descriptions) 3 credit hours. B5551

MAHAYANA BUDDHISM
JOHN ROCKWELL
This course provides a basic introduction to the origins, ideas, practices, literature, institutions and history of Mahayana Buddhism in India. Emphasis will be placed on the Bodhisattva ideal and its expression in the various dimensions of Mahayana tradition. 3 credit hours. B5552

CONTEMPLATIVE HINDUISM
JUDITH SIMMER-BROWN, Ph.D. This course surveys the diverse spiritual teachings of classical Hinduism, with an emphasis upon the Bhagavad Gita, traditional yoga, Advaita Vedanta and devotional Hinduism. 3 credit hours. B5560

M.A. SEMINAR: MADHYAMAKA AND YOGACARISM
REGINALD RAY, Ph.D. An in-depth study of the two major philosophical orientations of Mahayana Buddhism, the Madhyamika and Yogacara. The course will emphasize reading in the Madhyamika works of Nagarjuna and Candrakirti, and Yogacara texts by Asanga and Vasubandhu. 3 credit hours. B5517

TIBETAN II
LAMAI UGYEN SHRENPHEN and NALANDA TRANSLATION COMMITTEE Continuation of Tibetan I. 3 credit hours. B5571

Fall Second Year

MEDITATION PRACTICUM III
FACULTY
A continuation of the study of Mahayana meditation begun in Practicum II, with a shift in emphasis to meditation in action and helping those in need. Traditional sources on meditation in action will be studied in weekly discussion groups. Students will volunteer four hours a week as interns in one of Boulder's many agencies serving those such as poverty, the sick, the dying, and will must once a week in a supervision group to discuss their experiences. 3 credit hours. B5565

Spring Second Year

MEDITATION PRACTICUM IV: MANDALA AND MAITRI
FACULTY
This course continues the practice begun in Practicum III, emphasizing the Yoga Tantras and the practice of meditation in action. 3 credit hours. B5581

MA. SEMINAR: THE LITERATURE OF THE TATVAGATAGARBHA AND VAJRAYANA
REGINALD RAY, Ph.D. Reading in translation of some of the more important Sutras of the Tathagatagarbha school and Tantras of the Vajrayana, along with some primary literature. 3 credit hours. B5585

TIBETAN III
LAMAI UGYEN SHRENPHEN and NALANDA TRANSLATION COMMITTEE Readings in classical texts of Tibetan Buddhism and ongoing practice in speaking and internalizing Tibetan I and Tibetan II. 4 credit hours. B5590

CONTEMPLATIVE JUDAISM
RAABE MOROCCO TWEEDY
This course explores some of the most important contemplative dimensions of the Judeic tradition, such as that of the Kabbala, with its ancient formulations and modern interpretations. 3 credit hours. B6285

THE BUDDHA NATURE SCHOOL AND THE INDIAN VAJRAYANA
JOHN ROCKWELL
The Buddhist nature of Tathagatagarbha school and the Vajrayana represent two different but related branches of the Indian Mahayana. In this course, drawing primarily on sutras and tantras and some contemprary literature, we will examine both Tathagatagarbha and Vajrayana in terms of their origin, major philosophical orientation, social and political milieu, and main practices. 3 credit hours. B6850

Buddhism in Tibet
JUDITH SIMMER-BROWN, Ph.D. This course will trace the development of Buddhism in Tibet, primarily during the first and second spreadings of Buddhism, when most of the classical forms of Tibetan Buddhism were evolved. Attention will be given to the various roles of Nyatso, Mahayana and Vajrayana Buddhism and to the interplay of religious, social and political factors in this process. 3 credit hours. B6807

CONTEMPLATIVE RELIGIONS OF CHINA AND JAPAN
FACULTY
An introduction to the Taoist and Confucian contemplative traditions of China, and to the Shinto, Confucian and Buddhist contemplative traditions of Japan. 3 credit hours. B6837

M.A. SEMINAR: TIBETAN VAJRAYANA
JOHN ROCKWELL
Reading in translation of some of the principal texts of Indian and Tibetan Vajrayana Buddhism tradition. Included will be an examination of texts oriented to yoga, hagiography, history, songs and doctrines of the Vajrayana. 3 credit hours. B6861

TIBETAN IV
LAMAI UGYEN SHRENPHEN and NALANDA TRANSLATION COMMITTEE Readings in classical texts and ongoing practice in speaking Tibetan. Prerequisite: Tibetan I, II and III. 4 credit hours. B6871

Meditation Intensives

ZEN BUDDHIST WEEKEND INTENSIVE
An introduction to Zen meditation through a weekend session, or intensive practice session. The weekend will include practice instruction, sitting periods, walking meditation and dharma talk. 1 credit hour. B5593

DATHUN: MONTH OF INTENSIVE MEDITATION
Every summer, a month-long dathun (seminar) of intensive daily group meditation is held in a nearby mountain retreat center. Students practice shiinsho-ipsahaya (Tibetan style siting meditation) with the guidance of trained meditation instructors. This program provides direct insight into the nature of the Buddha teachings on a personal level. Students may take this as an out-of-residence credit towards their degree program. 2 credit hours. D2000

THERAVADA VIPASSANA WEEKEND
VEN. VIVEKANDA
An intensive weekend introduction to insight meditation, "vipassana," from the Theravada Buddhist tradition of Southeast Asia. There will be instruction in sitting, walking and eating mindfulness practices, as well as short talks, guided meditations and silent meditation. 1 credit hour. B5510

Special Seminar

CULTIVATING THE HEART: ENLIGHTENMENT STAGES OF THE BODHISATTRA PATH
VEN. KHENPO THATRU KUNPOCHE A continuation of Pema's 1988 teachings. This course explores the foundation and gradual stages of the bodhisattva path as he or she develops penetrating insight, compassion and skilful means in working with others. Pema will instruct students in the proper understanding of the path as well as the meditation discipline required for its successful practice. Based on Book Two of the 8th century text called the Dharmakaya, written by Kanakabhushita. 1 credit hour. B5500
Psychology M.A.
Contemplative Psychotherapy

Program Description

The Master of Arts in Contemplative Psychotherapy is a program for students who wish to pursue creative and disciplined ways of working with psychologically distressed people. It is an internationally acclaimed program for students who are interested in and capable of further developing themselves, beyond simple professional training. Doing this involves a commitment to intensive individual self-study, a precise exploration of therapeutic relationships and a vital engagement in community service and social action.

This program consists of two-and-one-half years of academic, experiential and practical study. During this period, students join and train closely with a unique community of clinical faculty members who are merging their personal practice of meditative awareness meditation with their interpersonal practice of psychotherapy (contemplative psychotherapy). This combination of studies has led to many resources and significant contributions to the field of mental health.

The major components of this training are:

1) Academic course-work which presents the basic principles and applications of contemplative psychotherapy, with a particular emphasis on the Buddhist psychology of mind.
2) The personal discipline of meditation as taught in Buddhist educational training, along with individual instruction and advising.
3) Participation in group process throughout the program which supports the students’ personal and professional development.
4) Training in contemplative body disciplines throughout the program to deepen the experience of synchronizing body and mind.
5) Living and studying in a model therapeutic community in a rural setting (the Maitri Space Awareness program).
6) A nine-month internship in a local community agency with on-site supervision, as well as specialized small group supervision led by the clinical faculty.
7) Participation in large and small community groups of mixed faculty and students as a working model of community interaction.
8) A masters paper in which students use their clinical work to demonstrate their understanding of contemplative psychotherapy in both oral and written form to peers and faculty.

Upon completion of this program, graduates have a strong foundation in the principles and practices of promoting health in themselves and in others. Over three hundred graduates of this program have qualified to work as counselors and psychotherapists in a wide variety of settings, such as community mental health centers, residential treatment facilities and social service agencies.

The Maitri Program

A vital and unique feature of the M.A. psychology training is the ten-week Maitri Program which occurs in the late spring, from late March to early June, following the first year. During this time, students and faculty live together in a model community. The program consists of Maitri Space Awareness practice, intensive sitting meditation and course work in Buddhist psychology. The space awareness practice, based on traditional Tibetan Buddhist yogas, involves adopting different postures in each of five differently shaped and colored rooms. The postures and physical space evoke and intentionally 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 cultivate mindfulness and awareness. The study of Buddhist psychology helps sharpen and clarify this exploration. A significant part of the training is the experience 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 friendship, or "maitri", towards themselves and others, thus laying an important foundation for the clinical internship and for later clinical practice.

Body-Awareness Track

This program balances an intimate study of mind and of healing relationships with the precision and presence available through classical bodily disciplines. These include tai-chi, yoga, akido or other "integrative" body studies (from the departments of Movement Studies, Dance Therapy and Theater). In each semester of the program, students train in their choice of contemplative body practices which provide a grounding in physical and emotional experience; introduce the variety of practices which aid in bodymind synchronization and their relevance to clinical work; equip students the tools they will appreciate and address the large spectrum of both mindfulness and mindlessness practices which they will confront in their clinical work and to develop the creativity of students in working with the latest, dominant and potential bodymind synchronization of their clients, from the reference point of the students' own personal disciplines. Students may elect to take body awareness elective "pass/fail" up to the end of the add-drop period, at the beginning of the semester.
The Clinical Internship Program

The MA Program in Contemplative Psychotherapy is designed toward careers in the clinical professions. For this reason, the nine-month supervised internship, which begins in the second year of study, is a vital part of the program. Clinical field placements are arranged through the Naropa Institute and provide students with an opportunity to experience work in an area of specialization such as child and family work, crisis intervention, outpatient or inpatient care, or alcohol and drug abuse counseling. Students should plan to be available for internship interviews in Boulder for up to a month following the MAr program.

