Please direct all correspondence to:

Director of Admissions
The Naropa Institute
2130 Arapahoe Avenue
Boulder, Colorado 80302
(303) 444-0500
At The Naropa Institute, the process of how we learn is our main concern. 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 has become a part of us, our capacity to learn expands throughout our lives. Our insight and intellect can then 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

1991 — 1992
Summer Session 1991
June 8 — July 27

Fall Semester 1991
Orientation/Registration
Labor Day (no classes)
Classes Begin
Community Practice Day
Thanksgiving Break
Finals week
Last Day of Classes
Make-up Days
Grades Due
Graduation
August 27-30
September 3
October 1
November 28 & 29
December 10-13
December 16, 17
December 21

Spring Semester 1992
Orientation/Registration
Martin Luther King Day
(no classes)
Classes Begin
Shakedown Day
(no classes)
Spring Break
Community Practice Day
Finals week
Last Day of Classes
Make-up Days
Grades Due
Graduation
January 15-17
January 20
January 21
March 5
March 23-27
April 18
May 4-8
May 11, 12
May 15
May 16

Summer Session 1992
To be announced
About The Institute

The Naropa Institute is a private, non-sectarian college offering undergraduate and graduate study in the arts, social sciences, and humanities.

Bachelor of Arts degree programs and Certificate Programmes are offered in Creative Arts (including specializations in Dance/Movement Studies, Music, Theater Studies, Traditional Arts, Visual Arts, and Writing & Literature), Contemplative Psychology (including specializations in Buddhist & Western Psychology, Jungian Psychology, Psychology of Health & Healing, and Transpersonal & Humanistic Psychology), Interdisciplinary Studies (including specializations in Early Childhood Education, and Environmental Studies), and Religious Studies.

Masters of Arts degree programs are offered in Buddhist Studies, Dance/Movement Therapy, Body Psychology, Psychology: Contemplative Psychotherapy, Transpersonal Psychology, and Transpersonal Counseling Psychology. A Master of Fine Arts program is offered in Writing & Poetics.

Students not engaged in degree study can enroll in a broad selection of courses in various disciplines.

Accreditation

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 Handel for oneself and others. As members of The Naropa Institute community participate in creating an atmosphere that is gentle, dignified, and committed to intellectual, artistic, and spiritual development. Inspired in part by the tradition of Buddhist teaching, contemplative education at the Institute 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 motivated to realize their potential.

Mission Statement

The mission of The Naropa Institute is:

1. To offer educational programs that cultivate awareness of the present moment through intellectual, artistic, and meditative disciplines.

2. To strive for excellence in all disciplines;

3. To exemplify the principles of The Naropa Institute's Buddhist educational heritage;

4. To encourage the integration of world wisdom traditions with modern culture; and

5. To be non-sectarian 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 a strong sense of 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 change in modern society with moral, intellectual, and spiritual responsibilities. Thus the learning that begins at The Naropa Institute becomes a lifetime journey.

1. 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, respect for non-violence, and the need to stabilize and focus the mind by bringing awareness and awareness back to the present moment. Through the holistic process of mind and body become synchronized, allowing the student's consciousness to begin to manifest. Mindfulness becomes precise and insightful, communication becomes open and clear, appreciation for the existing world expands, and action in the world becomes effective.

At The Naropa Institute, awareness is cultivated through meditation and other traditional and modern contemplative practices, as well as through intellectual and artistic disciplines. These traditional and discipilinary, rest is a direct experience of the present moment, and at the same time, it reveals limitations and resistances to being present. Traditional contemplative practices include the martial arts of Tai-chi Ch'uan and Aikido, Raja Yoga, Hatha, and calligraphy. Faculty at the college have also been inspired to develop contemporary forms of awareness practice within their specific fields of study.

2. Academic Excellence

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

The tradition of Buddhist education can be traced back to the very origins of Buddhism in India, 2500 years ago. It is the heritage upon which the college is founded. Buddhist educational training is based on the three primary principles of meditation, discipline, and knowledge which need to the development of sages. In Buddhist philosophy, epistemology means that what one experiences and understands is the “self” is not changing but rather continuously in process.

Meditation refers to the cultivation of mindfulness and awareness. It is a foundation for self-knowledge as well as for compassion and service. Training in meditation helps to free us from fruitless habits and perceptions. 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 humor.

Knowledge is realized through three levels of learning: listening to what is taught, examining whether it rings true and, finally, taking the subject to heart. In this way, knowledge is based on experience and can be expressed clearly in words and in actions.

4. World Wisdom Traditions

The wisdom traditions of the world, which include the great religious, ethical, Chinese traditions, hermetic teachings, and shamanic cultures, offer insight into the guidance for contemporary society. By bringing these traditions of wisdom into the curriculum of modern education, a student’s self-importance and limited perspective begins to dissipate. This lays the groundwork for the examination and exploration of the diverse expressions of human experience within modern culture as well as throughout the world.

5. Nonsectarian

Cultivation of mindfulness and awareness is a discipline that has been taught in many different traditions throughout history. Meditation and contemplative practices have value not as religious experiences per se, but as tools to stimulate curiosity and self-discovery. Historically, contemplative education has been marked by spiritual interchange among persons of different views and traditions, providing for a greater understanding of the breadth of human experience. Inspired by this heritage, the college welcomes points of view from diverse cultural traditions.

The Institute’s Place in the Contemporary World

Appreciation of mindfulness and awareness, the benefits of synthesizing body and mind, and a need to go beyond a narrow sense of self are becoming increasingly widespread. There is a greater understanding of the role of mind-body interactions in healing processes, the value of awareness training in many professions, the role of mind in science and commerce, the transcendence of self-interest in ecology and environmental ethics, and the change of management styles toward more cooperative and inclusive decision-making. Many students attend the institute seeking an education that will help them to contribute to the world in this way.

Founder: Vidyadhara, the Venerable Chogyam Trungpa Rinpoche

Born in Tibet in 1940, the institute’s founder, Chogyam Trungpa Rinpoche, was a recognized lineage holder and vajraarah of both the Nyingma and Kagyu Buddhist traditions. In 1969, as a result of the Chinese invasion of Tibet, he escaped through the Himalayas to northern India. There he, like the Dalai Lama and many other teachers, monks, nuns, and thousands of Tibetan refugees, began to rebuild a life based on Buddhist teaching and to transmit that wisdom to the West. In 1968, he received a Sakyadhita from Jetsunma Tenzin Palmo, a Cord Revival in Tibet to the study comparative religion, philosophy, and the arts at Oxford University. There he became fluent in English and conversant with the particular needs of Western students.

In 1970 he began presenting Buddhist teachings in the United States. During the next seventeen years, he traveled extensively, gave talks and seminars, and founded meditation centers throughout North America and Europe. A scholar, author, and artist as well as meditation master, he became widely recognized as one of the foremost teachers of Buddhism in the West. With the founding of the Naropa Institute in 1974, he realized his dream of creating a college that would combine contemplative studies with traditional Western scholastic and artistic disciplines. In 1977 he founded Shambhala Training, an international network of centers offering secular meditation programs designed for the general public. With his death in 1987, Trungpa Rinpoche left a legacy of teaching and writing. Among his many publications are Born in Tibet, Meditation in Action, Cutting Through Spiritual Materialism, The Myth of Freedom, and Shambhala: The Sacred Path of the Warrior.

Historical Model: Naropa University

Naropa University, established under the auspices of Naropa University, founded in India from the 5th to the 12th centuries. At the university, Buddhist philosophy and the discipline of meditation provided the environment in which scholars, artists, and healers from many Asian cultures and religious traditions came to study and teach. Naropa was known for its sharing of teaching and intuition and for the atmosphere of mutual appreciation and respect among different contemplative traditions. This is the ongoing inspiration 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 prepared the lineage of Tibetan Buddhism represented by the institute.

Shambhala Training

Shambhala Training offers the practice of the general public in a secular context. Founded by Chogyam Trungpa Rinpoche, the programs are taught by senior students who have studied the traditions of Shambhala in depth.

The program is presented in a series of five weekend sessions. Each weekend builds upon the experience of the previous one. There is also a graduate program for those who complete Level V and wish to go further with the practice and study. Over forty centers are in operation internationally, with headquarters in Halifax, Nova Scotia.

Campus and Student Life

The institute is located on 75 acres in the owner of Boulder, Colorado. The campus, with surrounding grounds, includes a performing arts center, a meditation hall, classrooms, faculty and administrative offices, and the school library.

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 orchestra, and foreign film series. A number of schools offering specialized training in the health field, including Boulder Massage School, Helson's Institute, The Roll Institute, and Rocky Mountain Healing Arts institute, are also situated in Boulder and contribute to the richness of the educational environment.

Approximately 20% of students attend the institute year-round, of whom 300 are degree or certificate students, and the remaining 300 are non-degree students. In the 1990-91 academic year, the institute attracted students from thirty-five states and fifteen countries.

Characteristically, students are mature and personally committed to their education. The life experiences they bring to their studies contribute to the richness of the student body.

The institute is a student body which is distinguished by their involvement in the professional or artistic extension of their disciplines beyond the academic community. The faculty is involved in the professional world and contributes a high degree of integrity and relevance to the curriculum.

The faculty is an exceptionally committed group of educators. At the end of the University of Colorado and the School accreditation visit in May, 1988, the university's chairperson acknowledged that the faculty's work and its service are the most important commitment to Naropa is the force that holds the institute together and carries us forward...
Undergraduate Study

The Bachelor of Arts Program

The Nanpota Institute faculty have established criteria for graduation from Bachelor of Arts degree programs which include both the breadth and depth of study traditionally associated with higher education. In addition, the faculty have incorporated contemplative arts requirements which bring together the disciplines of the classroom with personal awareness.

Breadth is provided by general education requirements, most of which may be satisfied by the first two years of the student's study, including courses in the natural sciences or math, social sciences, humanities, and creative process. 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.

Upper-Division B.A.
Program Curriculum

Major Discipline

The heart of the B.A. program is the student’s major area of study or Intellectual discipline. At least 24 semester credits in the major are required.

Minor Discipline

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

Students majoring in interdisciplinary Studies are required to complete 45 semester credits in the several departments supporting the major and do not have a minor requirement. [See description for Interdisciplinary Areas of Study in the Undergraduate Section of this catalog.]

Meditation/Contemplative Arts Requirement

The meditation/contemplative arts requirement (6 credits) is satisfied through courses such as Meditation Practicum, Samhatha Training, Tai Chi Chuan, Aikido, Kyudo, Shinto, Bushido, Calligraphy, and Tangka painting (3 credit hours each). These courses provide students with training in mindfulness of the present moment and awareness of their environment. The Meditation Practicum specifically instructs students in intersubjective, visual/embodiment meditation practices, the primary discipline common to most Buddhist traditions. Samhatha Training, a series of weekend seminars, presents intensive meditation training within a secular context. The other Contemplative Arts involve awareness training through what is called "meditation in action," emphasizing synchronization of mind and body.

Writing Proficiency

The ability to write clear, articulate compositions is another important element of the B.A. program. All entering students, regardless of previous training, take the Institute Writing Proficiency Exam during orientation. Classes and tutorials in English composition are offered each semester for students who do not pass the exam. The Writing Proficiency Exam must be passed prior to entry into senior year.

General Elective

General electives, taken from any of the Institute's undergraduate 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 disciplines, but are encouraged to satisfy, through electives, a broad liberal arts education.

Foundation Year

Undergraduate students may enter the Institute for a Foundation (Sophomore) year of study, provided they have completed one year (30 semester credits) of lower division college coursework. The Foundation Year Program for '96-'97 consisted of two four-credit courses, one in the fall and one in the spring, and electives chosen from a list of introductory courses offered at the Institute. These courses help to provide a strengthen educational and experiential foundation for anyone new to the Nanpota Institute community.

Foundation Year students take basic courses from five main genres:

A. Humanities: philosophy, history, literature

B. Social Sciences: psychology, sociology, anthropology

C. Contemplative Practices: Aikido, T'ai Chi Chuan, meditation

D. Science: biology, earth science, mathematics

E. Visual and Performing Arts

While in most cases one year (30 credits of college work) is required for acceptance into the Foundation Year, a student who has completed up to a year of CLSP, or is including, up to 10 semester credits of vocational training, or up to 15 credits of Portico Process done through The Nanpota Institute as part of the 30 credits, may be accepted at the discretion of the Director of Admissions, the Dean of Students and the Foundation Year advisor. All Foundation Year applicants must provide documentation of graduation from high school in the form of a high school transcript or certificate of GED.
Graduate Study

Master of Arts and Master of Fine Arts Programs

Professional and academic training is provided by the Institute's seven Masters level programs: Buddhist Studies, Dance/Movement Therapy, Body Psychology, Psychology: Contemplative Psychotherapy, Transpersonal Psychology, Transpersonal Counseling Psychology, and Writing and Poetics. The programs vary in the time required to complete them. The Master of Fine Arts in Writing and Poetics requires one and one-half to two years, which includes two summer intensives; Buddhist Studies, Dance/Movement Therapy, Body Psychology, Transpersonal Psychology, and Transpersonal Counseling Psychology, are completed in a minimum of two years (Buddhist Studies can be done in five years). All M.A. theses are required; and the Masters Program in Contemplative Psychotherapy requires two and one-half to three years of study. All Masters programs culminate in a major written presentation. All Masters degree students, except those in the M.A. Writing and Poetics program, must pass the Writing Proficiency Exam prior to their final semester.

Non-Degree Study

Each semester, the Institute publishes a flyer announcing a wide selection of courses open to students who wish to take classes without pursuing a degree. Please contact the Institute's Information Office to receive a flyer. These courses are available at the reduced non-credit tuition rate. Please contact the Registrar for information on how to enroll in these courses.

Certificate Programs

The Certificate Programs are offered within every major undergraduate department at the Institute and attract 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 work, of which at least 12 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 Undergraduate Areas of Study section of this catalog.) The Certificate Program in Dance/Movement Studies requires one and one-half years (45 semester credits) to complete. Certificate students are not responsible for general education, writing proficiency, and professional arts requirements that apply to B.A. students.

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. The Summer Session is an integral part of the M.A. program in Writing and Poetics, the M.A. program in Transpersonal Counseling Psychology, and the M.A. program in Transpersonal Psychology, for all other departments, both graduate and undergraduate, summer courses may, at the discretion of the faculty, be taken for credit toward a degree. The academic calendar for Summer 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 26 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 1/5 quarter credits. All studio programs culminate in a major written presentation.

Full-Time Study

B.A. and Certificate Study, per semester: full-time: 10 or more credits 3/4-time: 9-11.5 credits 1/2-time: 6-6.5 credits

Graduate Study, per semester: full-time: 9 or more credits 1/2-time: 6-6.5 credits

Exceptions:

M.A. Psychology: Contemplative Psychotherapy: first year: spring 12 credits (including 6 credits: M.A. program) 1/2-time: 5-5.5 credits (including 6 credits: M.A. program)

M.A. Psychology: Contemplative Psychology: first year, Matric program: full-time: 8 credits 1/2-time: N/A

Auditing Courses

Full-time degree-seeking students may audit courses in addition to their full-time schedules at a lower tuition rate. Students may audit classes on a space-available basis only with permission of the instructor and do not receive credit or an evaluation of their work.

Academic Advising

A faculty member functions as the student's academic advisor. The academic advisor works with the student throughout the academic program to see that the student is working towards satisfying all prerequisites and 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 the student's major, but all other B.A. requirements. An Institute academic advisor in the Registrar's Office is also available to advise on transfer credits and academic requirements.

Grading

Undergraduate grades are given on a scale of A through F to students: C- credit is not given. Students may arrange independent study projects with an 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.

Out-of-Residence Study

Out-of-residence study is done outside of The Naropa Institute. Written permission from a student's academic advisor, up to 8 credits of out-of-residence study may count toward the B.A. Degree. An exception is the Music program, in which students may earn up to 12 credits of out-of-residence study.

Academic Calendar

B.A. Graduation Requirements

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

I. The completion of 120 semester credits including:
   A. 80 semester credits from lower division college courses (a maximum of 30 coming from non-traditional credits)
   B. 40 semester credits from Naropa Institute course work which means the curriculum requirements of major, minor, and meditation/practice contemplative arts as described previously.

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

III. Successful completion of the Writing Proficiency Exam.

IV. Satisfaction of all general education requirements (described in the Academics section).

V. Two-year residency requirement.

The Naropa Institute
Student Policy Handbook

The Naropa Institute Student 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 other information pertinent to student affairs.
Admissions

Undergraduate Admissions

In keeping with the philosophy of contemporary education, the institution particularly values and wishes to foster the desire to contribute to the world with understanding and compassion. The Admissions Committee considers curiosity and motivation as important as academic achievement. To this end, the Committee reviews GPAs, scores, and learning done outside of the traditional college classroom in addition to academic transcripts. All of these may be the basis on which to establish credentials for entrance into an undergraduate program. Your statement of interest and letters of recommendation play an important role in the decision-making process. SAT, ACT, and GRE scores are not required.

Foundation Year
Students who have completed between 20 and 50 semester credits at other institutions are eligible to apply for our Foundation Year Program. This sophomore year of study is designed for students to pursue a variety of interests before focusing more specifically on their major in the upper-division B.A. Program.

Upper-Division B.A. Program
Students who have completed at least 60 semester credits are eligible to apply for our upper-division B.A. Programs described in the following pages. Of the 120 total hours required for the B.A. degree, at least 60 must be taken at the university, and a two-year residency is required.

Certificate Program
Students who have completed at least 30 semester credits (or an equivalent number of courses) may be eligible to apply for the Certificate Program, which enables students to study intensively in any subject offered at the undergraduate level without having to meet the two-year residency, general education, or writing proficiency requirements. The Certificate Program requires one year of study (30 semester credits) for all disciplines except Division/Movement Studies, which require one and one-half years (45 semester credits) to complete.

General Education Requirements for Undergraduate Students

All undergraduate students must fulfill certain General Education requirements by the time of completing their undergraduate course of study. While the institution recommends completing the General Education requirements during the first two years of undergraduate study, some of these requirements may be completed during the first year of upper-division studies. The following list explains the General Education categories, the number of credits needed in each category, and the types of courses which satisfy the requirements:

- Humanities (8 semester credits)
- Social and Behavioral Sciences (4 semester credits)
- Social and Behavioral Sciences
- Artistic Process (4 semester credits)
- Environmental and studio courses in the arts.
- Mathematics and Natural Sciences (4 semester credits)
- Mathematics and Natural Sciences
- Biologies, Botany, Chemistry, Computer Science, Geology, Mathematics, Physics, and Zoology.

- If you believe your writing skills need improvement, we recommend taking English composition courses concurrently with your planned course of study. It is necessary to pass a Writing Proficiency Exam prior to graduation from the Institute.

Establishing Entrance Credits

All courses completed by the student at an accredited institution of higher education with a grade of at least "D-minus" may be counted toward entrance credit. Alternative ways of establishing entrance credits fall into the three categories described below. Entrance credit may apply up to 30 semester credits toward the traditional college classroom toward the entrance requirements of an undergraduate program.

1. College Level Examination Program

The College Level Examination Program (CLEP) is a national program administered by the College Board to measure college-level academic learning done outside the traditional college classroom. It is a quick and relatively inexpensive way of getting credit for knowledge or experience that you may have obtained outside the classroom setting. Each exam costs between $35 and $46. Two schools of exam are offered: general exam, which covers broad areas of general education; and focused subject exams. CLEP exams are administered monthly at most colleges and universities throughout the United States. The Department of Education grants up to 30 semester credits for all exams passed in six subject areas that do not duplicate prior coursework, using the minimum passing score recommended by the American Council on Education. You may receive up to 30 semester credits for CLEP work.

2. Courses from Vocations/Technical Schools

Applicants may wish to receive credit for work done at vocations or technical schools. Transcripts from vocational and technical schools will be reviewed along with other application materials. In some cases, the Admissions Office may ask for a catalog or other literature from the school in question. For a fee of $15 per semester credit awarded, all credits are evaluated. A maximum of 10 semester credits can be transferred in this manner.

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

Courses at workshops taken for credit at institutions of post-secondary learning that hold neither regional accreditation nor candidacy for accreditation are reviewed on a non-traditional student basis. Students interested in this type of credit review need to provide an official transcript, as well as a catalog or brochure indicating that the school is recognized as a post-secondary institution by the state, federal or regional agency, prior verification of any specialized accreditation. The student will be charged $15 per semester credit granted through this type of review. A maximum 10 semester credits can be transferred in this manner.

4. Portfolio Process

The institution also grants credit based on the evaluation of a personal work portfolio prepared by the student to document non-traditional learning that does not fit into categories 1 and 2 above. This proposal is designed specifically to acknowledge learning due to work experience. Learning experiences that qualify for portfolio credit might include, for instance, experience running your own business, or experience as a cook/steward, administrator, or teacher. Please contact the Office of Admissions for further information. The Admissions Committee will review the materials submitted by the student including a portfolio and case study. A maximum 10 semester credits can be transferred in this manner through this process.