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 Service Team/Sexual Abuse 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. Holocen
   H. Community Infant Project
   I. The Friendship House
7. Boulder County Sandhouse
8. Boulder Memorial Hospital Eating Disorders Program
9. Boulder School of Massage Therapy of the Rocky Mountains
10. Denver Center for Mental Health Services
11. Denver County Sandhouse
12. Hospice of Metro Denver
13. Human Services, Inc.
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 Additions Recovery Unit
18. Southwest Mental Health Center
19. University of Colorado Counseling Services
20. Veteran’s Center

Friendship House

“Friendship House” is a recently established group treatment home for indigent mentally ill people which is designed and staffed primarily by Naropa Institute clinical faculty, graduate students, and student interns. This project is the result of a collaboration between the Naropa Institute, the Mental Health Center of Boulder County and the Haven-Knabl Foundation for the development of shelter resources. It is an outgrowth within the public sector of a private treatment facility founded by Naropa Institute psychology graduates and faculty for treating highly disturbed people in home-like environments (MAMI Program). The project is an important research opportunity for the development of innovative approaches to mental disturbance.

Requirements for the Master of Arts Program in Contemplative Psychology

First Year - Fall
PY500 The Interpretation of Dreams 2 credits
PY501 Introduction to Buddhist Psychology/Practicum I 2 credits
PY520 Child Development 2 credits
PY540 Group Process
   Masters I 1.5 credits
   Body Awareness Elective 2 credits
   TOTAL 9.5 credits

First Year - Spring
PY504 Buddhist Psychology / Practicum II 2 credits
PY506 Psychopharmacology I: 
   Psychology and Neurosis 2 credits
PY522 Family Process 2 credits
PY541 Group Process
   Masters II 1.5 credits
   Body Awareness Elective 1 credit
   TOTAL 6 credits

Second Year - Internship
PY560A Field Placement 5 credits
PY578 Clinical Interview 2 credits
PY577 Contemplative Psychotherapy Seminar 2 credits
PY542 Group Process
   Masters III 1.5 credits
PY561A Supervision Groups
   Body Awareness Elective 2 credits
   TOTAL 14.5 credits
SPRING

PY507 Psychopathology II: Psychotherapy 2 credits
PY533 Graduate Seminars in Contemporary Psychotherapy 2 credits
PY543 Group Process, Masters IV 1.5 credits
PY565B Field Placement 5 credits
PY561B Supervision Groups 2 credits
Body Awareness Elective 2 credits
TOTAL: 14.5 credits

THIRD YEAR FALL

PY565 Masters Paper Seminar I 1.5 credits
PY509 Psychology of Birth and Death 2 credits
PY533 Psychology of Aging 2 credits
PY551 The Therapeutic Community 2 credits
PY544 Group Process, Masters V 1.5 credits
Body Awareness Elective 2 credits
TOTAL: 11 credits

Total credits for graduation: 63

The M.A. Psychology Program as outlined above can be started only in the Fall Semester.

Other Graduation Requirements:

I. There will be three required weekends of intensive meditation practice during the second year of the program. Dates will be announced. Shamatha Training Workshops completed during the second year may be substituted for these weekends.

English Competency Requirement. (See page 23).

Courses

II. Master's Paper. Students are required to write a paper based on an integration of clinical work during the internship and course work during the entire program. The writing of this paper begins in the Spring of the second year of the program. Students work on their papers over the summer and early in the final Fall semester, present their work to faculty and fellow students in the Masters Paper Seminar weekend.

Journal of Contemplative Psychotherapy

The Psychology Department publishes a journal exploring approaches to contemplative psychotherapy. M.A. students, faculty and associates work on various stages of production. The first three volumes of the journal, 1979-1985 appeared as "The Napano Institute of Contemplative Psychology." With the publication of the fourth volume in 1987, the Journal broadened its scope. Now known as "The Journal of Contemplative Psychotherapy," it has included articles by well-known psychologists Mavis Jewers, R.D. Ling, Oliver Sachs and Edward Podolchuk, and by Tibetan Buddhism scholar and meditation master, Chogyam Trungpa. Rinpoche. Volume II is presently being prepared.

Core faculty: Edward M. Podolchuk, M.D. (Co-Director), Karen Kissel Wiegela, Ph.D. (Co-Director)

Full-time Faculty: Bruce Tilt, Nava Tilt


Fall First Year

INTRODUCTION TO BUDDHIST PSYCHOLOGY/PRAXISM I

KAREN KISSEL WIEGELA

Contemplative psychotherapy is based on the view that health is intrinsic and unconditionally. Because of mistaken views, we do not always experience this inherent brilliant sanity. Using Buddhist teachings, this course will explore both intrinsic health and the obstacles to experiencing it fully. Topics include: intrinsic health, the development of ego, the chain of cause and effect, psychological materialism and mindfulness/wakefulness meditation practice. 2 credit hours, PY507

CHILD DEVELOPMENT

MICHAEL KERN

This course explores child development, using a contemplative point of view, raising key developmental issues. Each student will observe a child over the course of the quarter and will make a presentation based on this experience. 2 credit hours, PY520

THE INTERPRETATION OF DREAMS

EDWARD PODOLCHUK

This course examines the content of dreams and the nature of the dreaming process from the point of view of the psychology of mindfulness-awareness meditation. In Western psychology, the clinical study of dreams has led to what is called the discovery of the unconscious and its manifold mechanisms. At the same time, the psychology of meditation allows for an exploration of dreaming which verifies the process of taking asleep and of waking. In this course, these two ways of studying one's own dreams are put together. Students will learn a variety of practices with which to study their dreams individually and in small groups. The syllabus for this course involves a detailed and enriched reading of a seminal work in dream psychology. The interpretation of Dreams, by Sigmund Freud. Two Practicum tests will also be covered. Dreams and the Masculine archetypes of Henry de Saint-Denys, and Ways of Falling Asleep/Means of Waking Up, by Henri Michaux. 3 credit hours, PY500
GROUP PROCESS, MASTERS I FACULTY

The group process is designed to facilitate students' appreciation of the inseparability of personal journey and work with others. The group provides an opportunity to experience relating to people without elaboration or withdrawal to be governed, and to expand one's friendliness.

Students are assigned to a particular group and meet weekly with that group throughout their program of study. Each group is led by experienced clinical faculty members. Grading is on a pass/fail basis. 2 credit hours. PY540

Spring First Year

PSYCHOLOGY I: SANITY AND NEUROSIS

Karen Rissel, Riezel

Intrinsic health is the ground of our experience, yet we are not in contact with this fundamental nature again and again. This course will explore the experience of events by which we become caught up in the creation of "story lines" about who and what we are. The essentially partial nature of living within such a "story", which is a patching together of events, real and imagined, will be explored. Emphasis will be placed on recognizing the experiences of sanity in the midst of patholgy.

Readings will be selected which invite students to experience fully the human and partial nature of such psychopathology as it occurs in our own lives and in the lives of those who have written of such experiences. The stages of the recovery of health will be introduced. 2 credit hours. PY508

Buddhist Psychology/PRACTICUM II FACULTY

Continuation of Psychology of Meditation Practicum I. See PY503. Fall - fall year courses. 2 credit hours. PY504

GROUP PROCESS, MASTERS III FACULTY

(See PY540. Group Process, Masters I, Fall - first year courses.) 1.5 credit hours

PY542

CLINICAL INTERNSHIP: FIELD

FACULTY

MATRI PROGRAM

See description in Introductory section on page 79. 5 credit hours. PY550

Fall Second Year

THE CLINICAL INTERVIEW

Bruce Tift and Sharon Conlin

This course will provide an exploration of the practice of psychotherapy, which is seen as the joining of the personal discipline of mindfulness/mindfulness practice with interpersonal discipline of a healing relationship. An ongoing theme will be to bring awareness to the basic domains of thought, feeling and action. Emphasis will be on the nature of discipline in the therapeutic relationship, the process of change, and compassion in action. 2 credit hours. PY511

GROUP PROCESS, MASTERS IV FACULTY

(See PY540. Group Process, Masters I, Fall - fall year courses.) 1.5 credit hours. PY543

CLINICAL INTERNSHIP: FIELD

FACULTY

PLACEMENT

Continuation of fall. 5 credit hours, PY560

CLINICAL SUPERVISION GROUPS

Continuation of fall. 2 credit hours. PY561

Spring Second Year

PSYCHOLOGY II: HYPOCRISY

Edward R. Coovoll and

Margaret Falter

This weekend seminar leads to review and discussion 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 members of the clinical faculty. Grading is on a pass/fail basis. 1.5 credit hours. PY544

GROUP PROCESS, MASTERS V FACULTY

(See PY540. Group Process, Masters I, Fall - first year courses.) 1.5 credit hours. PY544

Fall Third Year

MASTER'S PAPER SEMINAR

CLINICAL FACULTY

This weekend seminar leads to review and discussion 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 members of the clinical faculty. Grading is on a pass/fail basis. 1.5 credit hours. PY544

GROUP PROCESS, MASTERS V FACULTY

(See PY540. Group Process, Masters I, Fall - first year courses.) 1.5 credit hours. PY544

PSYCHOLOGY OF BIRTH AND DEATH

C. David Gross and Karin H. H. Harren

This course is an examination of the continuity of birth and death in our daily lives, as presented in Bushfield psychology. Drawing on the Tibetan Book of the Dead and other relevant literature, we will discuss such provocative issues as the psychological impact of death and dying, resistance to the reality of impermanence, and the nature of, our own projections, and karma. Discourse related to working with situational patterning and life transitions will be facilitated in light of meditation practice. Implications for clinical training and compassionate action will be highlighted. 2 credit hours. PY560

THE THERAPEUTIC COMMUNITY

Karen Rissel, Riezel and John Skel

This course reviews major theories and practical questions of the content before commencing therapy, therapeutic, and somatic, environmental, various aspects of community process will be highlighted, including all the internal workings of any large group and the processes of beginning and ending a community. Invited speakers will address aspects of the larger psychological community which students will be joining upon graduation. A major aspect of the course will be the design of a "community project" with the intention of providing a genuine service to the broader community.