Graduate Admissions

M.A. Buddhist Studies

- Prerequisite: B.A. degree.
- There are no specific course prerequisites for this program, although, for the language track, an advanced foreign language 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. Psychology: Contemporary Psychopathology

- Prerequisite: B.A. degree.
- There are no specific course prerequisites for this program. Applicants must show a high degree of maturity and strong motivation for working with others. Some prior work experience is a benefit, but 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 semesters in preparation for internship.

A completed application consists of the application fee, application fee, three letters of recommendation, and a resume reflecting all education, work, and pertinent life experience. Application fee will be reviewed after the above materials are received by the Admissions Committee. Applications will be reviewed after the above materials are received by the Admissions Committee. Applicants will be notified on the status of their application. This is required for all applicants who are being considered. Applicants from overseas may, at the discretion of the faculty, submit a telephone interview for an on-campus interview.

Applicants whose applications are received and accepted after the program is full may be placed on a waiting list if space is available. This means that should a space open before the beginning of the fall semester, the applicant will be asked to participate in a group interview. If selected, the applicant may be able to enter the program the fall semester. Qualified applicants may choose to have their files reviewed for entrance the following year.

M.A. Dance/Movement Therapy

- Prerequisite: B.A. degree.
- A broad range of experience in many dance forms including modern, jazz, ballet, folk, and ethnic.

- Intermediate-level competency in modern dance technique.

- Coursework in improvisation, composition, performance, dance history and choreography.

- Coursework in introductory, developmental, and abnormal psychology.

- Coursework in anatomy and kinesiology.

- Exposure to dance therapy in either a studio, private practice, or dance concert setting.

While a B.A. degree in an area related to Dance/Movement Therapy is recommended, it is not required. If an applicant lacks one or two prerequisites, she may enter the program and complete them during the two-year period of study. Applicants must have strong academic skills, must be motivated, and must demonstrate a high level of personal maturity. Please contact the Director of Admissions if you have questions regarding the prerequisites for this program.

While a B.A. degree in an area related to Dance/Movement Therapy is recommended, it is not required. If an applicant lacks one or two prerequisites, she may enter the program and complete them during the two-year period of study. Applicants must have strong academic skills, must be motivated, and must demonstrate a high level of personal maturity. Please contact the Director of Admissions if you have questions regarding the prerequisites for this program.
International Student Admissions

International students make up a significant percentage of the Institute's student body. Basic application procedures for international students are the same as those outlined above for undergraduate and graduate students. In addition, international students must (1) document English Language Proficiency and (2) have proper immigration status.

To determine whether an international student meets undergraduate or graduate admission requirements, applicants to the Admissions Office consult references published by the American Association of Collegiate Registrars and Admissions Officers to evaluate the student's educational background. Applicants to this program may on occasion be admitted during the spring semester, depending on the extent of their prior coursework in the field of psychology. The M.A. programs in Transpersonal Psychology and Transcultural Counseling Psychology may be entered in either the Fall, Spring, or Summer terms.

Application Fees
- All undergraduate programs: $25
- All international students: $50
- M.A. Buddhist Studies: $30
- M.A. Writing & Poetics: $30
- M.A. Psychology: Contemplative Psychotherapy: $60
- M.A. Transpersonal Psychology: $60
- M.A. Dance/Movement Therapy: $50
- M.A. Body Psychotherapy: $50
- M.A. Transcultural Counseling Psychology: $50

Tuition Deposit
- A non-refundable deposit of $250, which is applied in full toward tuition, will reserve your space in the program.

Students planning to enroll only in summer courses should apply for a tourist visa. You will be issued a tourist visa unless your term of study is a minimum of one semester (15 weeks).

If you wish to enter The Naropa Institute as a degree-seeking student but have not been accepted, you should follow the International Student Advisor's advice.

Student Visas
- Full-time, year-round international students must have an F-1 (student) visa.
- The F-1 visa is issued by the U.S. Department of Immigration after an applicant produces a valid application (I-20 form) issued by the school upon acceptance. The International Student Advisor will issue the I-20 form to the applicant when the following conditions are met:
  1. Applicant has accepted to a program at The Naropa Institute.
  2. Admissions Office has documented financial resources for the first academic year (usually nine months).

International students pay a $50 application fee. In the event that an applicant is from a country whose educational system is not described in one of our guides, we will send you information about the outside evaluator. The applicant will be responsible for the cost of this evaluation in addition to the application fee.

The Naropa Institute will not enroll any student who is not in status with the U.S. immigration, either for degree-seeking or non-degree-seeking status. U.S. citizens must work closely with the International Student Advisor to be sure that your status is established and maintained. You do not necessarily need to be on a student visa to be in status. Other forms of classification permit you to be enrolled as a student, including tourist classification. However, a tourist visa does not usually allow you enough time to permit degree-seeking students to complete their studies.

Admission of Non-Degree International Students
Non-degree international students seeking admission to courses for non-degree study at the Institute may be issued Form I-20 if their educational goals are well defined and if they cannot obtain a tourist visa to cover the proposed period of study. At the conditions listed under "Student Visas" above will apply to non-degree applicants as well, except that they will not need to continue an application for admission. Non-degree students will need documentation of English proficiency and a statement of goals. Admit-degree seeking international students must attend full-time for credit in order to maintain their student status.

Visiting the Institute
Prospective students are encouraged to visit the Institute. The Admissions Office is open for walk-in inquiries Monday through Friday: 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 prospective students who have authorized applications admissions. Other visitors should request an information sheet from the Admissions Office listing temporary housing options in Boulder.

For more information about admissions procedures, visiting the Institute or specific programs, please contact the Admissions Office, The Naropa Institute, 2138 Arapahoe Avenue, Boulder, Colorado 80302, or call (303) 444-0030.
Tuition and Fees

Tuition

Notice of Non-Discriminatory Policy
The Naropa Institute does not discriminate on the basis of gender, race, color, religion, physical handicap, status as a veteran, national or ethnic origin, marital status, age, or sexual orientation in the administration of its educational and admission policies, or in hiring, promotion, appointment, provision of services, or funding.

Catalog Changes
Although every effort is made to ensure the accuracy of information contained in this catalog at the time of publication, some changes will be made during the academic year regarding course listings and other information contained herein. Please contact the Registrar's Office for updated information.

The Naropa Institute Board of Trustees reserves the right to change tuition or fees without prior notice. Please contact the Registrar's Office for the most recent information.

Tuition is computed on the basis of cost per semester credit hour. The following table provides the current tuition costs for the current academic year.

Cost of Programs
These figures are based on current tuition and fees, and on comparing programs in the shortest possible time frame. Most programs can be completed in longer periods.

<table>
<thead>
<tr>
<th>Cost of Programs</th>
<th>Tuition (per credit)</th>
<th>Fees for 2 semesters</th>
<th>Total cost for 1-year program</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bachelor of Arts Program</td>
<td>$15,500</td>
<td>15,500</td>
<td>15,500</td>
</tr>
<tr>
<td>Master of Fine Arts Program in Writing &amp; Poetics</td>
<td>$12,000</td>
<td>12,000</td>
<td>12,000</td>
</tr>
<tr>
<td>Master of Arts Program in Transpersonal Counseling Psychology</td>
<td>$15,000</td>
<td>15,000</td>
<td>15,000</td>
</tr>
<tr>
<td>Deferred Payment Plan</td>
<td>None</td>
<td>None</td>
<td>None</td>
</tr>
</tbody>
</table>

Refund Policy
Partial Withdrawal Withdrawal from one or more classes, so long as the student remains enrolled in at least one 3-credit class, will result in tuition being refunded according to the schedule below. All paid fees and the $250 tuition deposit are non-refundable.

1. 100% of tuition will be refunded for classes which are dropped during the first two weeks of each academic semester.
2. There will be no refunds after this two-week period.

Complete Withdrawal Completes withdrawal from classes results in tuition being refunded according to the schedule below. All paid fees are non-refundable.

Withdrew by the end of the first week of classes 90% refund
Withdrew by the end of the second week of classes 75% refund
Withdrew by the end of the third week of classes 60% refund
Withdrew by the end of the fourth week of classes 25% refund

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 either cash, traveler's check, local check, money order, VISA/MC or certified check. Any collection fees for credit cards or for international funds will be passed on to the student. There will be a $30 fee for all returned checks.

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 pay a minimum of one-third of their tuition at registration and the balance within the first four weeks of the semester. Students must show reasonable means of repayment. No deferments are given for workshops or fees. A deferment fee of $25 will be charged.

Drop/Add Policy Students may drop and add courses during the first four weeks of class only. In order to drop or add a student must file a Drop/Add form in the Registrar's Office. Students who withdraw will have tuition refunded according to the schedule below, and fees will be adjusted according to the new course load.

All refunds will be reduced by any outstanding debt to the institute, including library fines. Please refer to summer publications for summer refund schedule.
Financial Aid

Institute-funded financial aid programs, in addition to federal financial aid programs and private scholarships, provide additional assistance to students enrolled in the Institute's degree and certificate programs. Approximately 80 percent of degree students enrolled in the Institute last year received financial assistance from one or both of these sources.

Financial Aid for Domestic Students
The Financial Aid Office designs a financial aid package for all qualified applicants who demonstrate financial need. The Institute provides Napaia Institute Grants and work-study support. Other financial aid may be received in the form of loans or, for undergraduates, federal grants.

Conditions for qualifying for Financial Aid:
I. Applicants for financial aid must have a complete admissions application.
II. Applicants must be either U.S. citizens or U.S. permanent residents.
III. Applicants must document financial need, by completing yearly with the application process and deadlines outlined below.
IV. To receive aid, a student cannot owe a refund on any form of Federal or State aid or be in default status on any student loan.
V. To receive aid, students must be enrolled at least half-time in a program at the Institute leading to a degree or certificate.
VI. Students must maintain satisfactory academic progress in order to continue receiving financial aid. It is every student’s responsibility to know the policy as described in The Napaia Institute Student Handbook.

Financial Aid Programs for Both Undergraduate and Graduate Students

Napaia Institute Grant
The Napaia institute grant is based on need. It takes the form of a partial reduction in tuition.

College Work-Study (CWS)
This is a federal program in which students work five to ten hours per week within the Institute at a pay scale beginning at $4.50 per hour.

Napaia Student Employment (NSE)
This is a non-need-based work-study program funded only by the Institute in which students work five to ten hours per week within the Institute at a pay scale beginning at $4.50 per hour.

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 Federal loans for which repayment begins six to nine months after the termination of studies.

Stafford Loan
Formerly known as Guaranteed Student Loan (GSL), the Stafford Loan is a long-term, low-interest (5 - 10 percent) loan. Students may qualify for up to $10,000 per year of upper-division undergraduate study aid and up to $14,000 per year for graduate students. Certification and certification of students for Stafford Loans must be checked six months after the termination of studies.

Financial Aid Programs for Undergraduate Students Only

The Pell Grant
This is a Federal Grant for which students may be awarded anywhere from $2000 to $3400 for the academic year, distributed in equal payments each semester.

The Supplemental Educational Opportunity Grant (SEOG)
This is a small federal grant program. Awards range from $200 to $1000 per year and are made to a limited number of applicants.

Extra-Small Grant
This is an Institute-funded grant, whereby students with a full-time course load receive an additional $3-credit course for a designated fee at no cost. Single parents may enroll half-time and remain eligible for this grant.

How to Apply for Financial Aid
Financial aid is available for students with academic need, 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
Extended Forms. All the above forms of financial aid are applied for by following the Financial Statement (FFS) for the appropriate academic year and sending it directly to the American College Testing (ACT) Service for processing. As an alternative, students may file the Federal Application for Financial Aid. The FAFSA form is available January 1st for the following summer, fall and spring semesters. To request an FAFSA form, please write or phone The Admissions Office.

II. Loan Application. For the Stafford Loan, in addition to the FAFSA, separate loan application must be filled with an individual bank or lender. Students with unsecured Stafford Loans are encouraged to apply through the same lender. Students should contact either the Financial Aid Office or a specific lender for an application. Colorado residents are encouraged to apply for a Stafford Loan through the State of Colorado.
Financial Aid Deadlines
I. March 31 is the preferred financial aid deadline for the 1980-81 academic year. For the summer and fall semesters, your financial aid application must be received by ACT no later than this date to be considered for the first round of awards in early May. If you are unable to file an application by this date, please contact the financial aid office about obtaining financial aid availability.

II. In order not to be assessed late fees, students with completed financial aid applications who wish to take out student loans should submit their loan applications to the financial aid office no later than six weeks prior to the beginning of classes.

Year-Round Scholarships
Gail Waddell Musical Scholarship
This scholarship is awarded every year to a second-year music degree student.

Gerald R. Fink Scholarship
Students who contribute documentation of membership in a Native American tribe are eligible to apply for this institute-funded scholarship.

Monsanto Scholarship
Students who are ordained monks or nuns of any religious order are eligible to apply for this institute-funded scholarship.

To apply for any of the above scholarships, applicants must follow the application procedures for financial aid, and in addition, complete a special application available from the admissions office. Students must apply for 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 fifteen 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 the scholarship are held regionally throughout the U.S. by the ACTP.

Institute of American Indian Arts
This scholarship is for an AI student enrolled in the Summer Writing Program.

Ted Bergren Poetry Award
This institute-funded scholarship is awarded every year to a student of the institute's writing program.

Information on how to apply for these Summer Institute scholarships is available from the Nanpa Institute Summer Office.

Private-Funded Scholarships
Students are encouraged to apply for scholarships and grants from private foundations. Students may apply to the Financial Aid Office for assistance in this area. Students are also encouraged to make use of the reference sections of public and college libraries in their home towns.

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

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

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 Nanpa Institute applicants for student loans.

Visiting Fellows Program
The Visiting Fellows Program is designed as a professional courtesy to artists and writers at the Nanpa Institute; all use of the Institute's resources during a sabbatical year by artists, scholars, or drama teacher may contact the office of the Academic Vice President for further information about this program.

Financial Aid for International Students
There are two types of Nanpa Institute financial aid for which international students may apply: Nanpa Student Employment and The Nanpa Institute Grant. Both of these are the same as described above for Domestic Students. Prospective students from other countries should first explore possibilities of funding from their governments and from private foundations.

In order to be considered for either Student Employment or The Nanpa Institute Grant, applicants must complete the Financial Aid application for International Students by March 31 and have a complete Admissions application on file. Of one of the Institute's degree or certificate programs. Awards to international students are for one academic year. Students must apply for each subsequent year of study by the March 31 deadline. After March 31, funds may still be available; contact the Admissions Office.

To request an application for International Student Financial Aid or for more information please contact the Admissions Office.
Learning Resources

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

The library's audio tape collection includes recordings of educational and cultural events held at the Institute, including Taking the Vows, which is held annually. The library also contains a collection of Tibetan literary works and other materials related to Tibetan culture.

The Institute's library services are expanding to include microfilm access and a wide range of services including interlibrary loan and access to other regional libraries. In addition, the library is equipped with computer terminals and a variety of software programs to support the Institute's academic and research needs.

Computer Center
The Naropa Institute has a computer center with a variety of computers and software programs available to students and faculty. The computer center is located within the library and is open to all members of the Institute community.

Career and Community Resource Library
A comprehensive collection of books on career exploration and development, skills assessment, occupationally and career-related reading, and current periodicals is available in the annex building. This annex building is also available to students in Zigi-Plus, a computerized career planning system.

Student Community

Student Services Office
The Office of Student Services is responsible for assisting students in their transition to the Institute by providing for various needs, including academic, cultural, and social events. The Office also provides support to students in their transition to college life, including academic, cultural, and social events.

The Office of Student Services is staffed by full-time and part-time staff members who provide counseling and support services to students. The Office also provides a variety of support services to students, including academic advising, student services, and career development.

Career Services
The Career Services Office provides career planning and job placement services to students. The Office also provides resources and support to students in their career development, including career counseling, job search assistance, and interview preparation.

Performing Arts
Student performances are held regularly throughout the year, and student performances are advertised in the Naropa bulletin. The Performing Arts Center provides a variety of venues for student performances, including the Performing Arts Center, the Naropa Theatre, and the Naropa Studio Theater.

Meditation Hall/Study Rooms
The Meditation Hall/Study Rooms are available for student use. The rooms are open during regular operating hours and can be reserved for individual or group use. The rooms are equipped with audiovisual equipment and other resources to support student learning.

As part of its strong commitment to excellence, the Institute offers a variety of resources and services to support student learning and development.

Performing Arts
Student performances held in conjunction with student performances at the Performing Arts Center. In addition to these performances, the Institute schedules a variety of events each semester, including the Performing Arts Center, the Naropa Theatre, and the Naropa Studio Theater.

 mediocreefforts are made to provide opportunities for students to participate in these events, and students are encouraged to attend and participate.

Meditation Hall/Study Rooms
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As part of its strong commitment to excellence, the Institute offers a variety of resources and services to support student learning and development.
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 Ranches Institute is based, an all-community practice day is scheduled during each semester. Classes are suspended for the day, and the entire community is invited to participate in group meditation practice, talks, and discussion.

Neopco 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 criticized in the Boulder Daily Camera restaurant section as worthy of four stars. The cafe is open from 9:00 a.m. to 2:00 p.m. weekdays.

Landing in Boulder
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 33rd Street on Marine Street. Public transportation from Denver Stapleton Airport is by limousine or bus.

Housing
The Institute has a housing directory in the Student Services area, and the Community Resource Coordinator is available to guide students to housing resources. By means of this directory and listings in local newspapers, students are usually able to find housing within a week or two of their arrival. They should expect to pay from $150 to $250 or more per month for a room with shared living room, kitchen and bath, and at least $350 for a private studio apartment.

Since the Institute does not have its own housing, 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 Inns, is available upon request from the Admissions Office.

New Student Orientation
Every fall semester, a four-day orientation period precedes the first day of classes. New students are required to attend orientation. During this time, they are introduced to the faculty, administration, and returning students, and are oriented to the curriculum and facilities. During this time, the Writing Proficiency Exam is administered, and students meet with their academic advisors and register for classes. A three-day orientation is conducted for new students at the beginning of the spring semester.
Contemplative Psychology B.A.

Program Description

The Contemplative Psychology B.A. program is designed to deepen the student's self-understanding as well as to cultivate clarity, compassion, and skill in interpersonal relationships. The focus of the program is to work with one's personal process in order to develop the courage and wisdom to genuinely help others.

The department offers four areas of specialization: Buddhist and Western Psychology, Jungian Psychology, the Psychology of Health and Healing, and Transpersonal and Humanistic Psychology. The student takes ten credits in the chosen area of specialization, plus a series of contemplative psychology core courses aimed at integrating the intellectual study of psychology with training in personal awareness and compassion. The program prepares the student for any occupation requiring subtlety in interpersonal relationships, particularly in the helping professions.

Core Courses

The core program consists of the following courses:

- Psychology of Health I and II: 4 credits
- Psychology of Meditation: 3 credits
- Transpersonal Psychology: 4 credits
- Synthesis Project I and II: 3 credits

Total: 14 credits (14 core credits and 10 specialization credits for a total of 24 required credits for the major program).

Specialization Areas

Buddhist and Western Psychology

This track is a combination of Buddhist and Western approaches to psychology. In Buddhist psychology courses, the emphasis is on integrating intellectual studies of Buddhist teachings with meditation practice. In Western psychology courses, the psychodynamic traditions of Jung, Perls, Erikson, and the existential and transpersonal psychologists are emphasized.

Jungian Psychology

This track focuses on the psychodrama and philosophical work of Carl Jung and those who have been inspired by him. His work emphasizes the power of the unconscious, the use of imagination in the healing process, and the importance of the messages of dreams, symbols, and myths.

Psychology of Health and Healing

The courses in this track offer various healing approaches and perspectives on healing. The 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 body-mind synchronicity.

Transpersonal and Humanistic Psychology

This track offers courses in the prediscipline and teachings of different spiritual traditions, and studies the explications of these approaches to psychotherapy. It also offers courses in the various humanistically-oriented psychotherapies developed in Western culture, including the work of Perls, Rogers, Assagioli, Erikson, Kurtz, and Jung.

Certificate Program

A 30-credit certificate program is offered by the department, of which 10 credits must be taken in the area of psychology. The curriculum is drawn from core and specialization courses, and is tailored to the individual student's needs and background.

Full-time Faculty: Marvin Casper (Chair), Liv Ophof

Part-time Faculty: Susan Apaydian, Satarani Buharian, Donald Campbell, Dee Coulier, Evan Hodkins, David Kold, Stephanie Mines, Gary Mueller, Pat Ogden, Clyde Reid, Diana Rudine, Candice Wolkworth, Philip Weber.
Courses

Fall

PSYCHOLOGY OF HEALING I
MARVYN CAPRIT AND LIV OPHFEM
This course is an introduction to contemporary psychosomatic theory and healing. We will explore questions such as "What is health?" and "What is healing?" We will look closely at our own attitudes and relationship to pain. Basic Buddhist principles will be examined in the light of each student's own experience. 2 credit hours. PY200

PSYCHOLOGY OF MEDITATION
MARVYN CAPRIT
This course will introduce students to the practice of sitting meditation. Classes will consist of group meditation, instruction and discussion. In the Buddhist tradition, sitting meditation is the most direct means of training in mind-awareness, which is the basis of contemplative psychology and healing. 3 credit hours. PY200

Buddhist Psychology:
Meditation and Compassion
MARVYN CAPRIT AND LIV OPHFEM
The practice was developed by Chogyam Trungpa Rinpoche, from traditional Tibetan yogic techniques. In this practice, mental postures and specifically designed orisons evolve a variety of psychosomatic practices from which variously altered states of thought and emotion. In this course, we will explore the major types of psychological states, their relation to the mind's ability to pray, pass, perceive, remember, flourish, and be adequate; and the Buddhist approach to anxiety, fear, and prosperity. Students will attend a weekly lecture, practice in the same room, and participate in a smaller group for more personal processing of the material. 3 credit hours. PY200

COGNITIVE STUDIES I
DEE COULTER
This course we will explore ways in which one can cultivate an intellectual rigor of mind without abandoning and perspectival ground. Rethinking some of our taken for granted basic premises and inner dimensional experiences in order to bring into clearer focus the nature of cognitive function. We will examine conscious, unconscious, and cognitive processes and examine the works of Rudi Slanger, Alexander Luria, and others. We will be concerned with behavioral and cognitive processes, and absolute and relative behavioral processes. 2 credit hours. PSY200

PSYCHOPHYSICAL LEARNING:
HAKOMO APPROACH
PAT COURTIS
Recognizing that mind and body jointly express and reflect our most deeply held beliefs about self and the outside world, the Hakomori Method brings these beliefs to conscious awareness. From the body's structural, chronic tension patterns, movement quality, sensations, and impulses, we gain new insight into our own self-image and general way of being in the world. Access to and utilization of these states of consciousness (i.e., "mindfulness" and "the child"), projecting gently inward on our everyday patterns of habit and automatic responses, to those intrinsically nonverbal basics which lie beneath the dialogue systems and sense perception becomes apparent. In class, the practice is simple walking with breathing, exploring gravity and weight, and movement with walking. This simplicity leads to authenticity and an ability to be more whole and thoroughly affected by the environment. 2 credit hours. PH506

DEATH AS A SPIRITUAL TEACHER
CLAUDIA R.M. HAYDEN
Death is an archetypal energy and as a human experience carries a powerful transforming potential. Students will examine the many myths of death and its impact and value for the soul. Experience with meditation, film, dreams, and music provides the opportunity to integrate death awareness as a teacher for the soul. 1.5 credit hours. PH500

THE GESALT APPROACH
GARY MUELLER
The Gestalt approach is a powerful and provocative way of understanding and working with body, speech, and mind. By focusing on the details of moment-to-moment awareness, one can examine the interplay between the individual and the environment. Gestalt seems to develop "total knowledge" and emotional self-support. This course will include readings, lectures, discussions, and experimental exercises. 2 credit hours. PSY200

KABBALAH
EVA HOKIN
This ancient astrological system is approached from Jungian and transpersonal perspective. Through lectures, exercises, and discussion, students will learn the anatomy of babbling and the use of imagery and the creation of new knowledge. 2 credit hours. PH500

SENIOR PROJECT SEMINAR I
DEE COULTER AND CANDACE WALKER
The seminar occurs as a flexible seminar in which each student learns to refine the ability to question, research, and integrate material and express his or her understanding. This seminar 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 "shared dialogue," students learn to use speech to communicate clearly, to avoid the expression of personal feelings and opinions, and to keep others' ideas. In the first part of this seminar, the student reads extensively, developing a knowledge base for his or her chosen topic. This written research project is associated with the development of an understanding, the knowledge that gained including patterns to emerge. Letting go of controlled expression and finding appropriate metaphors is essential to the final seminar, while the seminar focuses on bringing the year-long journey into this form of a written and oral presentation. 1.5 credit hours. PH500

ARCHETYPES AND COLLECTIVE UNCONSCIOUS
FACULTY
One of the cornerstones of Jungian thought is the concept of a deeper unconscious realm, the collective unconscious. Students learn more about archetypes, their symbolic representations, and their signs and symbols in everyday life. Students are asked to discover personal myths, and to explore the symbolic meaning of archetypes in their lives. The focus is on archetypes in individual, national, and cultural contexts. This course is offered as an elective in Jungian Psychology. 2 credit hours. PH499

JUNGIAN STUDIES: ALCHEMY
EVA HOKIN
A significant portion of Carl Jung's psychology is historically grounded in an understanding of alchemy, which is an expression of ecstatic Christianity. The alchemical model for spiritual transformation would have us "come into the Light" by transforming the shadowy aspects of human personality. Purely literal introduction to Jungian Psychology. 2 credit hours. PH499

JUNGIAN DREAMWORK I
GYED ROSE
This course focuses on study and practical work with dream interpretation from a Jungian perspective. Dreams are explored as a therapeutic tool, and students are critiqued as they develop skills in guiding and interpreting dreams. 2 credit hours. PH499

DYNAMICS OF THE INTIMATE RELATIONSHIP
DEborah Succana
Emotional relationships are studied as a path for developing wisdom and personal. As a way of bridging the gap between loneliness and community; power and vulnerability, and self and other, and commitment. Marriage and relationship counseling skills and styles are studied. 2 credit hours. PH494

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INTRODUCTION TO JUNGIAN PSYCHOLOGY

Clyde Reif

Jung's basic psychological concepts are contrasted with more traditional Freudian views. Emphasis is placed on a practical, therapeutic, and spiritual understanding of Jung's work. There will be discussion of the anima, animus, complex, archetypes, and the collective unconscious. 2 credit hours. JPS42

PSYCHOPATHOLOGY

FACULTY

THE major goal of this class is to acquaint students with traditional perspectives on psychopathology. Students will explore recently developed viewpoints of psychopathology from which they can develop their own basis for working with clients. This includes exploring converging with the traditional categories of psychopathology as they now exist and developing an appreciation for the biological and cultural settings from which such perspectives developed. 3 credit hours. YPS40

GROUP PROCESS

LVM CHMNS

This course is designed to allow students time and space to look at their construction, and to explore the relationship of their studies to their personal journey. Insights and resistances to learning and to their habitual patterns. This process of self-exploration leads to an increase in understanding and friendly acceptance of oneself and a deeper understanding of others. 1.5 credit hours. YPS50, 1st year; YPS55, 2nd year.

LANGUAGE AND COMMUNICATION IN THE HEALING PROCESS

Diane Rivera

Based on the principles and techniques developed by the late Dr. Tullay Ensom, this course will explore various means by which one subtle, specific forms of communication can be used as powerful healing tools. Through our personal styles of interpretation and interpretation, we create the stories of our lives, and from within these stories, our personal problems. We will work with understanding how subtle, specific forms of communication and alternative metaphors can provide the means for releasing ourselves from deeply ingrained patterns. This course will include a component of healing, as well as discussions and practice of specific roles of language and metaphor. 3 credit hours. YPS40

PSYCHOLOGY OF HEALING II: WORKING WITH OTHERS

LVM CHMNS

This course builds on the basic principles of interpersonal psychotherapy and will be presented from the perspective of a living contemporary in working with others. This course will focus on the therapeutic relationship, approaches to expression, and establishing the stage for interpersonal and cultural settings from which such perspectives originated. 1.5 credit hours. YPS40

COGNITIVE STUDIES II

LVM CHMNS

This course continues Cognitive Studies I, to develop and deepen the unconscious connection between inner processes and spoken word. This becomes a first step toward healing the validity of language. From that point, the course proceeds to address semantic and lexical theory and how to learn to hold that quality in approaching written language. Achieving genuine communication through writing will be a major objective in this course. Students' work with the twelve semesters and with language, the contributions of various schools regarding post-formal thinking, and elements relating to body from various sources support this course work. 3 credit hours. YPS40

TIBETAN MEDICINE

Philip Weibel

Current Tibetan medicine is a unique blend of Ayurvedic, Chinese, Persian and Buddhist medical systems. This course will present overview of Tibetan medicine and how it relates to modern practice. Topics include: the three humoral theory, the mind-body relating, disease classification, and body-mind interactions. Hands on experience will be complemented by an overview of the history, philosophy and application of the ancient medical healing art. 2 credit hours. YPS40

PROCESSES OF THE BODY IN MOVEMENT: I GROUP

Bobbi Fagan

Understanding the broadest context of movement along with its mechanisms can provide an excellent base for facilitating physical change. In this course we will use ourselves as a laboratory. We will explore the physiological mechanisms of movement, their development, and the physical manifestations of mental and emotional states. Individual movement processes will form the groundwork for future work (e.g., body-mind psychotherapy). 2 credit hours. YPS40

PSYCHOLOGY OF SHAMANISM

Terry Seppala

This course explores shamanic practice both in our current society and cross-culturally, studying the shaman's methods of healing and gathering information, including the shamans' state of consciousness, power animals, and the journeys to the upper and lower worlds. 2 credit hours. YPS40

THE ESOTERIC CHRIST: JESUS FROM A JUNGIAN PERSPECTIVE

Evan Cocks

An esoteric exploration of the Christian story as seen from an alchemical perspective. This course will focus on the sacred symbols of the alchemical process and their relationship to the Christian experience. 2 credit hours. YPS40
Creative Arts B.A.: Dance/Movement Studies

Program Description

B.A. and Certificate degrees are awarded in Creative Arts: Dance/Movement Studies with an emphasis in one of two tracks, Dance or Dance Therapy. The Dance track serves a community of young artists creating and performing new dance with input from guest artists and with study in the fields of technical theater, dance history, critical skills, and many aspects of technique and creative process. The Dance Therapy track immerses students in a well-rounded dance training program, while studying the theory and practice of Dance Therapy over four semesters, culminating in a field work component.

Whether a student is primarily interested in the practice of dance as an art form, or as a tool for working empathetically with others, the Dance/Movement Studies department provides ample ground for personal exploration. Founded 17 years ago, the department has developed an approach to dance that synthesizes the spirit of sitting meditation, developing a deep reverence for the experience of the present moment, with an appreciation for the potential for experiential dance. Taken together, these two aspects create the potential for practicing dance in a way that is intelligent, skillful, and heartfelt.

Within each track, the program consists of five major areas:

1) Theory, History and Critical Studies
2) Awareness Practices including Contemporary Arts Practice and Method
3) Contemporary Dance including non-Western forms and contact improvisation
4) Body/Mind Centering and Losen Movement Analysis
5) Specialization in one of the following:
   a. Creative process and performance in the Dance Track
   b. Movement as a healing process in the Dance Therapy Track

In addition to course offerings, the department has ongoing practice groups for Contemplative Arts Practice and for Contact Improvisation. There are numerous performance opportunities, occasional group improvisations with other departments (music, poetry, and theater) and informal get-togethers.

Full-time Faculty: Diana Butler (Chair)
Part-time Faculty: Susan Aposhian, Sarah Beckor, Christine Caldwell, Barbara Dilley, Margot Haimes, Ashleigh Limieux, Mary McHenry, Polly Matter, Karen Sbaro

Dance/Movement Studies Requirements:
Dance Track

<table>
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<th>Course</th>
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<td>Improvisation</td>
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Highly Recommended Electives

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Spring

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<td>Improvisation</td>
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<td>Body/Mind Centering I</td>
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Dance/Movement Studies Requirements:
Dance Therapy Track

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*Each class is 1.5 credits. 7.5 credits total required. 3 credits per semester is highly recommended.

Note: 2 of the above requirements must be completed in the summer.
Courses

Fall

CONTEMPLATIVE ARTS PRACTICE

This course brings together the practice of sitting meditation and expression through the arts. The class will include sitting practice, personal warm-up, "open space," and discussion. Personal warm-up provides the space and time for exploration and imagination. "Open space" is an arena for individuals and groups to spontaneously create. The form of this practice is open to movement, music, writing, and visual art as possible modes of expression. The class is open to students of all departments. 1 credit hour. MD530

CONTEMPORARY DANCE FORMS

I & II combined

DANIE BUTLER, KAREN STEELE, and MARCETTE SEBASTIAN

"The best dance articles are transformable, you can see right through them," said James Welling. Explorations in movement and dance during this century have provided us with a rich harvest of dance forms from the modern and post-modern dance era. Classes will cover techniques of contemporary dance forms as a way of stretching 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. From this endeavor to bring each student to the widest range of physical expression. 3 credit hours. MD501-503

CONTACT IMPROVISATION

ADAM LUSKUZ

Contact improvisation is the spontaneous dance of two or more people moving together, while maintaining a physical connection and weaving into the flow of natural movement. The class will follow a general progression of contact improvisation skills, such as rolling, falling, taking and giving weight, moving with momentum and gravity, discovering edges and voids, and exploring different depths and textures of touch. Through physical contact, building trust in oneself and receiving and giving support, we will develop these skills in individuals, partner and group dance. Both beginning and more experienced contact improvisation are welcome. Class meets once a week and a weekly practice session is required. 1.5 credit hours. MD041

CREATIVE PROCESS: IMPROVISATION OR OPEN STRUCTURES

BANKART, DALY, PROFFITT, CLAYTON, GOREN

Creative Process: classes introduce the student to a variety of movement experiences reflecting the style of the instructor. Improvisation focuses on training in improvisation and the materials of movement expression. Class work includes personal warm-up, voice work and partner and group improvisation. The work leads to the development of skills in each area and finally, to performance. The intent of the course is to establish an environment in which individual personal journey with creative movement expression. Open Structures classes have as their primary focus the existence of bodies in space and how that movement engages with the collective. The focus of personal and expanded expression. 3 credit hours. MD510

CREATIVE PROCESS: REPETORY GUEST ARTIST

Creating duets, trios and larger pieces through group collaboration and through the work of individual students is the focus of this class. The content of the work will reflect the agenda of the participants. Overall structure and guidance will be provided by faculty. This class offers an opportunity to dance with a large group, develop good rehearsal skills, and to work at refining material until it is really what it intended. 3 credit hours. MD710

DANCE THERAPY I

SARAH BECKER

This is the first in a four-semester sequence designed to give the student a progressive, cumulative understanding of the field of dance therapy. It will provide an overview of the field and study the history of the major schools of thought, theory and practice. 1.5 credit hours. MT461

DANCE THERAPY II

CHRISTINA CALDWELL

We will focus on developing movement relationships with different individuals through empathic movement and verbal exchange in dyads. This evolving, discipline supports increasing intimacy, which is the ground of the healing relationship and eventually, active participation in and support of another's process. Using the grounds sketched in increased authenticity of presence and movement provided in the first part of the course, we will extend our capacity to fully engage with self and other into the movement process of group. 1.5 credit hours. MT580
BODY MIND CENTERING II: FOUNDATIONS AND ANATOMY
SUSAN APOSHIAN
The focus of this class is on basic patterns of movement. We will experience our own patterns in a very direct way, and discover means to further develop and transform movement patterns, both in ourselves and in others. The vehicle for this study will be body-mind centering, an approach to movement reorganization and analysis developed by Bonnie Bainbridge Cohen. This class includes a detailed study of embryonic development as well as an ongoing exploration of anatomy, which will be completed in MD331. Prerequisite: Movement Studies Program student or permission of the instructor. 1.5 credit hours. MD300

THE DANCE OF WEST AFRICA
MARY MACHENY
In this class, we will explore the traditional dances, songs and rhythms of West Africa. These dances are fun, earthy, and energetic, and emphasize community spirit. As is fundamental to this rich musical tradition, we will work closely with the Music of West Africa class. The semester will culminate with a performance from both classes. 2 credit hours. MD300

Spring

CONTEMPORARY DANCE FORMS
I & II combined
Continuation of Contemporary Dance Forms I & II. (See description under fall courses.) 3 credit hours. MD302-305

CREATIVE PROCESS: COMPOSITION
FACULTY
This course focuses on one's own individual creative process and the creation of work for performance. There will be encouragement to explore both the full potentialities of artistic expression (sound, music, costumes, sets, props, and environment) to create a rich theater of movement. Work will be drawn to explore one's own creative inspiration and to use the tools of communication, such as space, time, and energy. Work with visual structures will evolve out of experiencing and understanding form in the world. The aim is to uncover expression that is genuine, disciplined, provocative, and which speaks from the heart. 2 credit hours. MD401

DANCE THERAPY II
SARAH BECKER
This course will provide a more in-depth study of dance therapy theory, including the facilitation of body/mind awareness, the development of body image, and how to work with body language and symbolism. Aspects of healing in the dance experience will be explored, with an emphasis on improvisation and creative process. 1.5 credit hours. MT482

DANCE THERAPY IV
SARAH BECKER
The purpose of this seminar will be to examine vocational and graduate educational choices and to work with the principles of leadership. There will be a fieldwork component, and final projects will focus on the student's learning experience in dance therapy. 1.5 credit hours. MT484

FINAL PROJECT
DIANE BUTLER
This class focuses on the learning that has taken place in the Dance/Movement Studies program and how to carry it into the world. Analyzing and integrating one's experience, determining one's primary interests, personal assets and external resources, and researching possibilities for further education or employment will be explored. Students will also receive guidance with their final projects. 1 credit hour. MD451

BODY MIND CENTERING II: ANATOMY AND KINESIOLOGY
SUSAN APOSHIAN
Continuing from Body Mind Centering I, the focus is on understanding and training movement in a very direct and precise way which allows for transformation and further development. This course includes fundamental study in experiential anatomy and kinesiology (the study of the human body in motion), which includes details of the musculo-skeletal system and the dynamics of posture and alignment. Prerequisite: MD300 or permission of the instructor. 1.5 credit hours. MD404

DANCE HISTORY
DIANE BUTLER
We will begin by asking the question "Why do human beings dance?", and proceed to observe the forms that dance has taken through many cultures and eras. Western dance will be traced from the Renaissance through the era of Martha Graham. Readings, video viewings, writing assignments, experiential work and discussion will provide a variety of approaches to understanding the material. 1 credit hour. MD555

NEW DANCE DEFINITIONS
DIANE BUTLER
Starting with Marc Cunningham, this class will examine ground-breaking New Dance artists. Judson Church, Grand Union, and Pauline Oliveros, through what is perceived as "the current cutting edge", will be discussed. Reading, video viewings and experiential work will provide varied ways of understanding the material. 1 credit hour. MD385

THE DANCE OF HAITI
MARY MACHENY
Songs, dances, and rhythms from the Haitian vodou tradition, used to accompany spiritual possession ceremonies, will be taught in this performance-oriented class. The basic movements of this intangible African dance style will be covered, as well as the basic language of the mythology. Dancers will work with musicians from the Musica Haitian class on three traditional pieces. Towards the end of the semester, we will perform a performance. 2 credit hours. MD303

DANCE THERAPY GROUP
COMMUNITY INSPIRIT
In keeping with the understanding of the field of dance therapy, the goal is to value personal experience. This group provides the opportunity to explore issues that arise for the participants, both as individuals and as a group. Non-credit ODW
Creative Arts B.A.: Music

Program Description

The discipline of music involves being totally present and opening fully to the subtleties of pitch, rhythm and musical color. It is a focusing and clarifying process that encompasses the whole body, mind and emotions. At The Naropa Institute, the emphasis is on the power of music to uplift, cleanse and refresh.

Music theory courses are related in a very practical way to actual performance and composition. They include intensive pitch and rhythm training, as well as 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 Naropa Institute offers private music lessons designed to develop instrumental proficiency, as well as ensemble performance classes in various forms of improvised and scored music.

Requirements for the Creative Arts B.A.: Music

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<th>Requirement</th>
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Total required credits in major: 24

Total credits in the Creative Arts B.A.: Music Program: 24

Note: Out-of-residence course work (private music lessons and small ensembles) is accepted up to a maximum of 12 credits.

Requirements for the Certificate Program in Music

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<th>Requirement</th>
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<td>Music Appreciation</td>
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Total required credits in Music: 17

General Elective credits: 13

Total credits to graduate: 30

Full-time faculty: Bill Douglas, Mark Miller
Part-time Faculty: James Durand, Geoff Johns, Art Lande (private study)

Courses

Full

MUSIC SCHAPIRO

I.