Students will work in task groups to design this project and will present their final proposals to members of the specific community for whom the project is intended. 2 credit hours. PY551

Fall Third Year

MASTER'S PAPER SEMINAR

CLINICAL FACULTY

This weekend seminar leads to review and discussion 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 members of the clinical faculty. Grading is on a pass/fail basis. 1.5 credit hours. PY544

GROUP PROCESS, MASTERS V FACULTY

(See PY540. Group Process, Masters I, Fall - first year courses.) 1.5 credit hours. PY544

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Karen Rissel, Riezel and John Skel

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Students will work in task groups to design this project and will present their final proposals to members of the specific community for whom the project is intended. 2 credit hours. PY551
Dance/Movement Therapy M.A.

Program Description

The Master of Arts Program in Dance/Movement Therapy is a unique program designed to train students in the clinical practice of dance movement therapy. Combining both Eastern and Western thought, it teaches traditional concepts and methodologies while also providing training in psychotherapy based in contemplative awareness. The program is designed in accordance with the training guidelines of the American Dance Therapy Association (ADTA), and, as of May, 1988, is an approved program.

Course work is designed to incorporate five areas of concentration during the ten-year, full-time program. (Part-time study is available.)

First is the core course sequence in Dance/Movement Therapy. All courses in this track are taught by registered dance therapists (ADTA)., and provide a broad base of understanding and technique in the field.

The second area is a 200-hour field work placement and a 700-hour clinical internship sequence. In the beginning, students will be exposed to a variety of clinical populations; eventually, they will focus on one population. Supervision will be provided initially via "The Field Work Seminar" which will prepare students for a nine-month clinical internship with on-site registered dance therapists, as well as peers and group meetings.

The third area 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 foster the student's life as a lifting of the capacity to observe and discern the nature of movement, beginning with self-evaluation and then moving toward observation of others. This track trains the student's eye in the discernment of movement patterns.

Finally, the fifth area 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.

Admission Requirements for the Masters of Arts in Dance/Movement Therapy Program

1) A B.A. degree, preferably in a field related to dance therapy.
2) A broad range of experience in many dance forms. These forms include modern, ballet, jazz, folk and ethnic, tap, etc.
3) Intermediate level competency in modern dance technique.
4) Course work in improvisation, composition, performance, dance history and choreography.
5) Introductory and abnormal psychology courses (3 credits each).
6) Exposure to dance therapy, either in a studio, private practice or course work setting.
7) Course work in anatomy and kinesiology (3 credits each).

If an applicant is deficient in only one or two courses, she or he may enter the M.A. program and make up these deficiencies during the two years of study. See also the description of the Pre-M.A. Certificate program on page 46, which is designed to prepare students for entrance into the M.A. program.

Requirements for the Master of Arts Program in Dance/Movement Therapy

Fall - First Year
DT500A Dance Therapy Theory: Theoretical Basis 2.5 credits
DT500B Dance Therapy Skills: Attentional Skills 2.5 credits
DT500C Contemplative Practices I 2.5 credits
DT530 The Body and Its Psychological Patterns 2 credits
DT533 Developmental Psychology 2 credits
DT510 Laban I: Movement Analysis 2.5 credits
DT540 Field Work Seminar 1 credit
DT560 Group Process Electives (non-credit) 1 credit
TOTAL: 16 credits

Spring - First Year
DT501A Dance Therapy Theory: Diagnosis and Treatment 2.5 credits
DT501B Dance Therapy Skills: Intentional Skills 2.5 credits
DT571 Contemplative Practices II 2.5 credits
DT531 Adult Developmental Issues 2 credits
DT532 The Body and Therapeutic Change 2 credits
DT511 Laban II: Movement Assessment 2 credits
DT549 Field Work 1 credit
DT561 Group Process Electives (non-credit) 1 credit
TOTAL: 16 credits
Courses

Fall - First Year

DANCE THERAPY THEORY: THEORETICAL BASES
CHRISTINE CALDWELL-SILVER
This course begins the student's exposure to the foundations of dance therapy theory, moving quickly from the history and development of dance therapy. The course will concentrate on creative process, perception, the physiology of emotion and movement as process. Different theoretical models in dance therapy will be discussed, focusing primarily on the healing cycle. In addition, concepts of psychophysiology and its manifestations in the body will be discussed. 2.5 credit hours. DT550A

DEVELOPMENTAL PSYCHOLOGY
WENDY STOKES
Using Western psychology approaches, this course will trace the psychosocial development from birth to adolescence. Class will consist of in-class and out-of-class discussions of children as well as weekly reaction papers. Connections will be made to the developmental movement course so the student learns the developmental approaches to both mind and body. Readings are selected from Lois Kaplan, David Biondi, Lilian Rubin, Joseph Pellecchio and others. 2 credit hours. DT550B

THE BODY AND PSYCHOLOGICAL PATTERNS
SUSAN APCHAYN
The focus of this course is how the mind is expressed through the body. Approaching the subject both experientially and intellectually, our study will include the major stages of motor development and their psychological implications. Following will be a study of movement and the body's influence on the mind. This course will be continued in the next year in "The Body and Therapeutic Change". This course is based on Body-Mind Centering, an approach to movement re-education developed by Bonnie Bainbridge Cohen, Panteles. 2 credit hours. DT550C

Spring - Second Year

DANCE THERAPY THEORY: ECOLOGY, JOBS AND THE MARKETPLACE
1 credit

DANCE THERAPY SKILLS: BIRTH AND DEATH
2.5 credits

SPECIAL POPULATIONS IN DANCE THERAPY
1 credit

RESEARCH METHODS IN DANCE THERAPY
1 credit

INTERNSHIP
3 credits

GROUP PROCESSES (NON-CREDIT)
3.5 credits

TOTAL
15 credits

Recommendations for Elective Credits:

DT537 - Psychology of the Body
3 credits

Electives may be selected from courses listed under Movement Studies or any other department of the institution.

* students pay group leader directly

Core faculty: Christine Caldwell-Silver
Administrative Coordinator: Cara Turner

Total required credit hours: 60

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LABAN MOVEMENT ANALYSIS I

FACULTY

Laban Movement Analysis, a descriptive and practical theory of movement based on the work of Rudolf Laban and developed by Imma Bartlett and others, is a multifaceted pathway to body-mind knowledge. It describes patterns of movement that distinguish an individual from others and delineates a behavioral dimension related to neuropsychological and psychological processes. Learning Laban Movement Analysis also involves moving, observing, experimenting, verbalizing and interpreting those elements which interrelate in a dynamic system involving body, space, and effort. The focus of the course is to assist students of movement to: 1) experience the range of movement possibilities of which the human body is capable; 2) learn a vocabulary and syntax for describing the elements within that range; 3) discover one’s own movement preferences, with the potential for expanding one’s own repertoire and understanding; 4) understand how to observe movement behavior objectively; and 5) use this information in a contextual framework.

FIELD WORK SEMINAR

SARAH BUCKNER

Beginning in the fall of the first year and continuing through the spring, each student will undertake a field work placement. The 200 hours consist of basic clinical exposure in a licensed or accredited training facility, and a seminar that provides concurrent discussion related to the placement experience. Covered in the classroom seminar will be the basic components and current topics in health care, such as psychology, sociology, and the dynamics of developing group movement experiences. Also included will be a field trip, treatment plane, assessments, how to do an in-service and an introduction to the role of a dance therapist in a clinical setting.

GROUP PROCESS

BERNIE MARKER and HELENA UNGER

This two-year course is designed to provide students with an opportunity to participate in a group. The time is set aside for personal exploration, integration, and group relationships. This class is a clearinghouse for questions, conflicts and problem-solving, non-credit. DT590

Spring First Year

DANCE THERAPY THEORY: DIAGNOSIS AND TREATMENT

STEVE HARVEY

The first part of this course is designed primarily as a study of anatomy and kinesiology from Western perspectives. Various models of kinesiology will be introduced, followed by discussions that compare these models to the assumption of basic anatomy. Emphasis will be placed on how we understand the interplay of the various systems in the body. Within the context we will then explore how dance therapy theory translates into therapeutic method. Various schools of thought and practice will be examined and experienced. Students will explore the dynamics of a dance therapy that naturally emerge from entering into the various movement relationships that are defined from different world views.

DANCE THERAPY SKILLS: INTENTIONAL SKILLS

CHRISTINE CALWELL-SILVER

Exploring how dance therapy theory translates into therapeutic method will be the focus of the course. Various techniques will be examined and experienced. Students will explore the dynamics of the therapeutic intervention, as they relate to witness, respond, dialogue and the facilitator roles. Of special importance will be the functions of compassion and the translation of intention into intervention.

CONTEMPORARY PRACTICES II

MARCOI SEVANN and FACULTY

Continuing with the contemplative viewpoint, the study and practice of Matril will be introduced. Coursework will include lecture and discussion, movement situations, presentations and therapeutic formats. Practice in the Matril norms as well as sitting practice will continue.

Philosophical Contemplative Practices I. 2.5 credit hours. DT571

ADULT DEVELOPMENTAL ISSUES

WENDY STOKES

In this class we study the aspects of human development after the age of 18 until death. Topics include awareness of death, career and family development, spiritual and psychological development. Students are expected to write weekly reaction papers to the readings, and to present one oral/written report that demonstrates, through the example of a person of their choice, knowledge of adult development. Readings are selected from the works of Carl Jung, Daniel Levinson, Carol Gilligan, Sam Keen and others. 2 credit hours. DT531

THE BODY AND THERAPEUTIC CHANGE

SUSAN APOSHIAN

Working with the body can provide excellent leverage for working with the mind. The study of the movement and psychology of the body systems from DT50 will continue. Finally, combining the tools of developmental movement and the body systems, we will synthesize an approach to diagnosis, therapeutic exchange and intervention. Prerequisite: DT50, 2 credit hours. DT521

FIELD WORK SEMINAR

(See First Year Fall course description)

GROUP PROCESS

(See First Year Fall course description)

LABAN MOVEMENT ANALYSIS II

FACULTY

This course continues the work begun in the "Laban Movement Analysis I". It includes in-depth exploration of the Bartlett Fundamentals: Laban's advanced effort work (states and drivers), and Space Harmony work (an exploration of the expressive and communicative nature of the space within various crystalline structures). The class focuses on experiencing and verbalizing how meaning is embedded in movement form. The class will be active and dynamic in terms of structure and approach. Students will participate in movement form and in the active communication of personal and cultural perspectives, as we will give attention to how the material can be applied to aspects that are of relevance to the participants. We will develop skills in interpreting what we have observed for diagnosis, intervention and treatment in a variety of contexts. Throughout the term, participants are expected to embody the concepts practiced, verbally articulate their experience and observations, and use these concepts in application. Participants will complete a final project, which serves as a means to integrate and synthesize the material. 2.5 credit hours. DT571

Fall Second Year

DANCE THERAPY THEORY: FAMILY SYSTEMS

STEVE HARVEY

In this course, students will develop their clinical and analytic skills for working with families. The emphasis of the course will be on understanding the structure and dynamics of families and to intervening in the family process (both verbally and nonverbally) in order to assist in needed change. Students will study family systems in terms of structure and developmental family dynamics, and transference and countertransference issues. 2.5 credit hours. DT503

DANCE THERAPY: WORKING WITH INDIVIDUALS

KATHY NORDREK

The focus of this intravention is the unique nature of one-to-one work. The emphasis will be on an understanding of the process of therapy, the cycles of therapeutic work, the vital importance of the therapist's own attitudes and internal processes and the specific skills that the instructor has found useful in assisting the client's unfolding. 2.5 credit hours. DT503

METHODS OF PSYCHO THERAPY

WENDY STOKES

This course examines how different theoretical bases translate to beliefs regarding therapeutic action. Particular attention will be paid to the practice of compassion and understanding and the role of presence. Also studied will be the theories of ego and non-ego and how these impact methodology. 2 credit hours. DT523

GROUP PROCESS AND DYNAMICS

(See New)

LABAN MOVEMENT ANALYSIS III

FACULTY

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, transactive styles, the main processes of this course, as well as its basic social systems theory 2.5 credit hours. DT504

GROUP PROCESS IN DANCE THERAPY

CHRISTINE CALWELL-SILVER

This course provides theory and skills in group movement processes. Students will experience principles of group process and dynamics. Readings, films, and lecture/discussions will help strengthen group theory skills. 1 credit hour. DT560

RESEARCH METHODS IN DANCE THERAPY

STEVE HARVEY

The focus of this course will be the study of scientific 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 existing literature in the material. 1 credit hour. DT525A

THESIS SEMINAR

CHRISTINE CALWELL-SILVER

Each student will be required to write a Master's thesis which will reflect his or her own research and writing. Supervision and support, both individual and in small group situations, will assist the students to view this project as the culmination of their courses of study. 1 credit hour. DT560
SPECIAL POPULATIONS IN DANCE THERAPY

Each year this course will feature two clinical populations of interest to dance therapy. Course content will include instruction in the features and issues unique to that population and diagnosis and treatment from a dance therapy perspective. 3 credit hours. DT5024

RESEARCH METHODS IN DANCE THERAPY II

STEVE HARVEY

(See Second Year - Fall course descriptions) 1 credit hour. DT5399

INTERNSHIP SEMINAR II

SALLY KOZODOLKA

(See Second Year - Fall course descriptions) 3 credit hours. DT5551

GROUP PROCESS

(See Second Year - Fall course descriptions) non-credit. DT503A

Recommendations for Elective Credits

PSYCHOLOGY OF THE BODY: TREATING FIRESTONE

This course will focus on somatic learning as it applies to the therapeutic process. In this approach the body serves as a ground for identifying, working and processing energy in one's style: psychologically, emotionally and energetically. Course material will combine experiential work with theoretical learning. Activities will include body warm-ups, breathwork, hands-on bodywork, postural and movement observation and perceptual and communication skills. From a bodywork perspective, participants will learn about boundaries, expression, arousal, relaxation, conflict, pleasure, relationships and the energies of emotional states. Emphasis will be placed on developing awareness and an honest relationship with one's habitual patterns as a basis for working with others. 3 credit hours. DT5026

Writing and Poetics M.F.A.

The Naropa Institute Master of Fine Arts in Writing and Poetics Program is a 48-credit course of study in the language arts with an emphasis in creative writing. The program, with its dual emphases on poetry and prose, also incorporates a component for the study of translation and creative non-fiction. Reconciling language to be the treasury of our human continuum, the program encourages the development of poetry from its pre-classical origins to the avant-garde and modernist tradition of which the program is itself a salient.

Historically, the M.F.A. Program in Writing and Poetics at the Naropa Institute is the outgrowth of the Jack Kerouac School of Disembodied Poetics, founded by Allen Ginsberg and Anne Waddman in 1974. In the years from 1974 to 1986, at which time the Institute was accredited, it served as a forum through which to explore and cultivate mindlessness and awareness as basic to the practice of writing. The premise from the beginning has been Ezra Pound's advice that aspiring writers should not take criticism from anyone who has not himself or herself written a notable work of literature.

Participants of the program, in addition to their academic studies, are given the opportunity to facilitate workshops, serve as teaching assistants to summer guest artists, lead discussion groups, participate in creative writing and discussions concerning ideas presented by others, and reach in the community-wide Outreach Program. It is our intention that such a graduate will leave the Institute with the necessary confidence, clarity and skills to assume an active and conscientious role as writer, teacher, editor and/or publisher. Although the program is designed for the student of exceptional promise as a writer, it is open to all parents whose interest and desire is to engage the composition of original writing at its source.

During the annual summer writing program, the academic summer and guest residence, students will study with some of the foremost contemporary poets and writers of our time. The M.F.A. curriculum is designed to balance a thorough training in both the practice of writing and in the reading of literature. Periodic special lectures will be introduced in the field of creative non-fiction, hermeneutics, mythopoetics and ethnopoetics, depending on the scholarship of visiting faculty.

In addition to the curriculum, students may be drawn to participate in a number of different areas. At present, the Institute contains a prominent audio-collecting on the Beat Generation, as well as audio recordings of classes taught by Robert Creeley, Allan Ginsberg, Diane di Prima, William Burroughs, Gary Snyder, Ted Berrigan, Philip Whalen and many others on a wide range of topics presented at the Institute over the years. These tapes are available to students for original scholarship and, in some cases, transcription.

Contemplative practice is central to the vision of the Naropa Institute. The sitting practice of meditation provides a way to accommodate our elusive thoughts while stabilizing the mind and opening to a clear perception of things as they are. This form of meditative technique does not require religious commitment and can be used by anyone. Many of the writing faculty, including Allen Ginsberg, Anne Waddman, Diane di Prima, and Philip Whalen are experienced practitioners. Meditation and such practice are a solid foundation for our artistic, as well as spiritual, exploration. The willingness to drop preconceptions and enter an open state, in combination with a formal appreciation for nuance, sound and meaning as expressed in classical and modern texts, provides the graduate student's literary training at the Institute. The program also places an emphasis on clear and attentive oral presentation of works, since it is an art-speech that works to proclaim themselves and communicate fully. The Shambhala Training
Program, available through the Institute, is highly recommended for students. MFA students may enter into the program during the summer or fall. The Naropa Institute Summer Writing Program is an intensive month-long program of writing workshops, lectures, seminars, faculty/student interviews, readings, performances and colloquia. It is an internationally recognized literary forum where writers and scholars from all over the world gather to study. The month-long intensive is designed to expose students to a wide variety of the most provocative writers of our time. It is expected this "hands on" experience will enable the student to better determine his/her own direction.

In addition to the regularly scheduled Summer Writing Program, MFA students will have a special MFA summer track, writing workshops, and intensive one- to two-week intensives. The Summer Writing Program (with MFA credit) is included in the overall MFA tuition. Two summer semesters of that program are required for the MFA student.

The subsequent fall and spring semesters are devoted to critique and development of the student's personal writing style. A minimum of two writing workshops are offered each semester, in which the student's writing receives the attention and critique of students and instructor alike. The focus of these workshops is centered on the development of the student's personal voice. In addition, at least two literature courses are offered each semester. The combined course work of the fall and spring semesters is designed so that a student's experience might include: regular submission of original work for critique or oral presentation, participation in faculty structured dialogues, exposure to the practice of mediation, elective course work and artistically collaborative work with the departments of Theater, Music, and Dance as well as research and study in the fields of Buddhist Studies, Anthropology (Myth and Ritual), and of Buddhist Studies, Anthropology (Myth and Ritual), and Language. The fall semester (first semester of the student's second year) is devoted to preparing a final manuscript (65 - 150 pages of poetry or 205 - 300 pages of prose) for submission to department-wide evaluation. The Program is designed to allow completion in one and one-half to two-and-one-half years.

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 lecture, workshops, faculty-student interviews, readings, and colloquia. Two summer semesters (eight credits each semester) are required for MFA students. In addition, the summer program accommodates a B.A. track (six under-graduate credits), and is open to the general public. Partial attendance is possible with advance permission of the Director.

Admission
Admission to the Program is competitive and based on faculty review of the summer writing submitted (15 pages of poetry or 20-30 pages of prose (translation of creative essay). Also considered are previous academic records, letters of recommendation, and a personal statement of interest. Admission to the program requires a B.A. degree. Deadline for application for admission is April 1 of the same year for acceptance into the summer class of that year. Applications for the fall are also considered at this time. Other admission arrangements are subject to the Director's approval.

Requirements for The MFA Degree
Graduation is dependent upon satisfactory completion of 48 semester credit hours and the completion and passing of the final manuscript. Students will be expected to defend their manuscript prior to graduation.