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<td>Private Lessons</td>
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</table>

Total required credits in Music: 17

General Elective credits: 13

Total credits to graduate: 30

Full-time faculty: Bill Douglas, Mark Miller
Part-time Faculty: James Durand, Geoff Johns, Art Lande (private study)

MUSIC APPRECIATION

Bill Douglas

In this class, we open to the richness, beauty, power, and magic of the world’s musical heritage. We concentrate on the development of Western classical music and the history of jazz, but we also discuss music from Brazil, India, Tibet, Mongolia, Japan, Bali, Bulgaria and Africa. Each student will receive eight case studies of highlights from the history of music. 3 credit hours. MUS301

MUSIC SKILLS

MARK MELCHER

Through games, drills, singing, and playing, we will expand our rhythm, precision, flexibility, and ear training abilities. Subjects explored will include reading rhythms, transcribing rhythms into jazz, rhythm subscales, hearing intervals, hearing and creating dissonance, hearing the bottom and middle of chords, identifying chord colors, and inferring both modes and chords. Prerequisite: Permission of the instructor. 3 credit hours. MUS302

THE MUSIC OF AFRICA

GEORGE JOHN

Traditional songs, rhythms and dances from Africa will be taught using drumms, voices, maracas, and a six-foot long wooden xylophone. Students will collaborate with the African dance group and perform together at the end of the sememter. 3 credit hours. MUS386
IMPROVISATION I
MARK MILLER
Beginning with free music and working very gradually with more complex forms, students will explore various means of individual and group improvisation. 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. MUS 101

PRIVATE MUSIC LESSONS
FACULTY
The Harris 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. OOR

HEALING AND MUSIC
DON CAMPBELL
In this course we will investigate the historical and cultural development of music, and clarify how the tone and body respond to the elements of tone and vibration. Through lectures 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. PMH 104

ECLECTIC ENSEMBLE
FACULTY
An improvisational ensemble open to the music of all discipline including jazz, world music and student compositions. Students will audition to be placed in an ensemble with those of like interests and abilities. 1.5 credit hours. OOR MUS 107

JAZZ ENSEMBLE
MARK MILLER
The ensemble will rehearse and perform works representative of the jazz tradition, from the early jazz of the 1920's to music of the present, including students' compositions. Students will develop improvisational skills by studying the harmonic, melodic and rhythmic devices of the broad period of musical history. Works of composer-performers such as Louis Armstrong, Dixie Ellington, Thelonious Monk, Ornette Coleman, Miles Davis, John Coltrane, and others will be represented. Students will audition to be placed in an ensemble with those of like interests and abilities. 1.5 credit hour. COP MUS 98

CHAMBER ENSEMBLE
MARK MILLER
Duets, trios, quartets and quintets from the Western classical repertoire will be arranged for those instruments and voices in the class. Students will practice leading, conducting and rehearsing small ensembles. Students will audition to be placed in an ensemble with those of like interests and abilities. 1.5 credit hours. OOR MUS 102

BALINESE GAMELAN ENSEMBLE
GEOFF JOHNS
An introduction to the traditional music of Bali will be given in this class. Students will learn the oral traditions of the Gamelan music of Bali and perform in various ensembles. 1.5 credit hours. OOR MUS 109

Spring

MUSICSHIP II
BILL DOUGLAS
A continuation of Musicship I. Prerequisite: Musicship I or its equivalent. 3 credit hours. MUS 101

MUSICSHIP III
BILL DOUGLAS
A continuation of Musicship II. Prerequisite: Musicship II or its equivalent. 3 credit hours. MUS 102

MUSICAL SKILLS II
MARK MILLER
A continuation of Music Skills I. Prerequisite: Permission of the instructor. 3 credit hours. MUS 103

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 synthesis 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. MUS 100

MUSIC OF CUBA AND HAITI
GEOFF JOHNS
Traditional rhythms for conga drums, bells, and shakers blend with calypso and rara songs in these exciting musical styles. Sacred forms from Haitian vodou will be taught in a hands-on format including rhythmic exercises, instrumental techniques, and lots of playing and singing together. (Students will collaborate with the Dance of Haiti class and perform together at the end of the semester. Instruments provided: 3 credit hours. MUS 109

LISTENING TO JAZZ
AND BLUES: A HISTORY
OF AFRICAN AMERICAN MUSIC
ON RECORD
MARK MILLER
Open to all students. This class will explore the multifaceted tradition of African American music in the twentieth century including jazz, blues and related forms. By listening to recorded examples and to live music, the historical, formal and improvisational elements of this rich musical tradition will be examined. 2 credit hours. MUS 107

PRIVATE MUSIC LESSONS
FACULTY
(See Fall course listing) 1 to 3 credit hours. OOR

JAZZ ENSEMBLE
MARK MILLER
(See Fall course listing) 1.5 credit hours. OOR MUS 107

ECLECTIC ENSEMBLE
FACULTY
(See Fall course listing) 1.5 credit hours. OOR MUS 107

CHAMBER ENSEMBLE
MARK MILLER
(See Fall course listing) 1.5 credit hours. OOR MUS 107

BALINESE GAMELAN ENSEMBLE
GEOFF JOHNS
(See Fall course listing) 1.5 credit hours. OOR MUS 109
Creative Arts B.A.: Theater Studies

Program Description

Learn how to love the art in yourselves, not yourselves in art.

- Carmen Stankevici

The intention of the Theater Studies department is to develop a line 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 areas 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, 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 of self-integration and as a vehicle for compassionate understanding and communal alchemy.

The core acting curriculum of four courses consists of Basic Acting, Character Acting, Scene Studies and Directed Project. Each semester there is an Acting Lab where performance students have the opportunity to study with guest artists.

A sequence in Buddhist philosophy/psychology is required for the B.A. in Theater Studies. In the first fall seminar, Meditation Practicum 1 (TH301) 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, Habit and Compliancy (PY370) introduces the traditions of Buddhist teachers and enforces a ground for understanding emotional styles and character development. Space Awareness (Self-Expression (TH300) presents the Mythos Space Awareness work of Chogyam Trungpa Rinpoche, which he designed expressly for the training of Western performers.

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

Requirements for Creative Arts B.A.: Theater Studies

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Total credits required: 36

Students in Theater Studies are encouraged to consider the Study Abroad program in their second year. The 13 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 Forms
- Body-Mind Ceremonies
- Music
  - Music of India and India
  - Music and Dance of Africa Kolokse Art Ensemble
  - Garfield Ensemble
- Computational Psychology
- Cognitive Studies
- Writing & Literature
- Shakespeare
- Greek Foundations

One-Year Certificate Program

The Certificate Program in Theater Studies includes three of the four core courses outlined above for B.A. students. Electives from theater studies and other departments at the Institute complete the 30 credits required for the Certificate.

Total credit hours required: 22

Four Acting Labs must be taken, 1.5 credit hours per lab.

Total credits in the B.A. program: 36 credits

Requirements for the Certificate Program in Theater Studies

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Total required credits: 30

* Four Acting Labs must be taken. 1.5 credit hours per lab.

Gerudo Theater Club

Founded in 1964, Gerudo Theater is a student club which facilitates theater productions at the Naropa Institute. Performances include both the club's own work and the productions of visiting artists. The club also hosts a number of fund-raising and social events during the year. To date, it has provided Samuel Beckett's "Waiting for Godot," Sam Shepard's "Angels of America," "Icarus, Madman," and "Dreams of a Stranger," August Strindberg's "The Show," and "The Dream." Membership in Gerudo Theater is open to all students from all departments at the Institute.

Full-Time Faculty: Lee Waxby

Part-Time Faculty: Steve Clark, Lake Davis, J. Claude van Netta, Paul Goetz, Laura Simms, David Godfrey, and Janet McAlpin.
Courses

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**Fall**

**BASIC ACTING**

**FACULTY**

In this class we will study the ground of performance: how we "act" and how we interact with others. This is a playful arena for exploring our range of expression. It will provide a set of tools for heightening our emotive behavior into genuine creativity and communication. Students will explore specific areas of gesture, sound and words, and, by becoming familiar with stillness, learn to develop softest communication and spontaneity. Through solo and group exercises, relaxation, meditation, 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. TH 400

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**MUDRA SPACE AWARENESS/SELF-EXPRESSION**

**FACULTY**

Lisa Worley

Space can seem hostile or benevolent, severe or nurturing. One can either fight the situation or work with it in a creative manner by recognizing it as is. Our perceptions are colored by natural or heightened by experience. This course combines Mudra Theater exercises designed for performers by Chogyam Trungpa Rinpoche, with theater exercises from the work of 20th century Western directors and work with qualities of space and form exemplified in the five buddha families. The specific exercises are physical and simple work. They offer a means for developing an appreciation of one’s self and others in the context of an active, changing space. 3 credit hours. TH 430

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**ACTING LAB**

**FACULTY**

Opportunities arise each semester for study with working professionals and guest artists of many types of theater. A combination of weekend workshops and week-long courses 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 pieces. 1 credit hour. TH 400/401; 2 credit hours. TH 402

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**SCENE STUDIES**

**FACULTY**

We will begin by studying the components of scenes (characters, place, atmosphere, intention, and relationship), by structuring improved scenes based on the techniques of the first year’s classes. We will then dwell in order to choose scenes for rehearsal and work from improvisation into scripted material, bypassing the usual memorization and blocking phases in favor of a more organic development which enables the actor to embody the playwright’s words and intentions. These scenes will be performed at the end of the semester. Preprofessional and intermediate Acting. 3 credit hours. TH 400

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**VOICE AND SOUND**

**FACULTY**

Paul Oertel

Voice can seem hostile or benevolent, severe or nurturing. One can either fight the situation or work with it in a creative manner by recognizing it as is. Our perceptions are colored by natural or heightened by experience. This course combines Mudra Theater exercises designed for performers by Chogyam Trungpa Rinpoche, with theater exercises from the work of 20th century Western directors and work with qualities of space and form exemplified in the five buddha families. The specific exercises are physical and simple work. They offer a means for developing an appreciation of one’s self and others in the context of an active, changing space. 3 credit hours. TH 430

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**DIRECTED PROJECT**

**FACULTY**

Under the direction of faculty, students will produce a performance event. Due to the nature of theater it is impossible to predict what it will be in advance. The performance could take the form of a group collaboration, the rehearsal and performance of a text, or, alternatively, a variety of solo performance pieces. The traditional difficulties in theatrical creation - transition of concept into theatrical image; fitting the concept into the performance space; working with other people, and so on - are at least as challenging and inspiring for the performance student. 0 credit hours. TH 444

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**Spring**

**CHARACTER ACTING**

**FACULTY**

Lee Worley

This course develops out of the emphasis of Basic Acting: presence, flexibility, relaxation, awareness and risk-taking. Using these as the ground, it goes further into an investigation of the nature of the creative process, artistic ties and choices. Students concentrate on where and when to act, to be, and what to communicate within the composition. The group will work on characters from a variety of sources, including plays, dreams, memory, imagination, and everyday life. 3 credit hours. TH 500

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**ACTING LAB**

**FACULTY**

(See Fall course listings) 1.5 credit hours. TH 500-554

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**PLAYWRITING WORKSHOP**

**FACULTY**

Jean Claude van Itallie

This course is a unique "how to" approach to playwriting. Students will report a painful, disciplined fifteen hours with playwright Jean Claude van Itallie, long-time student of Chogyam Trungpa Rinpoche. Passion sharing, pre, on open mind and a willing body for "weaving down the loom of persuasion" and brevity destroying preconception about what it is to write a play. 1 credit hour. TH 450

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**DISCOVERING YOUR OWN PERSONAL GLOW**

**FACULTY**

Jane Adams; Paul Davison; David Goodby

Inside of everyone there is a clown, a jester, a fool, an "unstained black." Most of us wear the white face of conformity, as if nothing could surprise us. With the goal of unmasking ourselves, we will search for ourselves as we are: unknowing, vulnerable, and naive. Using our bodies and movement as a base, we will use the smallest natural mask, a red nose, to guide us in our exploration. This workshop will begin by taking a close look at how each individual moves and how that can be a clue to our sense of humor about ourselves and others. As an improvisation, we will be presented with the task that motivated the European tradition of clown downing, "make us laugh." Often, to our surprise, what we think is funny and what is funny is very different. 1 credit hour. TH 550

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**PERFORMANCE: SOURCE AND PROCESS**

**FACULTY**

How do we begin to think about a performance piece and how do we proceed? Drawing from dreams, memories, biographies, journals and texts, we seek our imagination. In collected related material, we engage our serial perceptions. We begin to focus our investigation and write it into presence and critical elements of the project. The performance of presenting 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, duo, trio, and group improvisation, presentation and critique. 1 credit hour. TH 564A

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**STAGE MOVEMENT**

**FACULTY**

STEVE CLOVERINE

Once we have worked with fundamental skills of physical presence, voice and movement, how do we extend ourselves to live or move? 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 and middle and end further our communication as performers? In this class, we will work with forms which define and sharpen our relationship to space (for example, structured movement and dramatic improvisation in solo, duo, and group combinations). Starting with stillness, silence and space, we can begin to study the contract between the empty space and the qualities that our activities project onto it. Improvisation as field work, open laboratory, will be the means to investigate the nature of our work on stage and the process of theater as communication. 2 credit hours. TH 570

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**TECHNICAL THEATER AND PRODUCTION CLASS**

**FACULTY**

Catherine Clark

This class is designed to introduce the student to the basics of technical theater production. During four class meetings we will discuss various production roles, staging possibilities, the elements of lighting and sound signal flow, and lighting design theory. The hands-on component will include attendance at one light hang and one technical rehearsal for a scheduled event in PAC. The final project will be creative design presentation. This class is limited to ten program students. 1 credit hour. MD 440

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**CHARACTERS FROM WORLD LITERATURE**

**FACULTY**

LARRY HARRISON

How can we learn to tap the resources of our imagination? How can we bring characters to life on stage? In these classes, students will choose a character from folklore, mythology, current events or world history. These characters will be developed through specific exercises and structured scenes using movement, vocal music, costume. Roll, duel, trio and quartet forms will be explored as we deepen our understanding of our character's challenges and how we can probe our body and mind so that imagination and physicality emerge. 1 credit hour. TH 460

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**STORYTELLING THEATER**

**FACULTY**

Lauri Smith

Storytelling is a dynamic solo performance which combines the spontaneous creation of the story through words, movement, rhythm and intention; understanding the structure and meaning of the story; and relating the nature of an encounter. We will explore the art of the storyteller while discovering ways to bring a text to life. 1 credit hour. TH 470

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**ORAL INTERPRETATION**

**FACULTY**

COMMUNICATING THE TEXT

**FACULTY**

STEVE CLOVERINE

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 be 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; synthesizing voice, physical presence and intention; and improving with sounds, voice, and gestures. 2 credit hours. TH 471

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Creative Arts B.A.: Writing and Literature

Program Description

Historically, the B.A. Program in Writing and Literature at The Nancie Institute is the direct descendant of The Jack Kerouac School of Disembodied Poetics, founded in 1974 by Allen Ginsberg and Anne Waldman. Over the years, it has served as a forum within which to explore and cultivate the principles of mindfulness and direct wordplay engagement as an essential practice of writing. Simultaneously, it has offered the scope of the major poets and writers of the world as the 21st century of these qualities. From the beginning, the program's premise has been Tzara's famous dictum: that aspiring writers should not accept criticism from anyone person who has not him or herself created a notable work of literature.

The practice and vision established by the B.A. Program gave birth in 1986 to the graduate M.F.A. The development of both programs should be seen as a continuum, the direct outgrowth of a poetic image: "a space where original writing is complemented by scholarship, contemplative study, and sheep-minded optimism of the world at hand." All teaching is performed by practicing poets and writers of acknowledged accomplishment, and a direct transmission from teacher to student ensures the fulfillment of the program's vision.

The department offers a variety of courses which encourage and directly challenge students throughout their Nancie Institute experience. These courses engage students in writing and reading, study and practice, training and execution, as complementary efforts. Attention to events as they take place in Mind as well as World encourages the student to observe the multiform nature of perception and imagination, and to convey observations in direct, appropriately shaped language: to "speak the mind" in writing.

Readings range from classical texts to contemporary cutting-edge documents. Writing assignments include practice of traditional Western and Oriental modes of composition: haiku, renga, sonnet, sestina, ghazal, short story, prose poem, critical essay, free verse and formal metrics. Presentations of work, both oral and written, will be required for completion of the student's study.

The program lays the groundwork for an art that is alive in the writer's own worlds, that instills sanity and clarity of thought—"to possess truth in one soul and one body," as Rimbaud prophetically stated.

Course of Study
Each semester the department will offer a selection of literature and writing courses from which the student chooses two: one in literature, and one hands-on writing seminar.

The classes pursue four parallel tracks of study: Classical and World Literature, Modern and Contemporary Documents, Creative Composition, and Critical Studies. The student designs his or her elective track in consultation with an advisor from the department. Project Outreach, which involves direct work in the local communities (see M.F.A., listing), can fulfill both creative writing and elective study requirements. In the last semester the student takes one literature class as well as one writing workshop in either poetry or prose fiction. In the spring, the literature offers a study closely related to those diverse writing traditions of the past and present in which the student will choose from the various models presented. Elective classes in dance, theatre, psychology, and the consuming traditions round out the curriculum.

Through the balanced practices of reading and writing, students investigate the creative process that emerges when language swiftly and accurately expresses original perception. One develops a willingness to take risks, to shed personal conditioning and preconception, and to write from an unconditioned, or "open," state. "The program further carries its emphasis into clear and decisive oral presentation of work, since it is as speech—the "oral body"—that language proclaims and communicates most fully.

The track in Creative Writing, taught by resident visiting writers, may be augmented by the Summer Writing Program. B.A. students are strongly urged to spend one summer in residence, for which they receive six credits that substitute for any writing or literature requirements, and during which they study with a diverse body of practitioners of "the splendid art."

The Writing Practicum Each year one or more Writing Practica will be open for B.A. student participation. These highly recommended one-credit courses are intense week-long engagements with the thought and writing practices of a visiting faculty member. After Ginsberg regularly hosts one in the spring semester each year. Writing writers in the 1990-91 academic year included Robert Kelly and Michael Boschenburg.

Manuscript To receive the B.A. degree in Writing and Literature, each student presents a manuscript that reflects the maturing of his or her course of study and writing. The manuscript includes both creative and scholarly writing, and the student discusses it personally with a faculty committee.

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Courses

Second Year - Fall
Creative Writing Course in Poetry or Prose 3
Writing, Literature 3

Spring
Creative Writing Course in Poetry or Prose 3
Writing, Literature 3

Writing Practicum (optional 1 credit) 3

Total credits required in major: 24
Total credits in residence: 60

* Students ordinarily select either a prose track or a poetry track to follow, and will take one Writing Workshop each fall semester that concentrates on that genre.

B.A./M.F.A. Track
Students who wish to enter the Writing and Literature Program to complete a B.A. degree and then proceed directly into the M.F.A. Program may do so with the backing of a faculty advisor. They will have to complete 30 departmental credits of which six are taken at the M.F.A. level. After having completed their B.A. graduation requirements, they will be permitted to apply these six extra departmental credits towards the necessary 48 required for the completion of an M.F.A. degree.

Full-time Faculty: Anne Waldman, Bobbie Louise Hawkins, Anamul Hoque, Scott Apter
Part-time Faculty: Allen Ginsberg (Emeritus), Jack Callow, Joanne Kyger, Reit Duker, Keith Abbott, Caroline Walwork

THE 20TH CENTURY

The explosive emergence of American and English language writing of this century forms the specific historical background for the poetry and fiction anyone attentive today. The Naropa faculty will teach this course collectively—the poetry and major works of Ezra Pound, W. H. Auden, T. S. Eliot, e. e. cummings, Marianne Moore, Langston Hughes, Hart Crane, Wallace Stegner, Gwendolyn Brooks, Flannery O'Connor, Vladimir Nabokov, and Zora Neale Hurston. The course will take place on Fridays and free course materials are provided. 3 credit hours.