Credit Breakdown

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<tr>
<th>Summer - First Year</th>
<th>Fall - First Year</th>
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<tr>
<td>6 credits</td>
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<td>Summer Writing Program</td>
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<td>Graduate Seminar/Workshop</td>
<td>WSFS020</td>
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<tr>
<td>2 credits</td>
<td>3 credits</td>
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<tr>
<td>TOTAL</td>
<td>9 credits</td>
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**This tuition includes 6 credits of final manuscript work at $500 per credit for the final semester. MFA students who finish their manuscript within the allotted two-year period will be charged no more than the total fee. Students who take more than the two years but finish the categories to be determined by the Director of the Program in consultation with other faculty: a) if they are mainly finishing the writing and will require little or no faculty time, they will be charged an additional $200 per credit as an extension fee for each semester beyond the initial two-year period; b) if they are still engaged in actively using faculty, they will be charged another $200 per credit for each semester they are in this status.**

Even though a student may be continuing to complete a manuscript past the first semester, students cannot be awarded beyond the last semester in which the student is actually registered for at least six credits.

**Writing Workshop**
Writing workshops in poetry and prose are offered each semester. Translation and creative fiction workshops are offered in addition to seminars for all faculty with appropriate faculty arrangements made by the Writing Department. Students are encouraged to participate in workshops that concentrate on their emphases genre, although it is not required to do so. In addition, students in creative fiction or non-fiction, however, are required to take all workshops pertaining to their fields.

Seminars and Literature
Seminars are short intensives that explore a focus or theme presented by one or more faculty members. Literature classes are offered that range from the wide range of literary traditions, from Gnostic drama to Surrealist poetry. Empathy of a large majority of the classes is on the Modernist and the major influences of writers who have made up such movements as the Objectives, The Imagists, The San Francisco Renaissance, The Black Mountain School, The Beats, The New York School. Critical essays are required in all literature classes.

Electives (see also Outreach)
Students may take three credits of electives per semester. Electives may be taken to credit in any department of the Institute. Students are encouraged to take courses in writing and literature, including one course of a contemplative nature.

Practicum
The Practicum is a one-credit course taught by a distinguished visiting faculty member and offered during the regular semester as a unique and intensive study (up to three hours a day, five days a week) exploration of a specific topic in which the faculty member has unrivaled expertise. For example, the Practicum of Spring, 1989, was a week-long intensive taught by Allen Ginsberg on "Psicic Forms in the Blues and Sappho."
Activities

On-campus activities for the M.F.A. students include regularly scheduled student and faculty readings. M.F.A. performance events, writing workshops and seminars, production of Bombay Gin (the Institute Library Magazine), discussion groups (formal and informal), performance rehearsals and workshops, and participation in the Departmental Outreach Program.

The Outreach Program

The intention of the M.F.A. Outreach Program is to provide opportunities for all M.F.A. students to teach and work in an atmosphere of "social action." The Program is comprised of a "Writer in the World" class meeting and internship placement and is worth three semester hours of credit. Internship situations are developed in partnership with local community organizations for the mutual benefit of student and community. Such placements might include apprenticeship to businesses in need of professional writing skills (brochures, etc.); journalism; creative expression workshops for the incarcerated or terminally ill; creative expression workshops for high school students, senior citizens, and institutions of special instruction such as Boulder's September School. The Outreach Program is under the guidance of faculty member Mary Kean.

Future Course Work

M.F.A. course work is designed such that the structure of the program remains the same while emphasis may shift. Course work planned for the future includes an annual Guest Poet Seminar as well as one Practicum per semester. Course work planned for the Practica include advanced study with Diane di Prima on the works of Pound, Olson, H.D. and Robbi Duncan. Ms. di Prima's Practica are designed to complement her summer intensive course work on the same authors. Marianne Faithful will also be in residence some time in 1980-1992 teaching a performance, song, lyric class.

Proposed Curriculum 1989 - 1992

Fall 1989 See below

Spring 1990 See below

Summer 1990

The 1990 Summer Writing Program will be devoted in part to Pan American and Ecology Conferences which will include artists and guests from Puerto Rico, Argentina, Mexico, and Guatemala, as well as Native American and Black and Chicano authors from within the United States.

Fall 1990

The Practice of Writing Poetry I

Anne Waldman (section A)

Julia Conner (section B)

The Practice of Writing Phase I

Bobbie Louise Hawkins (section A)

To be announced (section B)

Writing and Literature Practicum I

Diane di Prima

Seminar I:

To be announced

Lecture I

Jack Colton

The Practice of Translation

Anselm Hollo

Outreach

Mary Kean

Manuscript Review

Anne Waldman,
Bobbie Louise Hawkins,
Diane di Prima,
Jack Colton,
Anselm Hollo

Outreach

Mary Kean

Manuscript Review

Anne Waldman,
Bobbie Louise Hawkins,
Julia Conner,
Jack Colton,
Anselm Hollo

Outreach

Mary Kean

Manuscript Review

Anne Waldman,
Bobbie Louise Hawkins,
Julia Conner,
Jack Colton,
Anselm Hollo

Spring 1991

The Practice of Writing Poetry II

Allen Ginsberg (section A)

To be announced (section B)

The Practice of Writing Phase II

Bobbie Louise Hawkins (section A)

To Be Announced (section B)

Lecture II

Allen Ginsberg

Seminar II

Anselm Hollo

The Practice of Translation II

Anselm Hollo

Writing and Literature Practicum II

Meet the Bersarinouge

Outreach

Mary Kean

Manuscript Review

Anne Waldman,
Bobbie Louise Hawkins,
Julia Conner,
Jack Colton,
Anselm Hollo

Summer 1991

The focus of the 1991 Summer Writing Program will be on Contemplative Poetics and Writing and will include a week devoted to new Feminist Writing and a week devoted to Performance. Faculty to be announced.

Fall 1991

The Practice of Writing Poetry I

Anne Waldman (section A)

Julia Conner (section B)

The Practice of Writing Phase I

Bobbie Louise Hawkins (section A)

To be announced (section B)

The Practice of Translation

Anselm Hollo (section A)

Christopher Sawyer Lucacino (section B)

Lecture I

Riad Bebe

Seminar I

To be announced

Writing and Literature Practicum I

Alice Notley

Outreach

Mary Kean

Manuscript Review

Anne Waldman,
Bobbie Louise Hawkins,
Julia Conner,
Jack Colton,
Anselm Hollo
Course Descriptions

Fall 1998
(M.F.A. courses are cyclical. They recur in various combinations depending on faculty availability.)

MANUSCRIPT
(For second-year M.F.A. students) 6 credit hours. WPS90

THE PRACTICE OF WRITING POETRY
ANNE WALDMANN
This will be a rigorous workshop where prose will be thoroughly investigated and students will examine and practice traditional modes of composition. We will trace the odes from their Greek origin (aidæmen to sing) with Pindar's lyric and dactylic hexameter, and passages through Latin Horace, the Latin epic, and the Latin ode. We will investigate the role of voice and vision in the practice of writing, and the shifting of the body into the language. The workshop will revolve around the following areas: poetry, prose, and performance.

LECTURE III: ECO-LIT
JACK COLLINS
"Ecocriticism" is the most recent extension of literary criticism to environmental issues. The purpose of this lecture is to introduce students to the principles and practices of ecocriticism and to explore its implications for literary studies.

THE PRACTICE OF CREATIVE NONFICTION
RICK FELLOWS
This course is an in-depth study of the history of creative nonfiction, from the early works of John Muir to contemporary theorists such as Edward Abbey and David Foster Wallace. The course will focus on the three major genres of creative nonfiction: personal essay, travelogue, and memoir. Students will be expected to produce at least one major project in each genre, which may include a novel, a memoir, or a travelogue.

Summer 1998

Comprehensive Performance

Faculty: Anne Waldman (Director), Julia Connor (Assistant Director), Bobbie Louise Hawkins, Diana di Prima, Allen Ginsberg, Jack Collom, Bernadette Mayer, Mary Keene, Anne Hallop, Rick Fields, Keith Abbott

Asociates and Visiting Faculty: Jane Augustine, Merce Bensasson-Zegar, William Burroughs, Clark Coolidge, Reeds Bly, Arthur Sze, Andrew Schelling, Peter Lamborn Wilson, Douglas Oliver, Lawrence Thomas, Joyce Kozloff, Philip Whalen, Andrea Goddard, Joanne Ruggiero, Kei Hagiwara, Robert Creeley, Michael Harvis, Michael McClure, Marianne Cutlip, Mark Strand, Davidson, Kliban Chino-Rupali, Ed Sanders, Gary Snyder, Jerome Rothenberg, Simon Ortiz, Victor Hernandez-Cox, Nathaniel Tarn, Leslie Scalapino
THE PRACTICE OF TRANSLATION I
ANISUL HOLO
We will engage in comparative study and evaluation of examples of literary translations into English (including poetry, fiction, essays, etc.), e.g. how does Ron Padgett's translation of Guillaume Apollinaire's poem "Zone" differ from Samuel Beckett's? Informed discussion of that order may prove more instructive, and certainly less anxiety-ridden to student participants, than the usual collective dismantling of their own efforts in workshop sessions. We will also make new translations of literary texts originally written in other languages: ideally, the prerequisite for this would be a degree of familiarity with one or two "foreign" languages. Ezra Pound suggested a reading ability of at least two other languages and regarded translation as a useful adjunct activity for any writer. Given the likelihood of at least a few students with a multi-lingual background, some of these can work in tandem with monoglots, or the latter can work with the instructor, from languages within his ken (in Mr. Hollo's case, German, French, Spanish, Swedish and Finnish). While engaged in these first two activities, the participants in this course will inevitably get involved in world literature in ways that ordinary survey courses do not necessarily provide. Mr. Hollo's background in the European traditions at least three of the major languages and literatures should prove helpful here, as should his lifelong practical experience as a literary translator. Thus, translation workshops can also be formal/informal seminars in comparative literature. 3 credit hours. WPS19

WRITING AND LITERATURE PRACTICUM I
BORRACIETTE MAYER
This course gives students the opportunity to work intensively with visiting faculty on their own writing as well as on a primary "text" of the instructor's selection. 1 credit hour. WPS50

Spring 1990
(M.F.A. courses are cyclical. They recur and expand in various combinations depending on faculty availability.)

MANUSCRIPT
THE PRACTICE OF WRITING POETRY II
JULIA COMON
This course will be an exploration into the elements basic to the writing of poetry. We will address matters of meter, number, rhythm, line and explore Soundings such as the interrelationships of voice and components, three and syllable count, structure and discipline. Our study will lead to such topics as Pound's "Phenomena," Mencken, Logопедия, Okon's "Projective Verses" and HD's "Spiritual Rebellions." Each exploration will be grounded in the use of specific poetic texts and will include weekly writing assignments. 3 credit hours. WPS11

THE PRACTICE OF WRITING POETRY II: "PERFORMANCE"
ANNE WALDMAN
This seminar will examine the link between poetry and human activity. If the poet's work originated as wind played on the dished tundras of a stranded whale skeleton, it were arise from the beat of two harmonies on an anvil, and if Anglo-Saxon poetry is based on the push and pull of the oar while Greek verse is linked to the ecstatic beat of feet around an altar sacred to the deity, then contemporary practitioners have much to learn from the origins of their own poetry. "Rhythm is form cut into time," said Ezra Pound. Thus ordinary activities such as logging (Gary Snyder) or riding in a car (Ed Dorn) will be explored right along with the dual origins of Shamasam, Balinese trance theater, Greek drama, Native American song, Tibetan folk dramas and dharma, and the ballad. It is felt that any serious student of poetry should have a background in the origins of how words come to manifest in cultures other than their own. We will develop our own texts for performance. Students will be encouraged to collaborate, write for more than one voice, and initiate instrumental participation. A sourcebook will be provided. 3 credit hours. WPS11. (Not offered in 1990)

THE PRACTICE OF WRITING PROSE II
KEITH ABBOTT
Students will be working intensively on their final manuscript of short stories or a novella. 3 credit hours. WPS16

THE PRACTICE OF TRANSLATION II
ANISUL HOLO
(See Fall 1989 course description) 3 credit hours. WPS10

LECTURE II: PERFORMANCE
BOBBIE LOUISE HAWKINS
3 credit hours. WLS21

SEMINAR II: SOCIAL CLASS IN AMERICAN FICTION: PLAIN AND VERMONT STYLE
KEITH ABBOTT
Using the theme of status from Fuselli's class, the course will examine how class distinctions inform both subject and style in stories by Stein, Hemingway, Anderson, Zora Neale Hurston, WCW, Hasid Yenemoto, Ray Carver, Lucia Berlin, Gloria Naylor, and others, including novels by Al Turt and Mona Simpson. The students will choose an author, collaborate on a class presentation, and write an essay. 3 credit hours. WLS526

OUTREACH
MARY KEAN (See Fall 1989 course description) 3 credit hours. WPS61

WRITING AND LITERATURE PRACTICUM II
ALLEN GINSBERG
Available to both M.F.A. and B.A. Writing and Poetics students. Mr. Ginsberg will engage students in a discussion of "negative capability" and the meditative aspect of poetry. 1 credit hour. WPS51

Summer Special Events and Shambhala Training
Summer Programs

Throughout the year, week-end workshops, summer programs, conferences, and intensives enhance the Naropa Institute learning community. The Naropa Institute invites nationally and internationally known scholars and artists to present innovative and dynamic summer programs and special events. The special events programs are equally enjoyed by degree students and the Denver/Boulder cultural community.

The Summer Programs

The contemplative disciplines are at the heart of education offered at the Naropa Institute. Each year, summer faculty and students investigate the nature and relationship of body and mind by practicing sitting meditation and other contemplative disciplines. This distinctive approach when combined with the study of specific disciplines such as theater, dance, visual arts, music, dance therapy, writing and poetics awakens creative awareness and develops the capacity for being present.

Throughout the summer session, the community of students and faculty gathers to create fertile ground for collaboration and exchange of ideas. Choosing an interdisciplinary approach, students may form their own programs within the different disciplines offered, or they may concentrate in one area of study. Our philosophy of learning is one of balancing relaxation and rigor, gentleness and discipline, intellect and intuition.

1990 Summer Dates: June 9 – July 31

One and Two Week Programs:

For further information contact: The Naropa Institute Summer and Special Events Office, 2130 Arapahoe Avenue, Boulder, Colorado 80302 (303) 444-0202

Four Week Courses

Contemplative Disciplines

Sitting Meditation
All students are invited to begin their day with sitting meditation practice which has been the foundation of Buddhist understanding and discipline for 2,500 years. Each student practicing meditation is encouraged to meet with a meditation instructor throughout the summer term.

Introduction to Buddhist Meditation: The techniques and insights gained through the practice of sitting meditation will be explored.

Mahasi Space Awareness Practice
Developed by Chogyam Trungpa Rinpoche, from traditional principles of Tibetan yoga, particular body postures in specifically designed rooms will be practiced to invoke fundamental states of mind. Such a contemplative approach can foster the development of “mind,” or loving kindness, toward oneself, as well as compassionate communication with others. The course includes lectures and discussions, open community meetings, meditation instruction and three hours of sitting room practice per week.

Traditional Arts

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 the body, it is an exercise; for the mind, a study in concentration and visualization, and for the spirit, it is a system of meditation. It is also a preventive and curative system of Chinese medicine.

Aikido introduces the techniques, principles and philosophy of Aikido. Students practice relaxation in movement, centering and blending. Aikido is a martial art, always emphasizes harmonious resolution of conflicts, and the ability to blend and work with one’s own power (ki).

The Summer Writing Program

The Writing Program provides students with the opportunity 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 colloquiums, student poetry readings and performances by faculty members. Individual interviews are at the heart of the program. Participants confer 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 rising out of an active community. Creative writers and students of modern poetry and prose, both beginning and experienced, are encouraged to participate.

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

Recent summer faculty have included: Jane Augustine, William Bevis, William S. Burroughs, Jack Callum, Julia Conner, Clark Coolidge, Giorgio De La Terza, Diane di Prima, Nathaniel Barsky, Maures Clift, and Allen Ginsberg, Bobbie Louise Hawkins, Michael Heil, Anselm Hollo, Joanne Kyger, Bonadea Taylor, Michael McClure, Alice Notley, Douglas Oliver, Sheppard Powell, Janet Rodman, Christopher Sawyer-Lacano, Leslie Scalapino, Harry Smith, Arthur Sze,
The Music Program
The Summer Music Program explores various aspects of contemporary music through classes taught by some of today's most creative musicians. Classes have included African music and dance, creative improvisation and composition, electric guitar, acoustic guitar, piano, percussion, bass, woodwinds, brass, voice, harmonic theory, jazz history, ensemble performance, Hindustani music and dance, studio recording techniques and Brazilian percussion.

One of the attractive features of the 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.

Recent summer faculty have included such noteworthy artists as: Paul McCandless, Ralph Towner, Glenn Moore, Gary Peacock, Robben Ford, Jury Granet, Bill Douglass, Steve Gorn, Mark Miller, Art Lande, John Amiria, Jane Ye'boom, Julian Prestier, Jay Clayton, John Abercrombie, Charlie Hayden, Don Campbell, Marianne Faithful, Don Cherry, Peter Rowan, and Bira Almeda.

The Visual Arts Program
The Visual Arts Program offers a unique opportunity to explore the arts from both Eastern and Western traditions, ancient and modern. Oil and acrylic painting, as well as drawing and watercolor painting will be balanced with Tibetan Thangka painting and Chinese brush painting.

Recent summer faculty have included Sanje Elliot, Michael Neumeier, Virginia Mainland, Barbara Bush, Sherry Hart, and special guests David Hockney and Henry Geldzahler.

Special Events
The Summer Performing Arts Series
Each summer, the Naropa 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 Christian and Buddhist Meditation Conference
For many years, the Naropa Institute has presented a Conference on Christian and Buddhist Meditation, featuring distinguished faculty from both the Buddhist and Christian contemplative traditions. The conferences have examined the nature of contemplative practices and its implications for larger religious, social and political spheres of life. The conferences focus on practice and experience, providing a fresh, and often surprising, gateway to genuine conversation and exchange between these two great traditions.

Recent conference faculty have included His Eminence Jigme Kinshu Rinpoche (Vajrayana Buddhist), Mother Tessa Bielecki (Carmelites), Brother David Steindl-Rast (Benedictines), Father Thomas Keelung (Oriental), Ven. Eido Roshi (Zen), Father Thomas Hopkins (American Orthodox), Jack Engel (Theravada Buddhist), Loppon Lodro Dorge (Vajrayana Buddhist), Dr. James Finley (Lay Catholic), Ven. Katsunori Rishi (Roshi Zen), Sylve Boonstall (Theravada Buddhist), and Father Robert Alda (Orthodox).

A compilation of talks and panel discussions from the first five conferences (1981 - 1985) has recently been published by Paulist Press under the title Speaking of Silence. For more information, write to The Naropa Institute, 2130 Arapahoe Avenue, Boulder, Colorado 80302.
Conferences, Week-end Workshops and Intensives

Conferences, week-end workshops and intensives provide a rich opportunity to study with guest faculty who are renowned leaders in their fields. By attending and participating in a wide variety of special events outside their chosen field, program students may enhance their curriculum or broaden their knowledge and experience.

Shambhala Training

"Warriordship is a path or a thread that runs through your entire life. It is not just a technique that you apply when an obstacle arises or when you are unhappy or depressed. Warriorship is a continual journey. To be a warrior is to learn to be genuine in every moment of your life. That is the warrior's discipline."—from Shambhala: The Sacred Path of the Warrior by Chogyam Trungpa, Rinpoche

The Shambhala Training Program is a series of weekend seminars that cultivate the experience of warriorship. Students learn the technique of meditation and practice it in an environment which is open, friendly and peaceful. The weekend seminars include talks by the Director, individual meetings with a meditation instructor, group discussions and periods of silent meditation. The talks, interviews and discussions deepen the intuitive understanding that comes from the practice.