GREEK FOUNDATIONS

This course will focus on works of philosophy, drama, and poetry from ancient Greece that have been the basis of Western aesthetic and culture for over two thousand years. Emphasis will be placed on reading and discussion as we read translations of the primary texts: Homer, Sophocles, Euripides, Aeschylus, Plato, Sophocles, and Herodotus. We will also read some comparative, inspired by classical measures and "fragments." 2 credit hours. W 2920

CHAUSSIER TO SHAKESPEARE: PARADIGMS OF ENGLISH VERSE

JACK COLLUM

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 16th century "Makars." A survey of Medieval and Renaissance courtly verse, reading, and music, and the role of courtly poets in society, especially in the court of Henry VIII. 3 credit hours. W 2930

SHAKESPEARE

ANSEL HOLO

A scope reading of plays such as: "As You Like It," "Twelfth Night," and "The Tempest," which are often "decks" of courtly life. A variety of plays will be explored. 3 credit hours. W 2930

Literature Courses

No more than two of these courses are offered per semester

DANTS AND THE POETRY OF DEVOTION

A survey of the works of Dante in translation. We will read from De Visuage Esclousant and La Vita Nuove, and mount the exes of Paradiso in The Divine Comedy. Perhaps we will tune our ears to recognize an encounter with the beloved, or the boisterous of the angelic guide. 3 credit hours. W 2930

TENTH CENTURY EUROPEAN POETRY

ANSEL HOLO

A survey and reading of works in translation by Guillaume Apollinaire, Max Jacob, the Didactes, the Surrealists, Federico Garcia Lorca, Eliot Breнт, Vladimir Mayakovsky, Gunter Grass, Pablo Neruda and others. There will be supplementary secondary material by these authors, as well as by contemporary commentators. 3 credit hours. W 2950

THE REAL, THE SURREAL, AND THE METAREAL: READINGS IN AMERICAN POETRY

ANSEL HOLO

A reading and discussion of the various "ways of looking at things" and their reflections in writing. William Carlos Williams said, "My knees but in things," and he also said "Only the imagination is real." The Surrealists dive into the subconscious with Freud. Robert Bly walks and talks with Jung. Based on texts by the magics, the Objectivists, the Beats, and various "psycho-moderns." 3 credit hours. W 2950

First Year - Fall
Creative Writing Course in Poetry or Prose 3
Beats and Other Rebel Angles 3

Spring
Creative Writing Course in Poetry or Prose 3

The 20th Century Writing Practicum 3

Alan Ginsberg (optional 1 credit) 3

Naropa Writing Program The Naropa Institute Writing Program, for which guest writers join the year-round faculty, is an intensive multi-

program of workshops, lectures, faculty-student interviews, readings, performances and colloquia. It generates an environment of exploration, challenge, and discovery within which participants study and write in dialogue with many of the most lively and ground-breaking writers of our time. B.A. students receive up to six credits in the Summer Writing Program.

During the annual Naropa Writing Program the department disperses distinguished writers and poets. Guest in recent summer include: Kathy Acker, Linda Berlin, Neil Gaiman, William Burroughs, Andrei Codrescu, Glenda Goold, Bob Crumley, Diane diPrima, Valerie Roth, Lawrence Ferlinghetti, Anansi Parks, Susan Howe, Erica Hunt, Robert Kelly, Jeanne Kyger, Nathaniel Mackey, Jackson Mac Low, Barbara Meye, Kevin McHugh, Alice Notley, Jerome Rothenberg, Ed Sanders, Leslie Scalise, James Schuyler, Gary Snyder, Nathalie Tarn, Luciana Thomas, Philip Whalen, Peter Lamborn Wilson, and many others.

Requirements for the B.A. in Writing and Literature

First Year - Fall
Creative Writing Course in Poetry or Prose 3
Beats and Other Rebel Angles 3

Spring
Creative Writing Course in Poetry or Prose 3

The 20th Century Writing Practicum 3

Alan Ginsberg (optional 1 credit) 3

Second Year - Fall
Creative Writing Course in Poetry or Prose 3
Writing, Literature 3

Spring
Creative Writing Course in Poetry or Prose 3
Writing, Literature 3

Writing Practicum (optional 1 credit) 3

Total credits required in major: 24
Total credits in residence: 60

* Students ordinarily select either a prose track or a poetry track to follow, and will take one Writing Workshop each fall semester that concentrates on that genre.
POETRY WORKSHOP

ANDELM HOLLO

A workshop in modern poetry, discussing the relationship of the poet to the language and the world. Each student will write and present their own work. 3 credit hours. WPA490

WORKSHOP: PRACTICUM

ALLEN GINGERS

A workshop in modern poetry, discussing the relationship of the poet to the language and the world. Each student will write and present their own work. 3 credit hours. WPA490

WRITING INTENSIVE

ANNE WALDMAN

A workshop in modern poetry, discussing the relationship of the poet to the language and the world. Each student will write and present their own work. 3 credit hours. WPA490

HUMOR IN POETRY

JACK COHAN

A workshop in modern poetry, discussing the relationship of the poet to the language and the world. Each student will write and present their own work. 3 credit hours. WPA490

WRITING SKILLS: LEVEL I

CANDACE MALKOWITZ

A workshop in modern poetry, discussing the relationship of the poet to the language and the world. Each student will write and present their own work. 3 credit hours. WPA490

WRITING SKILLS: LEVEL II

CANDACE MALKOWITZ

A workshop in modern poetry, discussing the relationship of the poet to the language and the world. Each student will write and present their own work. 3 credit hours. WPA490

CREATIVE WRITING COURSES

MAKING IT NEW: CONTEMPORARY POETRY & POETICS

ANNE WALDMAN, JOANNE KYGER

"The academy of the future is opening its doors"—John Ashbery.

This course will provide a comprehensive survey of contemporary poetry and poetics, with an emphasis on the relationship of the poet to the language and the world. Each student will write and present their own work. 3 credit hours. WPA490

WRITING FICTION

SUSAN LOUISE HAWKINS

A workshop in modern poetry, discussing the relationship of the poet to the language and the world. Each student will write and present their own work. 3 credit hours. WPA490

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A workshop in modern poetry, discussing the relationship of the poet to the language and the world. Each student will write and present their own work. 3 credit hours. WPA490

WRITING FICTION

SUSAN LOUISE HAWKINS

A workshop in modern poetry, discussing the relationship of the poet to the language and the world. Each student will write and present their own work. 3 credit hours. WPA490
Creative Arts Minor: Traditional Arts

Program Description

The idea of traditional arts is to translate a spiritual understanding into physical movement and concrete situations. Traditional Arts emphasize the development and use of internal energy (In Chinese, chi; in Japanese, ki) and provide the space and training in the integration of body, mind and spirit. Studies in traditional arts at The Nanopa Institute are an evolution of yoga, which recognizes 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, Aikido, Yoga, and Kyudo (Japanese Archery). Courses taken in The Traditional Arts Department may be taken as a general elective, as part of an Interdisciplinary Minor, or as fulfillment of the traditional contemplative arts requirement.

Full-time Faculty: Basan Falgao, Jesse Falgao
Part-time Faculty: Vns. Kanjuro Shidaeta, Sensei XV, and Instructor of Kyudo, Jude Bill, Ravi Dyalma

Tai Chi Chi’uan

The Chinese say that whoever practices Tai-chi Ch’uan will gain the playfulness of a child, the strength of a dragon, and the peace of mind of a sage.

- Grand Master Chang 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, will power, 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, the intrinsic energy which animates all living phenomena, plays a central role in the training. Tension interferes with the flow of chi; in our bodies, and the purpose of Tai-chi Ch’uan is as an exercise to restore the normal flow of chi, by dissolving this tension. When practiced regularly, it can produce improvements in our mental, physical and emotional health.

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

Aikido

True Budo calls for bringing the inner energy of the Universe to order, protecting the peace of the world and making, as well as preserving, everything in nature in its right form. In other words, I have realized that thinking in Budo is tantamount to strengthening, within my body and soul, the love of God who begats, preserves and nurtures everything in nature.

- O Sensei, Morihei Ueshiba, Aikido Founder

Aikido is a modern, non-competitive Japanese martial art, the roots of which lie in the ancient tradition of Budo. Aikido skills are developed through lively partner practice so that the practitioner is simultaneously a study in the art of relationship. The forms and motions of the practices express harmony with self, others, and nature.

While developing skills of self-defense, we gain better balance, concentration, perception and coordination.

Kyudo (Zen Archery)

Kyudo, “the way of the bow,” originated in China and Japan, and is strongly influenced by the Zen tradition. 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 six feet away. Marksmanship is irrelevant. According to the Vns. Kanjuro Shidaeta, Sensei, “The ultimate goal of Kyudo is to polish your mind.” According to the founder of the Nanopa 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 the Vns. Kanjuro Shidaeta, Sensei and by senior students. Shidaeta Sensei is the twentieth generation bowmaker and archer to the imperial family of Japan, and one of the foremost living kyudo masters in the world. Kyudo Kyudoo, established by Shidaeta Sensei, is located in north Boulder and provides a traditional Japanese dojo environment in which students can experience the practice in a meditative setting that is spacious and elegant in simplicity. Students take courses at the Kyudoo as out-of-residence credit toward their Nanopa Institute programs.

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Courses

TAI-CHI CHUAN: LEVEL I
JANE or BATAMAN FAGAO
The first half of the form will be introduced. Basic principles and theory of T'ai-chi Chi'ian will be discussed. 3 credit hours. TA300

TAI-CHI CHUAN: LEVEL II
JANE or BATAMAN FAGAO
The first half of the form will be corrected. The second half of the form will be taught. 3 credit hours. TA301

TAI-CHI CHUAN: LEVEL III
JANE or BATAMAN FAGAO
The entire form will be corrected. 3 credit hours. TA302

TAI-CHI CHUAN: LEVEL IV: PUSH HANDS
JANE or BATAMAN FAGAO
Push hands, a two-person T'ai-chi Chi'ian exercise, is the most immediate practical application of the T'ai-chi Chi'ian form. Students learn to relax to be in relationship with someone else's energy. They experimentally learn the principles of center and balance and the power of yielding, and begin to utilize these principles not only in the push hands situation, but in everyday situations as well. Push hands processes our tension and resistance in the body. Minimum prerequisite: completion of the form and form correction. By permission of the instructor. 3 credit hours. TA303

TAI-CHI CHUAN: LEVEL V: SWORD FORM
JANE or BATAMAN FAGAO
The T'ai-chi Chi'ian sword is a practive that further extends the principles of integrated movement, balance, and chi while relating to an external object. This could be a thorn in the realm of calligraphy and painting, or, in this case, a sword. The sword is not wielded by using muscle and physical strength, but by using the body's natural structural and dynamic characteristics and the force that operate in the environment. By permission of the instructor. 1 credit hour. TA305

AKIIDO I
JUDE BLITZ
The first level course introduces students to the basics of aikido. Defense responses, and simultaneously teaches the art of falling. Emphasis will be placed on extending energy, creating alignment in the "conflict" situation. Preparing the encounter to one of accommodation and harmony. 3 credit hours. TA320

AKIIDO II
JUDE BLITZ
The second level course builds directly on the prior class, creating a more refined response. Greater control and stamina will be developed. 3 credit hours. TA321

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

KYUDO: LEVEL II
INSTRUCTORS OF KYUDO KYUDOJO
The notion of "kyudo mind" has nothing to do with levels of achievement. Here, the student deepens his or her understanding of kyudo mind through continued practice under the guidance of the Kyudo Kyudojo instructors and kyudo masters, Bratko Goncevic. 1 to 3 credit hours. OOR

KYUDO: LEVEL III
INSTRUCTORS OF KYUDO KYUDOJO
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. OOR

YOGA
RAMI DUKHMA
This class will present an introduction to the vital traditions of Raja Yoga. The students will gain both an understanding of yoga in its historical and social context and an experience of its methods, which constitute an in-depth exploration of breath, movement, and consciousness. Raja yoga teaches us to live more in the present moment by directing our attention to our bodies, sensations and feelings. The practice assists us in engaging in a gentle dialogue with our breath, our minds, our senses, and our moment-to-moment experience. This is a quiet, more sensibly aware mind and is a released yet integrated state of being. The student will explore body and mind synchronization through Hatha Yoga asana (exercise) which create sensitivity, alignment and ease. Pranayama Yoga (breath awareness and control), Laya Yoga (work with the chakras), Japa Yoga (keeps silence andEnabling, pranidhana), and Karmas (cleaning practices). 3 credit hours. TA339
Creative Arts Minor: Visual Arts

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

The practical skills gained from the Visual Arts courses balance and nurture the contemplative and intuitive approach to art drawn from meditation, mandala practice, calligraphy, Tangka painting, and other contemplative courses.

Courses taken in the Visual Arts department may be taken as a general elective, as part of an Interdisciplinary Studies major, or as a minor field of concentration.

Part-Time Faculty: Laurie Doctor, Cynthia Moku, Joshua Moler, John Young

Fall
THANGKA PAINTING I CYNTHIA MOKU
This class is an introduction to the discipline and theory of Tangka painting, the sacred art of Tibetan Buddhism. Students will develop skill in 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 hours. VA380

THANGKA PAINTING II CYNTHIA MOKU
This workshop is a continuation of Tangka 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: Tangka Painting I or permission of the instructor. Lab fee $5, 3 credit hours. VA387

Buddhist Sculpture JOSHUA MOLER
Buddhist sculpture is closely related to Tangka painting inasmuch as the techniques of “raking” or carving, of proportions is studied and practiced. We will also look at examples of historical Buddhas, including early Indian, Gandhara, Nalanda, Chinese, Japanese, and Southeast Asian. Working with clay in the base relief mode, we will sculpt the form of one of the eight Auspicious Symbols of Buddhism. 2 credit hours. VA470

THE CONTEMPLATIVE BRUSH JOHN YOUNG
In this course, students learn and practice the beginning moves in Chinese brush painting and calligraphy. We will start with the basics of how to hold the brush as well as how to stand ourselves and execute a line that has inner strength, developing experience and skill with the tools of brush, ink and paper. This practice has the potential for deep impact on any student involved in the contemplative arts. 2 credit hours. VA392

CALLIGRAPHY II: EARLY ALPHABETS & CONTEMPORARY FORMS LAURIE DOCTOR
This class begins with the study of the elegant Roman Capitoline: the foundation of all Western alphabets. Each class will include practice of the forms, study of manuscripts, and the study of contemporary forms. The course is divided into the Uncial alphabet and the Unicus. Assignments will include study of form, correct and incorrect. 2 credit hours. VA480

CALLIGRAPHY III: MEDIEVAL AND RENAISSANCE SCRIPTS LAURIE DOCTOR
In this class, we will begin with the Middle Ages and study of Gothic script or Hand. Study will include some historical perspective on the culture shift from the Middle Ages into the Renaissance. Humanistic and italic letterforms came alive during the Renaissance and later became models for early typography. After study of italic and Humanist hands we will explore contemporary calligraphic forms with the brush. Assignments will include exploration of design, color, form, correct and incorrect. 2 credit hours. VA480

Early Childhood Education

Program Description
The newly forming B.A. program in Early Childhood Education applies traditional Asian contemplative ideas and practices to holistically train teachers. Students train in awareness, direct knowledge of learning styles, global perspectives on child-rearing, children’s stability and resilience, and cultural and developmental psychology. In such a contemplative environment of personal transformation, teaching methods are transmitted and transmitted clearly and effectively.

Program students will intern at the Institute’s Alaya Preschool, which is 30 years of experience in developing a contemplative approach to teaching young children. The emphasis of the education program is on the early childhood level, but the training is easily applicable to all levels of education.

Completion of the B.A. qualifies the student fully for preschool teaching, and two additional summer courses fulfill all the educational requirements for qualification as a preschool director or as a private kindergarten teacher.

The B.A. program in Early Childhood Education is planned to be offered as a major in Fall 2013. Until then, B.A. degree work in early Childhood Education may be pursued through the Interdisciplinary Studies major.

Requirements for Early Childhood Education
The B.A. in Early Childhood Education requires 24 semester credits of coursework in this major. Degree students will be required to minor (9 credits) in Traditional Arts as equivalent contemplative practice. Some of the education courses will have a shifting meditation requirement.

Full-time Faculty: Richard Brown
Part-time Faculty: Susan Apolahan, Saravali Dustani, Annette Crawford, Phyllis Ohm, Alice Ranton

Core Courses
First Year - Fall
Buddhist Educational Psychology RICHARD BROWN
This course applies Buddhist psychological approaches, observation training, and awareness practice to teacher training and to the education of children. 2 credit hours. VA402

Cultural Anthropology and Social Change SARASVATI BHUVAN
An exploration of the various ways human societies have patterned their relationships with the universe, and how these cultural patterns inform individual perception and experience. Distortion of ethnographies offers insight into relationships among subsistence patterns, social organization, religion and ritual (including the roles of privilege for children), methods of conflict resolution, gender roles, and child-rearing, and the cultural construction of emotion. This course will also include an understanding of Third World challenges and effective social action. 3 credit hours. AN102

Body-Mind Centering I SARASVATI BHUVAN
The focus of this class is on basic patterns of movement. We will experience our own patterns in a very direct way. And discover means to develop further and transform movement patterns in both ourselves and others. The vehicle for the study will be body-mind centering. The course includes a detailed study of early motor development, as well as a beginning experiential study of anatomy. 3 credit hours. AN352

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Environmental Studies

Program Description

Environmental Studies is taught at the Institute from the perspective of "deep ecology," which views humans as just one of the myriad systems of the world we live in, and stresses an awareness of our dynamic interactions with all being.

The yearly B.A. in Environmental Studies offers an Integrated curriculum in four areas of study: Environmental Science, Anthropology, Ecology, and Architecture. This interdisciplinary approach seeks to understand the interactions between natural ecosystems, organic agriculture and principles of life and the cultural understandings which combine to promote sustainable communities. Faculty members are committed to a biocentric approach to education, emphasizing hands-on outdoor education and field teaching, artistic and creative processes for expressing appreciation for the natural world, involving students in the many environmental projects and organizations in the Boulder area, and teaching perspectives, principles, and skills which lead to vibrant communities and effective action.

Courses

Sustainable Communities, Effective Action

Process and principles for developing sustainable communities. The faculty will be joined by guest speakers to present effective action projects underway in the Boulder bioregion, including kiln-scale restoration, wilderness protection, environmental legislation, organic farming, energy-efficient housing, cultural diversity, and environmental arts. 3 credit hours. EC310

Entrepreneurship, Effective Action

An opportunity for the student to engage in an on-going project in the Boulder Bioregion under the supervision of a faculty member. Prerequisite: 6 credit hours in Environmental Studies. 1 to 3 credit hours. EC410
Anthropology
CULTURAL ANTHROPOLOGY AND SOCIAL CHANGE
SARASWATI BHUMAR
An exploration of the ways in which cultures have patterned their relationships to the world, and how these patterns shape an individual's perception and experience. Topics include culture and environment, social organization, subsistence economies, ritual systems, gender roles, child-rearing, and the cultural construction of emotion. We will discuss the craft of cross-cultural research. The final third of the course will focus on Third World development issues and effective action.
3 credit hours. AX412

Ecology
CONTEMPLATIVE NATURAL HISTORY AND GAIA
JUDITH HARRIS
This course explores local natural history and our relationship to its climate, geology, plants, and animals, as they coexist in ecosystems. The exploration will be grounded in the contemplative practice of the participants in and short sitting practice in each class. It will also be grounded in the Gaia hypothesis that the earth, and the life on the earth, has created its own ecology with which to maintain itself. All possible classes will be outdoors.
3 credit hours. HC307

ECOLOGY PRACTICUM
FACULTY
Each fall the Environmental Studies faculty will select a topic with a practical application to give students hands-on experience in an area of ecological concern. 1.5 credit hours. EC365

ECOLOGY
JACK COLLUM
Our accelerating awareness of the ecology-humanEarth in that it "covers the earth" may well inform radical changes in the literature of the future. This course, through a combination of exposure to and practice of the widest possible range of environmentally-oriented writings — didactic nature poetry, philosophical essays, scientific fact, conservation cartoons, facts, bumperstickers, ecojournals, corporate communications, and many other genres — attempts to lay a basis of verity and perspective for carrying one's language resources into the coming age. Authors include Thoreau, Rachel Carson, D.H. Lawrence, anonymous Gaia and Africans, Gary Snyder, Aldo Leopold, Susan Griffin, Alexander Pope, and a blinness of others. The course includes much student writing, both creative and analytical.
3 credit hours. EC390

Horticulture
GARDEN WORLD
ROB HOWARD
An overview and introduction to gardening are the focus of this course. We will study botany, ecology, garden history and design in order to lay a solid foundation for the practical how-to’s of garden making. The emphasis is on a natural organic approach. Practical demonstrations in the Nairn Institute garden provide experience in how to dig a bed, sow seeds, cover, cultivate and practice shifting, and plant and transplanting. Observation of nature’s cycles in the garden is the basis for practical and true art of garden work. 3 credit hours. HC300

HERB GARDEN
FACULTY
A survey of herbal garden plants, with emphasis on botanical groups, culinary uses, and garden subjects. We will briefly review basic garden praxis, and look at the ancient, traditional, and sacred place of herbs in garden history.
1 credit hour. HS341

Spring
Environmental Studies
SENIOR PROJECT
FACULTY
Faculty supervised senior project. 1 to 3 credit hours. EC365

Anthropology
HEALING IN CROSS-CULTURAL PERSPECTIVE
SARASWATI BHUMAR
What can we learn from traditional systems for healing — individual, social, and environmental illness? Case studies from North American, African, and Asian, as well as various European traditions, will be studied. How is health defined and achieved? How do ritual and sacred knowledge contribute to the healing process?
3 credit hours. AX310

Ecology
ECOLOGY IN EVOLUTIONARY PERSPECTIVE
JUDITH HARRIS, FRANCES HARRWOOD, AND ROB HOWARD
This course traces the story of the coevolution of our planet from the theory of the "big bang" through the evolution of the plants and animals to the Gaia hypothesis of a living earth. We will assess the impact of human development — hunting/gathering traditions, the origins of agriculture, and the origins of urban life — in the context of the current environmental crisis. The planetary story will be presented from the perspective of the natural sciences as well as traditional mythic interpretations.
3 credit hours. EC320

ENVIRONMENT AND ANTHROPOLOGY
RITUAL, THEATER
FACULTY
We will investigate our healing cultural traditions as expressed through myth, music, dance, and theater. From these explorations, we will develop together an art-having performance project for the Boulder bioregion. 1.5 credit hours. AX340

LANGUAGE AND CULTURE
FACULTY
Our experience of the world is infinitely related to the languages we speak. Topics explored in this course include the construction of language, language and perception, speech communities, oral and written traditions, and nonverbal communication such as body language, gesture, and sign languages.
3 credit hours. AX315

Ecology
ECOLOGY IN EVOLUTIONARY PERSPECTIVE
JUDITH HARRIS, FRANCES HARRWOOD, AND ROB HOWARD
This course traces the story of the coevolution of our planet from the theory of the "big bang" through the evolution of the plants and animals to the Gaia hypothesis of a living earth. We will assess the impact of human development — hunting/gathering traditions, the origins of agriculture, and the origins of urban life — in the context of the current environmental crisis. The planetary story will be presented from the perspective of the natural sciences as well as traditional mythic interpretations.
3 credit hours. EC320

GETTING DOWN TO EARTH: THE PRACTICE OF "DEEP ECOLOGY"
FACULTY
Perspectives toward a "deep ecology," including the meaning of the soil and the environment in terms of a nonseparating sacred time and space in our daily lives. Budist, Taoist, Christian, and Native American teachings will be considered as we ask the questions, "how shall we live? What is right livelihood? What is effective action on an unwounded planet?" 3 credit hours. EC340

Horticulture
FIELD BOTANY
JEFF MILLER
Training in botanical principles basic to plant knowledge. Genetics, taxonomy, and plant life will be discussed, as well as plant conservation and garden applications. When possible, course work will take place outdoors and will involve plant observation in the field. 1.5 credit hours. HC315

LANDSCAPE AND GARDEN DESIGN: ART AND PRACTICE
ROB HOWARD
The course provides an overview of the skills and history of landscape garden design. Students will learn about plants appropriate to the Boulder climate, and study site analysis, planting techniques, stone and wood construction, irrigation, and design principles. They will create a landscape design tailored to their own garden, and practice drafting, sketching and submitting to a blueprint plan. Experience with these skills takes place in the context of an introduction to the history of landscape and garden design, looking at slides and videos of historically important gardens, and visiting local gardens. 2 credit hours. HC311

VEGETABLE GARDEN
FACULTY
An introductory course on organic vegetable gardening. Topics include garden ecology, soil selection, garden design, composting, soil preparation, plant propagation, and crop rotation. 3 credit hours. HC305
Foundation Year

Program Description

The Foundation Year courses are designed to support investigation of the theory and practice of contemplative education, as well as to encourage personal integration of the diverse experiences students have at Naropa.