Curriculum

Shambhala Training is based on the practice of sitting meditation. Very simply, the purpose of meditation is to see ourselves and the world more clearly, and to develop a kind, friendly attitude towards all of the challenges that come up in our day-to-day lives.

The overall logic of the curriculum is based on the individual discovery of basic goodness. Everyone possesses this basic goodness which is unlimited, unconfused, pure and wholesome. In each level, this ground is extended and understood as further personal softness and availability to oneself and others. The path involves taking that understanding and putting it into effect as an expanding sense of elegance and skillful action in the world. The fruition is a growing sense of joy and appreciation which conquers obstacles for habitual patterns and limited view. This awakening is referred to as the dawn of the Great Eastern Sun. Thus the journey proceeds from the uncovering of basic wisdom with and for the benefit of others with fearlessness and gentleness.

The five levels of Shambhala Training are as follows:

- Level I: Ordinary Magic
- Level II: Birth of the Warrior
- Level III: Warrior in the World (2 consecutive weekends)
- Level IV: Awakened Heart
- Level V: Open Sky: Primordial Stroke

The vision of Shambhala Training is closely connected with the educational principles of the Naropa Institute. The sitting practice of meditation (mindfulness/awareness) as practiced in Shambhala Training offers a contemplative complement to the Naropa Institute classroom experience, and a further harmonization of intellect and intuition.

In order to enhance this close relationship, Shambhala Training and the Naropa Institute have established an agreement whereby students at the institute may take the five levels of Shambhala Training for out-of-residence credit to fulfill the meditation requirement at the cost of one three-credit class.

The three credits can only be received by completing all five levels of Shambhala Training within one cycle between September (the beginning of the school year) and approximately May of the following year when the next level V occurs. It is highly recommended that students begin the Shambhala Training Program in the early autumn so that they have more time to complete the entire program.

The for-credit rate (approximately 40% discount) can only be given when a student signs up through Naropa Institute registration before Level I for the full Shambhala Training Program. Otherwise, full-time students who wish to attend the program will be eligible for the normal 25% discount for full-time students. Students who are not attending school on a full-time basis are not eligible for a student discount.

Faculty

The program directors are all senior students of the late Founder of Shambhala training, Chogyam Trungpa, Rinpoche. They have worked in the Shambhala Training Program for many years, including at least three years as assistant directors. The assistant directors have all completed the Shambhala Training Program and have subsequently been trained to give mediation instruction and offer guidance in the Shambhala Training context. Many of the weekend staff members are also faculty and staff at the Naropa Institute.

The basic message of the Shambhala teachings is that the best of human life can be realized under ordinary circumstances. That is the basic wisdom of Shambhala that in this world, we can find a good and meaningful human life that will also serve others. That is our true richness.—from Shambhala: The Sacred Path of the Warrior by Chogyam Trungpa, Rinpoche
Adjunct and Visiting Faculty

Kath Beth Keith

hates from the Bay Area but was born in the Pacific Northwest which its environment indirectly used as the backdrop for her writing. Mr. Aitken, who describes himself as "just an anonymous writer," is also a serious student of calligraphy and his photos show a number of books of poetry for "friends." His most recent books are First Time Corinna, Coffeeshop Press, and Downhomen from Turkey to America. A Memoir of Richard Brautigan, Circa Press.

Susan Agopyan

B.A. in English, Psychology, and Literature with a concentration in the History of Ideas through the College of Arts and Sciences at the University of Massachusetts, Amherst. She has also studied at the University of California, Berkeley, and at the University of California, Los Angeles. Her research interests include the history of ideas and the social and cultural history of the United States during the 20th century. She is currently working on a book about the role of women in the anti-war movement of the 1960s.

Jane Augustine

now teaches at the high schools in Brooklyn and Parsons School of Design in New York City. She is a poet, fiction writer and widely published public speaker.

Howard Badland

was educated in the spiritual and the political. He received an M. A. in Psychology from the University of Minnesota and is currently working on a book about the relationship between religion, politics, and culture. He is also a long-time friend of the late Carl Rogers. His ideas about human potential have influenced the development of the 20th Century's unique style of spiritual expression.

Ann Zeidman Bardwell

M.A., University of Michigan, M.A., The Napa Institute, Comparative Philosophy. Her dissertation, "Compa" is a study of Chinese philosophy through the Confucian-Han school of thought. During her time at the institute, she taught public philosophy at the University of Berkeley and has been involved in teaching and performing new dance forms. She is a private practice in movement therapy and studied at the Boulder School of Massage Therapy as well as the Napa Institute.

Mei Isei Bejarano

has been a Todd Welling Community Health Worker and has taught at the University of American Indian Arts in Santa Fe. As an educator of poetry and the arts, she taught in a number of settings, including the Young People's Preschool in Boulder.

Ted Brandt

M.A., University of Colorado at Boulder, Music, has performed with several orchestras and chamber groups, including the Eugene O'Neill Symphony and Opera and the Stuttgart Kammerorchester. He currently directs the Jewish music ensemble, Kehilat Yizkor.

Kary Wolf Bresnitz

B.A., University of California, Psychology, M.A., The Napa Institute, Comparative Psychology. He is a philosophy professor at the University of California, Berkeley. He has received the American Psychological Association's Distinguished Teaching Award. He is also the author of "The Invention of Psychology," a study of the history of psychology. He is currently working on a book about the relationship between psychology and the arts.

Lanie Burman

M.A., University of Colorado, has worked as a social worker at the Stanford Research Institute and the University of California at Berkeley. She has lived and worked in India, Nepal, and has conducted preliminary field studies in several Himalayan religious communities. She is also a student of Ruma Das and is a member of the Buda Yoga Trust Team. She is currently the director of the Napa Institute for the Arts and Letters.

Read Byers

is the author of "The New Magician." A former magician, he has written extensively on the relationship between magic and the arts. His latest book, "The Magician's Companion," has been well received by critics and readers.

Bruce Byers

Ph.D., University of Colorado, Biology, is on the faculty of the University of Colorado in the Natural Sciences Program. His interests include ecology, evolutionary biology, and the social interactions of technology and science.

Don Campbell

Arnold Weitz, Science, Education, and Technology, worked at the University of Colorado in the Natural Sciences Program. He is interested in the relationship between science, technology, and society.

Jim Carver

is a poet, writer, and editor of the book "The Active Voice." He is also a musician and performer. He has been a member of the Denver Poets' Collective and has performed at the National Poetry Workshop. His poems have been published in several journals and anthologies.

Cliff Coddige

has been a writer in residence at the American Academy in Rome, 1976-1977. He has also been a member of the 1979-1980 Fellowship at the American Academy in Rome. He is the author of "The New Magician."

Steve Clore

is a journalist who has written extensively on the relationship between politics and the arts. His latest book, "The Magician's Companion," has been widely acclaimed by critics and readers.

Mike Darby

is an artist and writer who has been involved in the development of the 20th Century's unique style of spiritual expression.
Lanny Harrison is a character actress, dancer and cabaret artist who started her career in the New York Theater Performing in 1955. She has played character roles in Off-Broadway musicals and films. She is a graduate of the University of Minnesota and a member of the House, Meredith McCoo (b. 1925), is an American theater company for the past 15 years. Ms. Harrison has written and performed one-woman shows, touring American and Europe. During this time, she and her late husband, musician Colin Walscot, created and toured various duets combining theater, dance and music. Ms. Harrison has performed in a variety of settings, including the Women's Comedy Festival in Florence, Italy, the cabaret circuit in New York City, the 30th Annual Dance Festival in Washington, D.C., the Sao Paulo Festival in Venice, La Mafia, and the Brooklyn Academy of Music.

Steve Harvey was named in 1984, he was a director of the University of Colorado and is in private practice.

Kathy Hendricks'(P) A.D.R.T has been a practicing dance movement therapist since 1977 with the American Dance Therapy Association. He is a registered articulated member of the A.D.R.T. Currently, he is offering private practice in Colorado Springs. His dissertation titled "Transpersonal Psychology and its She is author of Transpersonal and the Art of Living: The Moving Center, Centering and the Art of Mindfulness and the Speed of Love. She has lectured and taught widely throughout the U.S. With her partner Gaye Hendricks, she is currently researching and developing techniques for increasing birth and parental issues from the body and comparing new book, Transforming Family.

Kathryn Holup is a University of Wisconsin, Madison, M.A., and University of Colorado, Counseling psychology. Conducts a private practice in Boulder, specializing in addiction, recovery, members of dysfunctional families and adult children of alcoholics.

Bob Howard is a University of Kansas, trained with Alan Sheckter at the University of California, Santa Cruz. He is a member of many horticultural societies, including the Biodynamic Association, the Chaddick Society, and the American Rock Garden Society. He owns a landscape design and garden business in Boulder. He is also the author of "The Complete Guide to Garden Care" with Eric Ekman, of what Mavis the Gardener does.

Margot Haenn is B.A., SUNY, literature. Has performed with the Crystal Dance Company of Boulder and the Colorado Dance Festival, and has taught dance technique, modern, jazz and ballet. At Boulder Community College and at the Pre School, she is completing the Masters Program in Dance Therapy at the Naropa Institute and is currently serving as a teaching artist under the direction of Patricia Ballenger Cohen at the School of Bodymind Centering in Amherst, Massachusetts.

Mary Kent is a University of North Carolina, has taught writing workshops at the University of Colorado and has travelled widely throughout the world. She lives in Boulder, where she writes poetry and fiction as well as journalistic writing and essays, and has recently published a book of poetry entitled Critical Moments with Rocky Ledge Press.

Geoff John is also a University of Colorado, and University of Idaho, and the University of Washington, Seattle. He is a member of the American Psychological Association, the American Psychological Association, and the American Psychological Association. He is a fellow at the University of Idaho, and the University of Washington, Seattle. He is a fellow at the University of Idaho, and the University of Washington, Seattle. He is a fellow at the University of Idaho, and the University of Washington, Seattle.

Shabana Kunjum Kurien is a ballet dancer, is one of the few in India trained in classical ballet. In 1981, at the invitation of the Naropa Institute's founder, Chogyam Trungpa, Rinpoche, Shabana received the United States to impart training in kundalini, the ancient contemplative practice of Tibetian Zen, in Boulder, Colorado. She is a fellow at the University of Idaho, and the University of Washington, Seattle. He is a fellow at the University of Idaho, and the University of Washington, Seattle.

Eric Kalbenson is a music, B.A., studio music. The Naropa Institute has studied the healing of music from around the world, including African, Brazilian, Italian, Harlen and Babies. He has completed composition and improvisation in the Naropa Institute. He has performed in several groups including: the Bassoon Band, Rastafari, and Santa Barbara University. He is a musical director for dance classes at the Institute.

Michael Karn is a B.A., Wesleyan University, Psychology, English, B.A., University of California, Contemporary Psychotherapy. He has worked as a therapist serving Boulder and communities in Boulder, Colorado. An assistant professor in a dance therapy program, he has also worked in mental health and psychiatric services in Boulder, Colorado. He is a fellow at the University of Idaho, and the University of Washington, Seattle. He is a fellow at the University of Idaho, and the University of Washington, Seattle.

Susan Shufftaur is a University of Washington, Psychology/Religion, M.A., Naropa Institute. Contemporary Psychotherapy, has worked for four years with Boulder residents, combines an understanding of modern dance, and has given workshops on the "making of a dance movement" in the University of Idaho, and the University of Washington, Seattle. She is a fellow at the University of Idaho, and the University of Washington, Seattle. She is a fellow at the University of Idaho, and the University of Washington, Seattle.

Joanne Leong is a composer, choreographer, director and artistic director for many musicals. She received training at the University of Wisconsin, Madison, and has been a member of the University of Idaho, and the University of Washington, Seattle. She is a fellow at the University of Idaho, and the University of Washington, Seattle. She is a fellow at the University of Idaho, and the University of Washington, Seattle.

Janet Koval is a B.A., Catholic University, M.J.S., University of Wisconsin, the Naropa Institute. She has been a consultant for the University of Idaho, and the University of Washington, Seattle. She is a fellow at the University of Idaho, and the University of Washington, Seattle. She is a fellow at the University of Idaho, and the University of Washington, Seattle.

B.A., music, B.A., studio music. The Naropa Institute has studied the healing of music from around the world, including African, Brazilian, Italian, Harlen and Babies. He has completed composition and improvisation in the Naropa Institute. He has performed in several groups including: the Bassoon Band, Rastafari, and Santa Barbara University. He is a musical director for dance classes at the Institute.

Mary Leiser is a University of North Carolina, involved in editing workshops at the University of Colorado and has travelled widely throughout the world. She lives in Boulder, where she writes poetry and fiction as well as journalistic writing and essays, and has recently published a book of poetry entitled Critical Moments with Rocky Ledge Press.

Elton Nygren Wman is a B.A., Open College, The Naropa Institute. Contemporary Psychotherapy. He has taught about 8 hours a week to 12 and has ten years of experience as a therapists working with various groups, including the American Psychological Association, the American Psychological Association, and the American Psychological Association. He is a fellow at the University of Idaho, and the University of Washington, Seattle. He is a fellow at the University of Idaho, and the University of Washington, Seattle.

Michael McNally is a B.A., Wesleyan College, Psychology, English, M.A., The Naropa Institute, Contemporary Psychotherapy. He has worked as a therapist for Boulder and surrounding Boulder area residents. He has also worked in mental health and psychiatric services in Boulder, Colorado. He is a fellow at the University of Idaho, and the University of Washington, Seattle. He is a fellow at the University of Idaho, and the University of Washington, Seattle.

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THE NAROPA INSTITUTE
APPLICATION FOR ADMISSION

To the Applicant:

Thank you for your interest in pursuing a degree or certificate at The Naropa Institute. This letter explains the basic steps involved in applying to the Institute. For further details of admissions procedures and qualifications, please refer to page 18 of this catalog.

Application Deadlines. Except for the M.A. Psychology, M.A. Dance Therapy, and M.F.A. Writing and Poetics programs, the Institute accepts students by rolling admissions. Applications are accepted as long as there is space in a program, and applicants are informed of their admissions status within several weeks of the completion of their files. Those applying for alternative track admission to an undergraduate program should note that they may need to wait as long as eight weeks for an admissions decision. Please refer to the Catalog for review dates and deadlines pertaining to the M.A. Psychology, M.A. Dance Therapy, and M.F.A. Writing and Poetics programs.

Financial Aid Deadline. In order to be considered in the first round of financial aid awards, the student must have been accepted into the Institute and a completed financial aid application must be received in the Financial Aid office by April 15 (this means filing it by February 20, at least).

Standard Application Packet. The standard application packet to be completed by all applicants to graduate and undergraduate programs consists of:
- Main application form
- Personal Statement of Interest
- $30 application fee ($40 for foreign applicants)
- Official transcripts of all previous college course work
- Recent photograph
- Three letters of recommendation

The main application form, Statement of Interest and application fee must be sent as one packet to the Admissions Office. All other materials may arrive separately either before or after the main application form. A detailed description of the letters of recommendation and transcripts is given below.

Letters of Recommendation. Two of the three letters of recommendation required for admission should be from a teacher or advisor, recent employer, or, for those who have been out of school for a time, professional colleague. The third letter may be from anyone of your choice except a relative. As is stated in the instructions on the recommendation form itself, recommenders may either return the letter to you in a sealed envelope or may send it directly to the Institute.
APPLICATION FOR ADMISSION

APPLICANT INFORMATION

Please type or print legibly

Application for:  ☐ Admission  ☐ Re-admission

Are you a U.S. citizen?  ☐ Yes  ☐ No

Semester for which you are applying:  ☐ Fall  ☐ Spring 19

PERSONAL INFORMATION

Name: ___________________________ ___________________________  Middle Initial

First  Last

Social Security #: ___________________________ Sex: _______  Date of Birth: ____________

Present Address: ___________________________ (Street address or P.O. Box)

City: ___________________________ State: _______  Zip: _______

Telephone: ___________________________ ___________________________

(home)  (work)

Have you ever visited the Institute, or attended as a non-program student?

When?

NON-U.S. CITIZENS ONLY

City & Country of birth: ___________________________

Country of Citizenship: ___________________________

If you are in the U.S. already, date of entry: ____________ Visa Type: ____________

Are you a permanent U.S. resident?

FINANCIAL AID INFORMATION

Are you applying for financial aid?

Have you sent in your Family Financial Statement to ACT? ____________ On what date?

If you have not yet applied for financial aid, would you like us to send you a Family Financial Aid Application (U.S. applicants)? ___________________________  If you are a foreign student, would you like us to send you a Foreign Student Financial Aid Application (foreign students who are not permanent residents)? ___________________________
LETTER OF RECOMMENDATION

Name of applicant

To the applicant: Under the Family Education Rights and Privacy Act of 1974 students who are accepted and who matriculate into the school/college program for which they applied are given the right to inspect their records, including their letters of recommendation, unless they have waived their right of review. You have the option of (1) signing the following waiver, or (2) declining to do so. □ 1. I expressly waive any rights I might have to access to this letter of recommendation under the Family Educational Rights and Privacy Act of 1974. □ 2. I do not agree to the waiver above.

Date: ____________________________

Signature: _______________________

To the recommender: This form is intended solely for your convenience. Its use is optional. Before you agree to submit a recommendation, whether on this form or on your own stationery, please review the reference to the Federal law entitled the Family Educational Rights and Privacy Act of 1974 as presented above in our instructions "To the applicant:"

How long have you known the applicant? ___________________________ In what capacity? ___________________________

Please give us your candid evaluation of the applicant. The more specifically you can describe the applicant's strengths and weaknesses, the more useful this information will be to the Admissions Committee. The questions below suggest the type of information which we find useful. What do you consider the applicant's talents or strengths? What do you consider the applicant's weaknesses? Please comment on intellectual ability, creativity, initiative, sensitivity to others, and leadership potential. If the applicant is seeking entrance into a graduate program at the Institute, please comment on his or her ability to undertake graduate-level work. You may use the reverse side if you wish. Thank you.

PREVIOUS
STUDY

High School:

Dates of attendance Name of Institute City/State Date of graduation

All Colleges/Universities attended (in chronological order):

Dates of Degree or Attendance Name of Institution City/State Credits earned (indicate semester or quarter credits)

Are you applying to any other colleges or universities?

SENDING IN APPLICATION

This application should be returned, along with your Statement of Interest, a resume, if required, and application fee to:

Office of Admissions, The Naropa Institute, 2130 Arapahoe Avenue Boulder, Colorado 80302

Transcripts and letters of recommendation, along with other optional documents (for those applying for alternative program admission), may be sent under separate cover and may arrive either before or after this application.
LETTER OF RECOMMENDATION

Name of applicant:

To the applicant: Under the Family Education Rights and Privacy Act of 1974 students who are accepted and who matriculate into the school/college program for which they applied are given the right to inspect their records, including their letters of recommendation, unless they have waived their right of review. You have the option of (1) signing the following waiver or (2) declining to do so.

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Date: ___________________________ Signature: ___________________________

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Signature: ___________________________ Date: ___________________________

Name: ___________________________ Position/Occupation: ___________________________

Address: ___________________________

I would like to receive information about The Naropa Institute.

You may return this letter to the applicant in a sealed envelope, or you may send it directly to:

OFFICE OF ADMISSIONS
THE NAROPA INSTITUTE
2130 ARAPAHOE AVENUE
BOULDER, COLORADO 80302
(303) 444-0202
LETTER OF RECOMMENDATION

Name of applicant:

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☐ 2. I do not agree to the waiver above.

Date: __________________________Signature: __________________________

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In what capacity? __________________________

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Signature: __________________________Date: __________________________

Name: __________________________Position/Occupation: __________________________
Address: __________________________(printed or typed)

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