Courses

CREATIVE MATH

This class will be based on the needs and interests of the students who enroll. We will explore the nature 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, aesthetic perspective. 2 credit hours. FY275

DIMENSIONS OF CONTEMPLATIVE EDUCATION

This is the first in a series of two core courses designed for the Foundation Year, open to anyone interested in understanding a Naropa Institute education, and required of all degree-seeking students who do not qualify to enter the upper division credits. Students in this course will be encouraged to integrate their Naropa experiences into a meaningful whole. Through written, verbal and experiential activities, students will explore the contemplative approach to education, their own personal journeys and experiences, as well as those of classmates and of the world at large. 4 credit hours. Required for Foundation Year students. FY280

SOCIAL CONTEXT OF CONTEMPLATIVE EDUCATION

This is the second core course designed to provide a strong philosophical, educational, and experiential foundation for anyone new to The Naropa Institute community. A contemplative approach is the basis for education at the Institute; within this framework, learning is understood as a process that requires both inner examination and an examination of specific disciplines. By cultivating awareness of the present moment through meditation and traditional contemplative disciplines as found throughout the world, students deepen their understanding of the subjects they are investigating. Using this context, students will be encouraged to integrate their other work into a meaningful whole. Through written, verbal and experiential activities, students will explore the social, political, and environmental context within which meaningful work occurs. 4 credit hours. Required for Foundation Year students. FY290

TWENTIETH CENTURY AMERICAN HISTORY

LUCY WILSON

This period of history has been named The American Century. It is a rapidly coming to a close. Can we understand what has happened in the past 50 years? This nation has fought four wars, emerged as the leader of the free world, and has survived the great depression and the student revolt of the late 60s. In the past 20 years, social and political movements have transformed the treatment of minorities. Can you find your own path without understanding where you have come from? In this course, we will read selected authors, engage in class discussion, develop and articulate our views of history, write two papers, and take a midterm and a final exam. 3 credit hours. FY280

GREAT BOOKS

This course is designed to provide an overview of the development of human thought and values through the ages. Through reading, discussion, and writing, students will explore the works of great writers and philosophers. 3 credit hours. Required for all Foundation Year students. FY290

CRITICAL THINKING, SCIENTIFIC METHOD

This course is designed for students needing formal experience with the underlying premises and assumptions of Western culture. Students will examine the usefulness and limitations of the theory and practice of critical thinking and the scientific method. Topics include observation skills, deductive and inductive logic, and a survey of scientific fallacies. 3 credit hours. Required for all Foundation Year students. FY290

NAROPA SEMINAR

For incoming B.A. students, this course is designed to provide an overview of education at The Naropa Institute. Six senior faculty will present short courses based on the wisdom and values of their disciplines, and their experience within the Institute. Required for all incoming B.A. students. 3 credit hours. FY290

Interdisciplinary Studies B.A.

Program Description

The Interdisciplinary Studies B.A. Program allows 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 relationships among them. The Interdisciplinary Studies major may draw on elements from any of the Institute's major or minor departments.

Each student works closely with an advisor to select the first semester's curriculum and to prepare an initial proposal 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 for the second year's curriculum are finalized by the student and advisor.

The senior project, which is the focus of this two-year course of study, may be a performance, lecture-demonstration or research paper with oral presentation, depending on the student's curricular emphasis.

The interdisciplinary curriculum must include 40 credits of course work in direct support of the major, and must satisfy all other credit B.A. requirements listed in the Academic Program subsection of the Introduction to this catalog. An exception to this rule is the minor, which is waivers for the interdisciplinary student. Students may not undertake a Certificate Program in Interdisciplinary Studies.

Some recent examples of interdisciplinary majors include movement and poetry, performance, the hermetic roots of artistic expression, Buddhism and the healing arts, and mythic theatre.
Religious Studies B.A.

Program Description

In the B.A. Religious Studies Program, students study the major religions of the world as living traditions, in both historical and contemporary perspectives. Program requirements include both the contemporary scholarly discipline of the history of religions, as well as representatives of the living traditions themselves.

The program includes:

- Examination of major contemporary approaches to the study of religion.
- Course offerings in the major world religions (Buddhism, Hinduism, Christianity, Judaism, Islam, and the religions of both Asia).
- Electives providing the opportunity for further exploration in several additional areas (Buddhism, Psychology of Religion, Traditional East Asian, comparative disciplines, and meditation practice).

In addition, each fall The Naropa Institute offers a study and practice program in Buddhist Studies in Kathmandu, Nepal, available for Religious Studies B.A. credit. This program explores the rich connections between Mahayana Buddhism and the culture, art, and religious traditions in the Kathmandu Valley. Participation in the program is by permission only.

In keeping with The Naropa Institute's emphasis on the contemplative and experiential dimensions of cultural traditions, the Religious Studies B.A. program devotes particular attention to these aspects of religion.

Requirements for the B.A. in Religious Studies

<table>
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<tr>
<th>Requirement</th>
<th>Credits</th>
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<tbody>
<tr>
<td>Introduction to Religion</td>
<td>3</td>
</tr>
<tr>
<td>Meditation Practicum I</td>
<td>3</td>
</tr>
<tr>
<td>Two electives in one or more of the following areas: Buddhist Studies, Psychology and Religion, Meditation practice, Traditional Asian Comparative disciplines, Tibetan language</td>
<td>12</td>
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<tr>
<td>TOTAL</td>
<td>24</td>
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<tr>
<td>Total B.A. program credits: 80</td>
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Note: Students may fulfill general electives required for the B.A. degree by taking additional electives in Religious Studies. If they so desire.

Courses

First Year - Fall

MEDITATION PRACTICUM I

VEN. JOGARAJA KONCHOG, RINPOCHE and FACULTY

In this course, students are introduced to sitting meditation practice. Topics include the foundations of practice in Tibetan sharshika vajrayana. The course format includes talks, discussions, written and oral presentations, and individual and group practice in meditation. 3 credit hours. BC300

NIKAYA BUDHISM

JOHN ROCKWELL

An introduction to the thought of early Buddhists and of the "16 Schools" of Nikaya Buddhism. Examination of the various central doctrines of Buddhism in the early literature will be followed by a survey of the Abhidharma, the tradition of psychology of mind and emotions. 3 credit hours. BC300

TIBETAN I

JOHN ROCKWELL

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 learning, comprehending and speaking Tibetan. Listening to tapes and all practice outside of class will also be required. This course will prepare students to pursue their studies in both literary and spoken Tibetan. 3 credit hours. BC300

CONTEMPLATIVE ISLAM

MUHAMMAD HAKEM

Introduction to the history, ideas, and practices of Sufism, the major tradition of contemplative Islam. Readings from Sufi classics and scholarly studies will help students understand the ancient and rich mystical tradition. 3 credit hours. BC312

INTRODUCTION TO RELIGION REGULAR/FAY

Analysis of world religions and their relation to the history, ideas and practices of mysticism. Emphasis on the philosophical and religious traditions of Judaism, Christianity, Hinduism, Buddhism, and Chinese and Japanese religions. 3 credit hours. BC330

CONTEMPLATIVE CHRISTIANITY

BRIAN MAHAN

A brief survey of the divine theory and practice of Christian spirituality throughout the 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, Thomas of Avis and Thomas Merton. (Offered Fall 1991). 3 credit hours. BC350

Buddhist Civilization

JUDITH SUMMER-BROWN

A basic introduction to Buddhist tradition in Asia, designed for all Naropa Institute students. Topics include discussion of basic Buddhist perspectives, ideas and practices. Buddhist creativity in visual art, theater, philosophy, and social and ethical thought, and the impact of Buddhism upon its religious, cultural, social and political milieu. 3 credit hours. BC320

Second Year - Fall

MEDITATION PRACTICUM II

VEN. JOGARAJA KONCHOG, RINPOCHE and FACULTY

This course continues the instruction in meditation practice begun in the fall semester, emphasizing Mahayana前期, including the generation of an enlightened attitude towards the practice of the perfections (paramitas), the training of the mind (lojong) and exchange of self and other (bodhicitta). 3 credit hours. BC351

Contemplative Judaism

PAUL MONDECAI TREVES

This course explores some of the most important contemplative dimensions of the Jewish tradition, including the Kabbalah, with both its ancient formulations and modern interpretations. 3 credit hours. BC400

Contemplative Hinduism

JUDITH SUMMER-BROWN

This course surveys the diverse spiritual teachings of classical Hinduism, with an emphasis upon the Bhagavad Gita, traditional yoga, Advaita Vedanta and devotional Hinduism. (Offered Spring 1992) 3 credit hours. BC325

Mahayana Buddhism

JUDITH SUMMER-BROWN

This course provides a basic Introduction to the origins, ideas, practices, literature and history of Mahayana Buddhism in India. Emphasis is on the Bodhicitta ideal and its expression in the various dimensions of Mahayana tradition and on reading from the primary texts of Mahayana. 3 credit hours. BC380

Tibetan II

JOHN ROCKWELL

Continuation of Tibetan I. 4 credit hours. BC380

Contemplative Hinduism

JUDITH SUMMER-BROWN

This course surveys the diverse spiritual teachings of classical Hinduism, with an emphasis upon the Bhagavad Gita, traditional yoga, Advaita Vedanta and devotional Hinduism. (Offered Spring 1992) 3 credit hours. BC325

Mahayana Buddhism

JUDITH SUMMER-BROWN

This course provides a basic Introduction to the origins, ideas, practices, literature and history of Mahayana Buddhism in India. Emphasis is on the Bodhicitta ideal and its expression in the various dimensions of Mahayana tradition and on reading from the primary texts of Mahayana. 3 credit hours. BC380

Tibetan II

JOHN ROCKWELL

Continuation of Tibetan I. 4 credit hours. BC380

Second Year - Fall

MEDITATION PRACTICUM II

VEN. JOGARAJA KONCHOG, RINPOCHE and FACULTY

This course continues the instruction in meditation practice begun in the fall semester, emphasizing Mahayana前期, including the generation of an enlightened attitude towards the practice of the perfections (paramitas), the training of the mind (lojong) and exchange of self and other (bodhicitta). 3 credit hours. BC351

Buddhist Civilization

JUDITH SUMMER-BROWN

A basic introduction to Buddhist tradition in Asia, designed for all Naropa Institute students. Topics include discussion of basic Buddhist perspectives, ideas and practices. Buddhist creativity in visual art, theater, philosophy, and social and ethical thought, and the impact of Buddhism upon its religious, cultural, social and political milieu. 3 credit hours. BC320
Buddhism in Tibet

John Rice

The course will trace the development of Buddhism in Tibet, principally 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 Sakyamuni, Mahayana and Vajrayana Buddhism and to the intersubjective religious, social and political factors in this process. 3 credit hours. 20401

TIBETAN IV

Lama Yeshe Shenpen and Nelson Riddick

Readings in classical texts of Tibetan Buddhism and ongoing practice in speaking Tibetan. Prerequisite: Tibetan I and Tibetan II. 4 credit hours. 20422

Second Year - Spring

Meditation Practice IV Faculty

A continuation of the study of Mahayana meditation begun in Tibetan 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 work four hours per week in one of Boulder's many agencies serving the poor, elderly, and sick, and will meet once a week in a supervision group to discuss their experiences. 3 credit hours. 20451

Contemporary Religions of China and Japan

Marc Masson

An introduction to the Taoist and Confucian contemporary traditions of China, and to the Shinto, Confucian and Buddhist contemporary traditions of Japan. (Offered Spring 1984) 3 credit hours. 20431

THERAVADA Vipassana Weekend

Lynn Douglas

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. 20361

The Treasure of Islam

Lek Khorawat

The key to Islamic practice is to enter the essence of God (which is beyond attributes), and to understand the cry of God through humanity. This workshop presents a view from inside the Sufi or Devah tradition and introduces the essentials of Sufi practice. 1 credit hour. 20311

Zen Buddhism Weekend Intensive

Rohun Chiao-Rooh

An introduction to Zen meditation through a weekend seminar, or intensive practice session. The weekend will include practice instruction, sitting periods, walking meditation, and dharma talks. 1 credit hour. 20306

Dattari - Month of Intensive Meditation

Each summer, a month-long retreat (dattari) of intensive daily group meditation is held at a nearby mountain meditation center. Students practice asamatha vipassana (meditation practice) under the guidance of their meditation inductors. This springing point directs one's insight into the nature of the Buddhist teachings as a personal level. Students may take this as an out-of-curriculum credit toward their degree program. 2 credit hours. 20360

Drawing on the wealth of opportunities available in Nepal and Bali, The Naropa Institute's Study Abroad program provides a thorough introduction to the Vajrayana Buddhist traditions of Tibet and to Theravada Buddhist traditions of Southeast Asia. Students will be immersed in the cultural, social and political factors in both cultures. The program includes not only the study of Buddhist philosophy and religious practice but also the opportunity to engage in a broader cultural experience.

Buddhist Traditions

The course integrates the practice of meditation with an overview of Indian and Tibetan Buddhist traditions and a historical, philosophical and cultural perspective. Classes are supplemented by day trips to monasteries, shrines and pilgrimage sites. The course draws on high level respected and accomplished Tibetan teachers from nearby monasteries. These include Trongyan Rinpoche, Tenzin Gendun Pal, and Khenpo Lobsang Geshe. 3 credit hours. 20344

Electives

Students may choose to study with local masters in Theravadin (Burma), Northern Indian music, Tibetan sacred script painting, Ninevian Jaijphayi dance, Tibetan mask making and lamai dancing, Tibetan medicine, or other projects. 2 credit hours. 20346

Arts and Culture of Nepal

The course provides an introduction to the culture of Nepal through the study of arts and crafts and traditional ceremonies. Students will visit temples, markets and festivals and learn about the unique art forms of Nepal. 3 credit hours. 20344

Coursework

Mediation Practice

The practice of meditation is at the core of the program. Meditation provides the unique environment in which these teachings can be understood personally. This course, taught by instructors from the Naropa Institute, introduces meditation in a practical way, establishes a daily practice routine, and works individually with students to experience the liberating power of mindfulness in a cultural context. 2 credit hours. 20344

Spring Program in Nepal

Bali is one of 13,000 islands in Indonesia, and is often called the Island of the Gods. It is world renowned as a land where the arts, spiritual practice and daily activity are thoroughly integrated. The tending of rice fields, the courting of waterways and the mythology and Sheldon of dance, music and theater all reveal a sense of natural harmony (everything in its proper time and place) which permeates the Balinese culture. It is an ideal setting for exploring the arts in everyday life. Through studies of music and dance, meditation, language, arts, and culture, participants will enter the culture of the Balinese life. They will explore their own artistic processes by immersing themselves in a culture where true integration exists between creativity, spirituality and daily living.

The Balinese program takes place from mid-January to mid-March. In the artistic community of Ubud, where participants will live, study and practice together in a Balinese "temple," a cluster of guest bungalows and pavilions. The eight week program will include the study of dance and music, drawing and painting, the arts and crafts of Bali, and an independent study project. Students will also experience a combination of classes, discussion groups, field trips through the island, attendance at temple ceremonies, performances, and a three week independent study project.
Program costs include round-trip airfare to Bali from the West Coast, the study and practice program (6 semester-credit), bed and breakfast, double occupancy, field trips, festivals, and community gatherings. An additional charge is added for the optional independent study travel project.

**Courses**

**MEDITATION**
Meditation practice will be supplemented by talks and discussions on the principles of contemplative arts. Individual meditation instruction will be provided by Nepalese feature faculty. 1 credit hour. ANA520

**BALINESE GAMELAN ORCHESTRA**
We will explore Balinese music, specifically gong kebyar. A full orchestra of instruments will be available for our group. All levels of musicianship are welcome. This class is taught by J. Merton Dunlap, Program Arts Director. 2 credit hours. ANA511

**BALINESE DANCE**
We will study traditional Balinese dance forms, both male and female. All levels of dance expertise are welcome. This class is taught by N. Anni Attil. 2 credit hours. ANA503

**ARTS AND CULTURE**
A series of lectures, demonstrations and field trips focusing on the escorted art traditions of Bali—mask-making, shadow puppetry, painting, batik. Taught by Bali Arts Institute faculty and local artists. 3 credit hours. ANA564

**BAHASA INDONESIA**
Beginning conversational language instruction in the "indonesian" of Bali will be taught in this course by local instructors. 1 credit hour. ANA568

**INDEPENDENT STUDY/ TRAVEL PROJECT**
Students will design a three-week project to be completed after the end of classes. Faculty will assist with planning and documentation. This is an optional component of the program and is not included in the program costs. 3 credit hours. ANA520
Buddhist Studies M.A.

Program Description

The Master of Arts Program in Buddhist Studies provides the student with the opportunity for broad and in-depth study of Buddhism as a literary, religious, and cultural tradition.

The program's approach is critical and non-sectarian, with a primary emphasis on Indian and Tibetan Buddhism, with reference to the Southwest Asian and Far Eastern Buddhist traditions. The program seeks to develop the student's understanding and appreciation of Buddhism by drawing on a number of different resources, including the classics of the modern academic discipline of Buddhistology, close and sustained study of the great texts of Buddhist traditions, contact with contemporary masters from the various major Buddhist traditions, and the study and practice of meditation, through which the student's understanding of Buddhism is developed within the context of the great contemplative religions of the world.

The M.A. Program in Buddhist Studies offers a Language track and a Contemporary Religion track, which includes the following core components:

1. Study of the History of Buddhism in India, during the period when the major Buddhist traditions were developed. Includes the life and work of the Buddha; the study of the early Buddhist communities and Abhidharma schools, the Indian Mahayana and Vajrayana and study of the Buddhism in Tibet. (Both tracks.)

2. Study of primary sources of Buddhism in translation. Each semester, M.A. students take a seminar on key texts of Indian and Tibetan Buddhism in translation. These include readings from the vinaya (disciplinary texts), the early suttas (discourses of the Buddha), the abhidharma (philosophical texts), the Mahayana sutras, and the Mahayana and Yogacara schools. Attention also is given to Vajrayana literature, including the genres of tantra, biographies of the Vajrayana teachers, and collections of their songs of realization. (Both tracks.)

3. Siting meditation training in the traditions of Theravada, Vajrayana, Zen, and especially Tibetan lamrimchen (guides to meditation), and especially Tibetan lamrimchen (guides to meditation).

Requirements for the Buddhist Studies M.A. Language Track

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<tr>
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<td>Niyaya Buddhism</td>
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<td>Mahayana Buddhism</td>
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<td>Buddha Nature</td>
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Four Meditation Praxicums Courses

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Requirements for the Buddhist Studies M.A. Contemporary Religion Track

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The Contemplative Religion Track

This track acquaints the fundamental role of meditation and contemplation within many of the world's great religions. This track of study takes Buddhism as its main example of a contemplative tradition and explores it within the context of other similar great contemplative traditions, including Christianity, Judaism, Hinduism and Chinese religions. Through courses in the core Buddhist Studies curriculum on comparative method and on individual contemplative traditions, the student explores the contemplative modes of spiritual life in the various great religions.

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Courses

First Year - Fall

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<tr>
<td>MEDITATION PRACTICUM</td>
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<tr>
<td>VEN. DOZIG KONTRUL RINPOCHE AND FACULTY</td>
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In this course, students are introduced to sitting meditation practice. Take the foundations of practice in Tibetan shamatha (serenity). The course format includes talks, discussions, weekly individual meetings with meditation instructors and daily meditation practice. 3 credit hours. 89550

M.A. SEMINAR

TOPICS IN THE TRIPITAKA

REGINALD RAY

A topical examination of selected texts of the Tripitaka (Vinaya, Sutta, and Abhidhamma-Pitaka) of the early Buddhist schools with attention also given to the more important commercial literature. 3 credit hours. 89610

NIKAYA BUDDHISM

JOHN ROCKWELL

An introduction to the study of early Buddhist meditation of the "Tripitaka" school of Niyaya Buddhism. Examination of the various central doctrines of Buddhism in the early time will be followed by a survey of the Abhidharma, this tradition of psychology of mind and emotions. 3 credit hours. 89570

INTRODUCTION TO CONTEMPLATIVE RELIGION

REGINALD RAY

This course introduces the study of religion and focuses on the history, ideas and practices of selected contemplative traditions within the great religions such as Christianity, Judaism, Hinduism, Buddhism, and Chinese and Japanese religions. 3 credit hours. 89650
MAHAYANA BUDDHISM
JUDITH SMIBER-BROWN
This course provides an basic introduction to the origins, ideas, practices, literature, and history of Mahayana Buddhism in India. Emphasis will be placed on the Buddhist aesthetic and its expression in the various dimensions of Mahayana tradition. 3 credit hours. 85560

CONTEMPLATIVE HINDUISM
JUDITH SMIBER-BROWN
This course surveys the diverse spiritual teachings of classical Hinduism, with an emphasis upon the bhagavad gita, traditional yoga, Advaita Vedanta and devotional Hinduism. Offered Spring, 1996. 2 credit hours. 10032

MA. SEMINAR: THE LITERATURE OF MAHAYANA BUDDHISM
REGINALD RAY
A study of selected texts from the Indian Mahayana tradition, drawn from both buddha-words (sutras) as well as learned Indian and Tibetan commentaries (chatusras) of the Mahayana and Yogacara schools. 3 credit hours. 85511

TIBETAN II
JOHN ROCKWELL
Continuation of Tibetan I. 3 credit hours. 85500

Second Year - Fall
MEDITATION PRACTICUM III
MANDALA AND MAITHI
MARTIN CASPER
This course continues the Pranicim class, emphasizing Vajrayog practices such as the Buddha mandalas, including discussion of the particular natures and senses associated with each family and practical application of this material in the space awareness practices known as "kyul." 3 credit hours. 85560

Second Year - Spring
MEDITATION PRACTICUM IV
FACULTY
A continuation the study of Mahayana meditation begun in Practicum II, with a shift in emphasis on 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, and will meet once a week in a supervisory group to discuss their experience. 3 credit hours. 85511

MA. SEMINAR: COLLOQUIUM
REGINALD RAY
A study of selected texts from the Indian Mahayana tradition, drawn from both buddha-words (sutra) and learned Indian and Tibetan commentaries (chatusra). 3 credit hours. 85511

Buddhist Civilization
VEN. DODOR KONGTRUL RINPOCHE
A basic introduction to Buddhist tradition in Asia, designed for all Naropa students. Topics include discussion of basic Buddhist perspectives, ideas and practices, Buddhist creativity in visual arts, literature, philosophy, and social and ethical thought, and the impact of Buddhism on its religious, cultural, social and political milieu. 3 credit hours. 85500

CONTEMPLATIVE RELIGIONS OF CHINA AND JAPAN
NANCY MASON
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. 85507

MA. SEMINAR: TIBETAN
VAJRAYANA
JOHN ROCKWELL
Readings in the literature of the Tibetan Vajrayana Buddhism, including texts on such topics as theurgy, mystery, sacred biography, and songs. 3 credit hours. 85511

TIBETAN IV
LAMA USHTEN SHERING and NANDANA TRANSLATION COMMITTEE
Readings in classical texts of Tibetan Buddhism and ongoing practice in speaking Tibetan. Prerequisites: Tibetan I and Tibetan II. 4 credit hours. 85500

Buddhism in Tibet
JOHN ROCKWELL
This course will trace the development of Buddhism in Tibet, principally 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 Nyegyupa, Mahayana and Vajrayana Buddhism and to the interplay of religious, social and political factors in this process. 3 credit hours. 85507

Zen Buddhism: Meditation Intensives
VEN. CHODRO RODZIN
An intensive introduction to Zen practice. The weekend will include practice instruction, sitting periods, walking meditation, and clairvoyance. 1 credit hour. 85500

DATHUN: MONTH OF INTENSIVE
MEDITATION
LAMA USHTEN SHERING
A month-long intensive (dathun) of intensive daily group meditation is held at a nearby mountain retreat center. Students participate in shantayog meditation with the guidance of trained meditation instructors. The training provides direct insight into the nature of the Tibetan Buddhist teachings on personal growth. Students may take this as an out-of-residence credit toward their degree program. 2 credit hours. 85500

THERAVADA VIPASSANA WEEKEND
SYLVIA ROBERTSON
An intensive weekend introduction to insight meditation, "Vipassana", from the Theravada Buddhist tradition of Southeast Asia. There will be instruction in sitting, walking and sitting mindfulness practices, as well as short talks, guided meditations, and silent meditation. 1 credit hour. 85509

The Treasury of Islam
VEN. KHECHEN THARMAI RINPOCHE
Periodically, Ven. Khechen Thrangu Rinpoche will present teachings from his monasteries in Kathmandu, Nepal. In each teaching, there will be a special seminar for Naropa Institute students. Topics vary from year to year, but the seminars are designed to present the richness of the Tibetan tradition translated into Western terms. 1 credit hour. 85500

The B.S. program in Dance/Movement Therapy M.A. offers a unique program designed to train students in the clinical practice of body-centered psychotherapy. Students choose between one of two possible B.S. degrees: Body Psychology or Dance/Movement Therapy. The Body Psychology degree is designed for individuals who are body-workers seeking to blend their discipline with body-centered psychotherapy. The Dance/Movement Therapy degree is for individuals who work with the healing power of the creative process, specifically as it relates to expressive movement. Both degrees offer extensive study, training, and supervision in practices of psychotherapy that address the sensory and awareness of the physical body. The program’s philosophy is based on the belief that direct and unconditional experiencing of the present moment is the process of learning. The most vital and basic way to experience directly is by focusing on our bodies. The training in therapy, then, involves removing learned obstacles and fostering our full-bodied participation, cultivating our ability to fully dance with the moment.

The M.A. programs integrate elements of Eastern thought and Western thought, employing both traditional and avant-garde methodologies, and provide therapeutic training based on contemplative awareness. The Dance/Movement Therapy program is designed in accordance with the training guidelines of the American Dance Therapy Association (ADTA), and has been an ADTA-approved program since 1987. Graduates of both programs are eligible, after two years of post-graduate experience, to sit for the Licensed Professional Counselors (LPC) exam for the state of Colorado.

In both the Body Psychology and Dance/Movement Therapy programs, students take a series of core curriculum classes in the department. All students also take separate specialization classes. The Dance/Movement Therapy majors do an internship, while Body Psychology majors acquire clinical experience using a chosen body-work form through an "externship." The core curriculum incorporates five areas of concentration during the two-year, full-time program. (Part-time study is also available.)

The first area of concentration imparts the theory and practice of body-centered psychotherapy. The theoretical portion focuses on the work of psychotherapists, body-workers, and dance therapists who have contributed to our understanding of how the body feels, thinks, and transforms. In addition, students study The Healing Cycle, a system developed at The Nenets Institute. The skills portion of this area of concentration focuses on awareness training, embodied responsiveness, intuitive and empathic relating, and active guidance in the therapeutic encounter.

The second 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 teach the student both traditional and non-traditional psychological theories.

The third area encompasses the observation, description, and diagnosis of movement, beginning with self-evaluation and then moving toward observation of others. This area of study trains the student's senses in the discernment of movement patterns and imputes.

The fourth area of concentration comprises the practice of awareness disciplines. These courses are designed to develop personal clarity and self-acceptance, allowing students to practice their compassion and discipline in therapeutic settings.

Finally, the fifth area is an intern- or externship. Dance/Movement Therapy majors do a 200-hour fieldwork placement and a 700-hour clinical internship. Thirty hours of both group and individual tutoring by a registered dance therapist is provided. Body Psychology majors use their externship either to complete or advance their body-work discipline, and to receive guidance in combining their chosen discipline with a psychotherapeutic orientation and technique.

Requirements for the Dance/Movement Therapy M.A. and Body Psychology M.A.

Fall

Theoretical Foundations of Body-Based Psychotherapy 2.5
Movement Therapy Skills I 2.5
Movement Observation 2.5
The Body and Its Psychological Patterns 2.5
Child Development 2.0
Clinical Orientation I 1.5
Contemporary Practice Elective 2.0
TOTAL 14.5

Spring

Theoretical Foundations of Body-Based Psychotherapy II 2.5
Movement Therapy Skills II 2.5
Movement Assessment 2.5
The Body and Therapeutic Change 2.5
Adult Developmental Issues 2.5
Clinical Orientation II 1.5
Contemporary Practice Elective 2.5
Group Therapy 2.0
TOTAL 14.5
## Courses

### First Year - Fall

**THEORETICAL FOUNDATIONS OF BODY-BASED PSYCHOTHERAPY**  
**CHRISTINE CALDWELL**

The focus of this course is how the mind is processed through the body. Approaching the subject both subjectively and intellectually, our study will include the major stages of motor development and their psychological implications. Following this will be a study of the movement and psychology of the major systems of the body. This course will be continued in the Body Psychotherapy "Mind and Therapeutic Change." It is based on Body-Mind Centering, an approach to neurodevelopment developed by Bonnie Bainbridge Cohen. Prerequisite: Body Psychotherapy program student or permission of the instructor. 

| 2.5 credit hours | DT550 |

### Second Year - Fall

**THE BODY AND ITS PSYCHOLOGICAL PATTERN**  
**SUSAN ARPSHAY**

The focus of this course is how the mind is processed through the body. Approaching the subject both subjectively and intellectually, our study will include the major stages of motor development and their psychological implications. Following this will be a study of the movement and psychology of the major systems of the body. This course will be continued in the Body Psychotherapy "Mind and Therapeutic Change." It is based on Body-Mind Centering, an approach to neurodevelopment developed by Bonnie Bainbridge Cohen. Prerequisite: Body Psychotherapy program student or permission of the instructor. 

| 2.5 credit hours | DT550 |

### Group Therapy I

**BERTRAE MARMER and HELZNA LUNGO**

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 is a clearinghouse for questions, conflicts and problem-solving. Non-credit. 

| Non-credit | DT590 |

## Additional Requirements for the Body Psychology M.A.

### Psychology of the Body

- **Behavior**  
  | 3.0 credit hours | DT550 |
- **General Electives**  
  | 3.0 credit hours | DT550 |

### TOTAL  

| 6.0 credit hours | DT550 |

## Additional Requirements for the Dance/Movement Therapy M.A.

### Process in Dance Therapy I & II

- **Internship**  
  | 2.0 credit hours | DT550 |
- **General Electives**  
  | 4.0 credit hours | DT550 |

### TOTAL  

| 2.0 credit hours | DT550 |

## Further Requirements for Both Degrees

The theoretical practice elective credits must be fulfilled through one sitting of meditation class and either a second meditation class or a contemplative practice class. Suggestions for sitting classes include: Meditation Practicum, Psychology of Meditation, or Shambhala Meditation. Suggests for contemplative practice classes: Tai Chi, Aikido, Hatha Yoga, Contemplative Dance, Movement Meditation, or Malas. All students must sit for three hours per week throughout the program and work with a meditation instructor during this entire time. 

| 6.0 credit hours | DT550 |

## Core Courses

| 1.5 credit hours | DT550 |

| 9.0 credit hours | DT550 |

| 48.0 credit hours | DT550 |

## Additional Requirements for the Body Psychotherapy M.A.

| 2.0 credit hours | DT550 |

## TOTAL  

| 12.0 credit hours | DT550 |
Second Year - Fall
TREATING THE INDIVIDUAL IN BODY-BASED PSYCHOTHERAPY
KATHRYN HENDRICKS and CHRISTINE CALDWELL
The focus of this course will be to explore how dance therapy theory translates into therapeutic method. Various techniques will be examined and experienced. Students will explore the dynamics of intervention, as they relate to witness, respond, dialogue, and facilitate roles. Of special importance will be the functions of composition and the transformation of intuition into intervention. 2.5 credit hours. DT534

SYSTEMS SKILLS IN BODY-BASED PSYCHOTHERAPY
KATHRYN HENDRICKS and CHRISTINE CALDWELL
The exploration of family and social systems at higher levels of body organization will be the perspective of this course. It will combine family and social systems therapy with somatic perspective to provide an overview for treatment. 2.5 credit hours. DT555

GROUP PROCESS AND DYNAMICS 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, transactional styles, subsystems, coalitions and alliances will be the main emphases of this course, as well as social systems theory. 2 credit hours. DT544

SPECIAL POPULATIONS IN DANCE THERAPY FACULTY
Each year this course will address two clinical populations of interest to dance therapists. Course content will include instruction in the features and issues unique to that population, and diagnosis and treatment from a dance therapy perspective. 1.5 credit hours. DT558

RESEARCH AND STATISTICS SIEF HAVERTY
The focus of this course will be the study of scientific method as it relates to the field of dance therapy. Particular emphases will be placed on learning the fundamentals of research design, including the concepts of validity, reliability and experimental design. Students will evaluate scientific literature in the field and begin designing their own research projects. 3 credit hours. LPC Track, 1.5 credit hours. DT525

INTERNSHIP SEMINAR I FACULTY
During the second year, each student will enter a clinical institutional setting and, under ADTR supervision, will lead dance therapy groups. The internship consists of 700 hours and includes participation in treatment team meetings, documentation, clinical supervision and in-service education. The classroom seminar will focus on clinical supervision with supplementary readings, and will also address integral issues in the transition from student to therapist. 1 credit hour. DT550

INTERNSHIP PLACEMENT I FACULTY
2 credit hours. DT551

Second Year - Spring
PROFESSIONAL PREPAREDNESS SARAH BECKER
This course is designed as a concluding seminar to help prepare the student for what to expect after graduation. It will focus on ethical and legal issues, relationships to professional organizations, presentation of self for employment, clinical interview techniques, political realities of the employment setting, and credentials and licensure. 1 credit hour. LPC Track, 2 credit hours. DT556

BIRTH AND DEATH IN BODY-
BASED PSYCHOTHERAPY
CHRISTINE CALDWELL and KATHRYN HENDRICKS
In this course we will explore two lifecycle areas that are rarely addressed in movement therapy. First, the effects of pre- and perinatal trauma on adult patterns and pathologies will be examined. Second, the dying process will be introduced as a vivid exploration of adult patterns and pathologies. Birth and death will be treated as the two sides of the coin of the "living process." Specific techniques and interventions which address these processes will be taught. 2.5 credit hours. DT567

RESEARCH AND STATISTICS II STEVE HAVERTY
This course will be a continuation of the concepts and techniques learned in DT558, 1.5 credit hours. DT568

INTERNSHIP SEMINAR II FACULTY
1 credit hour. DT569

INTERNSHIP PLACEMENT II FACULTY
2 credit hours. DT553

LIFESTYLE AND CAREER DEVELOPMENT FACULTY
This course provides a broad understanding of career development theories, occupational and educational information sources, and lifestyle and career decision making including planning and resources related to Dance/Movement Therapy. It will also include a study of career processes for the Licensed Professional Counselor (LPC) licensure. 3 credit hours. DT598

GROUP THERAPY II HELENA UKJER and BERNIE MARX
(See First Year Fall course description) Non-credit. DT598

BODY-WORK EXTERNSHIP FACULTY
This course is designed to supervise the Body Psychology student's successful integration of somatic psychotherapy with his or her chosen body work form. It provides an intake for the etiology paper, a reader for the thesis, and direct clinical supervision. The student chooses one or more Naples faculty for this purpose. Aiding and supervision is arranged individually and requires a minimum of ten direct contact hours. 2 credit hours. DT597

METHODS OF PSYCHOTHERAPY WENDY STOCKES
In this class we will examine how different theoretical bases translate into therapeutic action. Particular attention will be paid to the practice of compassion and the assumption of basic sanity. We will also study theories of ego and non-ego and how these impact methodology. 2 credit hours. DT503

PSYCHOLOGY OF THE BODY KATHRYN HENDRICKS
This course will focus on somatic learning as it applies to the therapeutic process. In this approach the body serves as a ground for collecting, working and appreciating one's own style, psychodynamically, emotionally and energetically. Course material will combine experimental work with theoretical learning. Activities will include body readings, breathwork, hands-on bodywork, postural and movement observation, and perceptual and communication skills. From a bodywork perspective, participants will learn about boundaries, expression, armor, relaxation, conflict, pressure, resistance, 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. 2 credit hours. DT537
Psychology: Contemplative Psychotherapy M.A.

Program Description

"Buddhist psychology is based on the notion that human beings are fundamentally good. Their most basic qualities are positive ones: openness, intelligence, and warmth."

Chogyam Trungpa, Rinpoche

The Master of Arts in Psychology: Contemplative Psychotherapy is designed for students who are ready for personal challenge and intensive work. The training of a contemplative psychologist begins by becoming intimately familiar with both yourself and sanity in one's own experience. This lays the ground for providing genuine assistance to clients in the therapeutic journey of uncovering health and clarifying confusion.

The root teaching of the program is the notion of unconditional, non-ideal health—blissful sanity. According to the Buddhist tradition, mind has no permanent center or "ego." Thus, a major theme in this training is learning to recognize moments of direct experience in contrast to the "stability" of such a permanent self or "ego." During this period, the student learns the techniques of mindfulness awareness meditation, contemplative body awareness disciplines, and academic study within the learning community of the program and the Institute. Applying this understanding and the experience of mindfulness awareness to the work of psychotherapy is the practice of contemplative psychotherapy.

The program consists of two-and-one-half years of academic, experiential, and practicum study. During this period, students join and closely with a unique community of clinical faculty members who are themselves joining the personal practice of mindfulness awareness meditation and the interpersonal practice of psychotherapy. The combination of studies has led to many resourceful and significant contributions in the field of mental health.

The major components of this training are:

1. Academic coursework, 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 processes throughout the program;
4. Training in contemplative body disciplines throughout the program to deepen the experience of synchronizing body and mind;
5. Living and studying in a practice community—In a nine-month 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 clinical tutorial led by the clinical faculty;
7. Participation in large and small community groups of "read" faculty and students as a working model of community interaction;
8. A master's 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 the program, graduates have a strong foundation in the principles and practices of promoting health in themselves and others. Over three hundred graduates of the program have gone on 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.

Maitri Program

The Maitri program is an opportunity to continue and deepen the training begun in the fall and spring of the first year. A vital and unique feature of the M.A. Psychology: Contemplative Psychotherapy program, the ten-week Maitri program is held from late March to early June of the first year of study. At this time students and the Maitri faculty live together in a practice community in the High Mountains. The program consists of mindful awareness practices, intensive sitting meditation, and course work in Buddhist psychology and the principles of healing communities. The space awareness practice, based on traditional Tibetan Buddhist yoga, involves adopting a different posture in each of four differently shaped and colored rooms. The postures and physical space evoke and intensify psychological states which characterize our experience of the world. By combining periods of space awareness practice with daily periods of sitting meditation, students are able to cultivate mindfulness and awareness. The study of Buddhist psychology helps to sharpen and clarify this experience. A significant part of this training is the experience itself of living in a community and participating in all aspects of community life. Through these diverse tasks of study, practice, and community life, students develop insight and mindfulness, or "maitri," toward themselves and others, thus laying an important foundation for the clinical internship and for later clinical practice.
Contemplative Body Disciplines

The Contemplative Psychotherapy program balances an intense study of the mind and soul with a deep appreciation of the physical health and wellbeing of the body. These include Tai Chi, yoga, meditation, and other "integrative" body-based studies from the practices of Yoga, Movement, and Theater Studies. In each semester, the program, students take in a range of courses designed to deepen experiential knowledge, in order to ground physical and emotional experiences, for the purpose of healing practices which aid in bodymind and soulful synthesis. To learn more about these courses, visit www.boulder.college.edu.

Clinical Internship Program

The M.A. Program in Psychology offers a Clinical Internship Program. The Clinical Internship is directed toward careers in the clinical profession. The program, when completed, is designed to provide students with an opportunity to experience work in a variety of settings such as clinics and family work. Also, it provides opportunities to gain experience in outpatient and inpatient care, and to conduct and supervise counseling. Students should plan to be available for internship interviews in Boulder for at least one month following the Fall semester.

Requirements for the Psychology: Contemplative Psychotherapy M.A. Program

The M.A. Program in Psychology: Contemplative Psychotherapy is designed as a two-and-one-half-year full-time program.

Regular Year - Fall

Buddhist Psychology/Practicum

The Evolution of Central Concepts in Western Psychology

Child Development

Group Process, Masters I

Child, Adolescent, and Family Services

Phenomenology: A Non-Dual Perspective

Clinical Group Seminar

Emergency Psychiatric Services

Society and Neurosis

Friendship House

Family Process A

Body Awareness Exercise

TOTAL

Spring

Buddhist Psychology/Practicum

Psychology of Aging

Graduate Seminar I

Contemporary Psychotherapy

Group Process, Masters I

Masters' Paper Seminar

Body Awareness Exercise

TOTAL

Total Credits for Graduation: 63.0

The M.A. Psychology program as outlined above can be completed in only in the Fall Semester.

Other Requirements

1. Meditation Practice

Students in the Contemplative Psychotherapy Program are required to maintain a regular, ongoing mindfulness meditation practice. In the first year, students are expected to practice a minimum of 5 hours per week. In the second year, students are expected to add an additional three-hour "Mindful" state of being meditation practice per month. In addition, in the second year, there are three required intensive meditative practice sessions. The first is a 5-day practice session at the start of the second semester, during which students are required to attend at least 6 hours of practice. The second and third are weekend intensive workshops, one each semester. Third year students are expected to continue their regular practice as in the second year and are encouraged to maintain as much of the "kick-off"-style session as they can.

Students' fulfillment of the practice requirement is determined by meditation instructors, with whom students meet on a regular basis throughout the program. This determination is based on students' relationship with practice and not simply "hours sat." Students who already have another meditative discipline are encouraged to continue with it. They must, however, meet the above minimum hours and special sessions of the specific mindfulness meditation and practice as presented in the program. This provides one of the elements of common ground for all members of the M.A. Psychology community.

2. Master's Project

Students are required to write a paper integrating their 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 during the summer and, early in the fall, in the first fall semester, present their work to faculty and peers in the students' own Masters' Paper Seminar weekend.

3. Writing Proficiency Requirement

During the week of orientation, all entering students take the Writing Proficiency Exam. For those who need additional training, two levels of writing skills courses are provided. A student must pass the Writing Proficiency Exam to graduate.

Licensure

The State of Colorado has recently begun to license Master's level practitioners as "Licensed Professional Counselors." This license requires at least 3 semester credits (30 hours) in each of eight areas. Candidates must also have at least 2 years of supervised postgraduate experience before taking the examination for licensure.
Courses

First Year - Fall

INTRODUCTION TO BUDDHIST PSYCHOLOGY/PRACTICUM I
KAREN KISSEL, WESGELA

Contemplative Psychotherapy Intensive
Each year following the Matri program in June, the department offers a week-long training for healthcare professionals. This residential program provides the opportunity to participate in aspects of the 10-week main program: sitting meditation, main room practice, community-making, and reflection on the principles of contemplative psychotherapy. Participants will also learn and practice a contemplative discipline for presenting and investigating their clinical work. This program has carried 59 continuing education credits in cooperation with the Boulder County Mental Health Center for the last 2 years.

First-Year Faculty: Karen Kissel Wessgela (Director)

Parthi-Faculty: Susan Barbolini, Ann Benchett, Marvin Capar, David Cherniak, Rae Cameron, Sharon Corbin, Baley de Olmos, Tim Edwards, Katherine Emery, Victoria Thompson-Filbey, Pamela, Janet Kivel, Cami Luneau, Dina Maslow, Eugenio Merton, Janell Nudelman, Nancy Romley, George Ramsey, Katie Shughartman, Jemelle Sperly, Judith Spier, Susan Stigl, Wendy Stone, Julian Trouse, Helen Unger, Robert Unger, Karen Witting, Jim Zen

THE EVOLUTION OF CENTRAL CONCEPTS IN WESTERN PSYCHOTHERAPY
ROBERT UNGER

Western psychology has evolved its own lineages, traditions, concepts, and vocabulary. This class explores the dynamics of Western psychology, with an emphasis on some of its most popular constructs, such as transcendence and countertransference, defense, narcissism, and the ego. The conceptual base of some of the more prominent schools of psychological discipline are studied. Attention is given to the relationship between psychology as a conceptual framework and its practice discipline. Class ends at Thanksgiving break.

First-Year - Spring

Buddhist Psychology PRACTICUM II a and B
DAVID CHERNIKOFF

This course, which is a continuation of the study and practice of the principles of Buddhist psychology begun in PSY101, provides preparation for the Matri program. 1.5 credit hours. PSY103 and PSY104

CHILD DEVELOPMENT
WENDY STOCKS

Using Western psychological approaches, this course traces psychological development from birth to adolescence. Class consists of in-class and out-of-class observations of children, as well as weekly reaction papers. Reactions are selected from Louise Kaplan, David Elkind, Julian Rabin, Joseph Pease, and others. Class ends at Thanksgiving break. 3 credit hours. PSY203

GROUP PROCESS, MASTERS I

PSYCHOPATHOLOGY I A & B
KAREN KISSEL, WESGELA

Intrinsic health is the ground of our experience, yet we lose touch with that fundamental nature again and again. This course explores the essence of events by which we become caught up in the creation of "reality"-lines about who and what we are. The easiest fable nature of living with such a "story," which is a patchwork of events, real and imagined, is explored. Emphasis is placed on recognizing the experience of sanity in the midst of pathology. Readings are selected which invite students to experience fully the personal and painful nature of such psychopathology as it occurs in our own lives and in the lives of those who have written about their experience. The stages of the recovery of health are introduced. 2 credit hours. PSY206 and PSY207

FAMILY PROCESS A and B
ANN BASHKIN, and BRUCE TIFT

The course is an introduction to family process and family systems. The purpose of the course is to assist the student in experiencing the shifts in perception that come from seeing a family as a system with its own organization and life beyond that of the individual. In addition, students explore their families of origin as a ground for working with others. The format of the course consists of lectures, student presentations, class discussions, and experiential exercises. 2 credit hours. PSY21 and PSY22

GROUP PROCESS, MASTERS II

MATH PROGRAM
Living and studying in a practice community in a rural setting. See description above. 6 credit hours. PSY205

Second Year - Fall

PSYCHOLOGY II

From the Buddhist point of view, psychology involves a particular kind of journey through six psychical realms. What occurs is nothing less than the attempted transformation of self. This course studies the concrete experiences as they appear in community life, the family, childhood, and adulthood. The various psychological and logical operations that underlie confusion, paranoia, hallucination, and illusion are examined in clinical material. The Buddhist understanding of the nature of mind, and how it allows for new social and individual transformations, is discussed. 2 credit hours. PSY208

THERAPEUTIC PROCESS A

SHARON CONN and BRUCE TIFT

This course provides an exploration of the practice of psychotherapy, which is seen as the joining of the personal discipline of mindfulness with the understanding of the interpersonal discipline of a healing relationship. An ongoing theme is to bring to awareness some of the basic dilemmas and failures as therapist, such as authoritarianism, control, and repression, and the role of personal values in psychotherapy. Students consider many of psychotherapy's fundamental issues and practice basic therapeutic techniques. 1.5 credit hours. PSY209

GROUP PROCESS, MASTERS III

FACULTY
Continuation of Group Process, PSY204. 1 credit hour. PSY241

MATH PROGRAM
Living and studying in a practice community in a rural setting. See description above. 6 credit hours. PSY206

Journal of Contemplative Psychotherapy
The Psychology Department publishes a journal exploring approaches to contemplative psychotherapy, M.A. students, faculty, and associates work on the various stages of production. The first three volumes of the Journal, 1967-1969, appeared as a separate thesis at the National Institute of Psychology. With the publication of the fourth volume in 1970, the journal became independent. Now known as the Journal of Contemplative Psychotherapy, it also includes articles by well-known psychologists such as Maxlow Jones, Jr. R.D. Lying, Olivier Sacks, and Edward Tovell, and by Tibetan Buddhist scholars and meditation master, Chogyam Trungpa Rinpoche. Volume VII will be available in Spring 1987.
CLINICAL INTERNSHIP:
FIELD PLACEMENT A
JAMES EKRY and CAROLE FDING
During the nine-month internship, students work 20-30 hours per week in a psychological field work setting. With studying and working alongside mental health professionals, he or she can bring the principles of contemplative psychotherapy to the practices of counseling, therapy, group work, and inpatient care. 4.5 credit hours. PY650

CLINICAL TUTORIAL GROUPS A
CLINICAL FACULTY
During the internship year, students meet weekly in small groups with members of the clinical faculty to practice a contemplative discipline directed toward a deeper understanding of how the principles of contemplative psychotherapy manifest in clinical work. Grading is on a pass/fail basis. 2 credit hours. PY651

Second Year - Spring

THERAPEUTIC PROCESS B
FACULTY
Continuation of Therapeutic Process A, PY658. 1.5 credit hours. PY659

GROUP PROCESS, MASTERS IV
FACULTY
Continuation of Group Process, PY640. 1.5 credit hours. PY643

CONTemplative PSYCHOThERAPY SEMinar
JANET KOSTAL and KAREN KESSEL, W650L
The joining of contemplative practice with the basic principles of interpersonal psychotherapy creates a powerful psychotherapeutic discipline. In this way, one’s personal development is completely linked to the cultivation of health and intelligence in others. Emphasis will be on the nature of discipline in the therapeutic relationship, the process of exchange, compassionate action, and the validity of possibilities for transforming illness to health. Models of treatment and those of other contemplative traditions will be explored. Class format will emphasize student discussion of key issues. 2 credit hours. PY657

COMMUNITY AND ORGANIZATIONS
JAMES STEARLY
The emphasis of this course is on community and organizational care of the mentally ill. The course will trace the origins and the evolution of mental health services, beginning with the idea of the “therapeutic community,” through the development of community mental health systems, deinstitutionalization and beyond. Topics include legal issues in mental health practice such as civil commitment, therapeutic legality, and licensure; the role of professional associations and patient and family advocacy organizations; the role of the individual as change agent in an organization; and what makes for healthy organizations. Issues are presented from the perspective of community psychology and organizational dynamics, with a focus on prevention, systems analysis, and different levels of intervention. 2 credit hours. PY651

CLINICAL INTERNSHIP:
FIELD PLACEMENT B
FACULTY
Continuation of Clinical Internship Field Placement A, PY660. 4.5 credit hours. PY655

CLINICAL TUTORIAL GROUPS B
FACULTY
Continuation of Clinical Tutorial Groups A, PY651. 2 credit hours. PY652

Third Year - Fall

LIFE, DEATH, AND TRANSITION
DAVID CHERNOFF
This course is an exploration of the experience of immanence in our lives. We will examine the many ways in which major life changes affect who we are and how we relate to the world. There will be opportunities to work with personal history as well as to go beyond it to the universal aspects of transition and change. The course will also include professional training in the areas of working with the terminally ill, experiencing symbolic death and rebirth, and helping people to deal with grief and loss. Drawing upon the Tibetan Book of the Dead and other resources, we will proceed to discuss various religious views of death and impermanence, as well as basic cross-cultural considerations which will provide a context for our perspectives. 2 credit hours. PY659

PSYCHOLOGY OF AGING
VICTORIA Fitch and RENA TPT
Aging is a psychological and physical situation common to all of us. By making friends with where we are in the human life cycle, and allowing ourselves to experience impermanence and loss, we are able to avert the world of the older adult. Through lectures, contemplation, writing, discussion and field work, we explore the common issues pertaining to both our families and to other older adults. 2 credit hours. PY653

GRADUATE SEMINARS IN
CONTEMPORARY PSYCHOThERAPY
FACULTY
Students may choose any elective course from the Transpersonal Counseling Psychology M.A. Program to meet this requirement. Some students may choose to take course work in appraisal or research to prepare for the licensing examination. 2 credit hours. PY630

GROUP PROCESS, MASTERS V
FACULTY
Continuation of Group Process, PY630. 1.5 credit hours. PY644

MASTER'S PAPER SEMINAR
JANET KOVAL and LOUISE FABRIG, Coordinators
This weekend seminar meets to review and discuss 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. PY665
Transpersonal Counseling Psychology M.A.

Program Description:
Transpersonal Counseling Psychology M.A.

The Masters of Arts program in Transpersonal Counseling Psychology is designed to offer the student training in transpersonal and humanistically-oriented therapeutic work with individuals and groups. In a setting of collaborative inquiry, students engage in a process that emphasizes the development of intellectual, emotional, social, and spiritual awareness. The coursework combines theoretical and experiential learning. The faculty provide diverse perspectives which allow students to formulate their own point of view. The program is designed for adult learners who may attend either full or part-time. Students may choose course work which prepares them for the Licensed Professional Counselor (LPC) examination and qualifies them to work in agencies or private practice.

1) Psychology Courses offer various views of psychological development, psychotherapy and healing. These psychology courses are Contemplative Psychology, Methods of Psychotherapy, Child and Adult Development, Transpersonal Psychology, and Family Systems.

2) Contemplative Training courses train the students in meditation and body awareness disciplines in order to cultivate moment-to-moment awareness and compassion. The contemplative courses include Psychology of Meditation and various body awareness disciplines, such as Tai Chi Ch’uan, yoga, and aikido.

3) The Concentration Area provides students the opportunity to study Transpersonal, Jungian, or Humanistic psychology in greater depth. Electives in concentration areas may be chosen to complement a student’s particular professional interest, such as grief counseling, or group work with men.

4) Clinical Training includes participation in group process and skills courses which emphasize the students’ personal and professional development. The clinical training courses are Counseling I and II, Group Dynamics, Clinical Assessment, Professional Behavior, and Crisis Topics such as addiction and sexual abuse.

5) Gestalt Experiential is a series of four sequential classes where the gestalt approach to individual and group process is explored experientially and as a tool for the development of psychotherapy skills. Students may qualify for a certification in gestalt studies by completing two additional elective courses in gestalt therapy.

6) Mentorship requires the student to participate in a counseling relationship with a qualified psychotherapist of his or her choice. This component emphasizes the importance of self-reflection and first-hand experience in individual therapy.

7) The Internship in a community agency prepares the student for later professional contribution. The M.A. program in Transpersonal Counseling Psychology is directed toward careers in the clinical professions. For this reason, the 700-hour supervised internship is a vital part of the program. Clinical field placements are arranged through the campus clinicals and provide students with an opportunity to experience work in an area of specialization such as crisis and family therapy, crisis intervention, expeditionary or Inpatient care, or alcohol and drug abuse counseling. On-site and classroom supervision provide support and opportunities for self-examination. A written case study is required to demonstrate the integration of foundation studies with the internship experiences.

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

1. College Counseling Centers
2. Boulder Community Hospital Psychiatric Unit
3. Boulder School of Massage Therapy of the Rocky Mountain Healing Arts Institute
4. Boulder County Hospital
5. Women’s Recovery Center, Boulder Community Hospital
6. Milestone Human Development Corporation
7. Alcohol Recovery Center
8. Institute of Genontology, Denver University
9. Boulder County YMCA Career Counseling
10. Boulder County Health Department Community Development
11. Boulder Veterans Center
12. Multicultural Counseling Center, University of Colorado
13. Children’s Hospital
14. Southeast Mental Health
15. Family Focus Inc
16. The Counseling Center
17. Boulder County Mental Health Center
18. Boulder County Jail
19. University of Colorado Elementary School
20. The Youth Services Division
21. Wellness, Partners in Health
22. People’s Clinic
Program Description: Transpersonal Psychology M.A.

The Master of Arts Program in Transpersonal Psychology is designed to provide an understanding of the fields of transpersonal and humanistic psychology. Courses provide both theoretical perspectives, and personal experience and training in developing awareness and self-understanding. The program prepares students for professions in writing, education, and consulting, and generally enhances their depth of psychological knowledge and awareness, which is applicable to all fields of endeavor.

1) Psychology Courses offer both Eastern and Western views of psychological development, psychotherapy, and healing. The psychology courses are:

2) Contemplative Training courses train the student in meditation and body awareness disciplines in order to cultivate moment to moment awareness and compassion. The contemplative courses include Psychology of Meditation, body awareness disciplines such as Tai Chi, yoga, and aikido, and integrative bodywork from the Cancer Movement Studies and Theater departments.

3) The Concentration Area provides the student with the opportunity to study Transpersonal, Jungian, or Humanistic psychology in greater depth. A student has a broad spectrum from which to choose, with nine elective courses, of which six must be taken in one concentration area.

4) A paper entitled the Project Demonstrating Excellence (PDE) culminates the student's learning in an area of his or her own choosing. The PDE may be formulated as a traditional thesis, or as a work of art or performance in the creative area of humanities. This program is designed for adult learners who may attend either full or part-time.

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<th>Requirement</th>
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<th>Semester</th>
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<td>Field Placement I</td>
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CONCENTRATION AREAS FOR BOTH DEGREES

Students focus their studies in one of three areas: Transpersonal, Jungian, or Humanistic Psychology. Of the six electives that students may choose, four must be in the area of their choice. The other two may be chosen from a wide selection of courses at Naropa, including from the other concentrations.

- Transpersonal Psychology: Transpersonal Psychology describes the individual as part of a whole greater than itself, and is characterized by the wholeness of levels of conscious and unconscious development. Spiritual or transcendent experiences are examined in relationship to the individual and culture. Students have the opportunity to study world religions and mystical traditions from psychological perspectives. Classes address theoretical foundations, as well as challenge the individual to greater awareness and transformation.

- Humanistic Psychology: This concentration offers courses in humanistically-oriented and transpersonal psychology, including Marston's work on human potential, Rogers' person-centered approach, and more recent perspectives on awareness and "wholeness," and the role of the arts in the human experience. Possible courses include: Transpersonal Psychology, Jungian Psychology, and Gestalt Therapy.

- Jungian Psychology: Jungian Psychology explores the ideas of Carl Jung and focuses on the collective unconscious.

CONCENTRATION ELECTIVES

Several of these courses will be offered each year.

Humanistic Psychology
- Humanistic Psychology
- Language and Communication
- Psychotherapy of the Body
- Social Context Intensive
- Dynamics of the Intimate Relationship
- Humanistic Psychotherapy
- Therapeutic Interpersonal Relationship
- Kleinian Psychoanalytic Theory
- Theories of Gestalt Therapy

Jungian Psychology
- Jungian Psychology
- Jungian Studies
- World Mythology
- Archetypes and the Collective
- Unconscious
- Jungian Dreamwork I
- Jungian Dreamwork II
- Jungian Art Therapy
- Jungian Studies: Archetypal
- Animality and Animus

Transpersonal Psychology
- Buddhist Psychology: Mind and Compassion
- Neuropsychoanalysis
- Buddhism Studies classes
- The Bastiarch Circle
- Faculties: Dobranter, Levin, Casper, Richter, Haider, Hase, Ameli, Radecki, Seeley, Kish, McGowan, Poll, Ogden, et al
- Classes: Relativity, Psychotherapy, Dream, Real, Class, Ray, Diane, Rudra, Smith, Steen, Don, Williams
Courses

Psychology Courses

First Year - Fall

METHODS OF PSYCHOTHERAPY
D.W. WILLIAM
This course examines various therapeutic perspectives that have led to therapeutic interventions. Major contributors to the field of psychotherapy will be covered. 2 credit hours. CP629

PSYCHOLOGY OF MEDITATION
MARK R. CARR
This course introduces students to the practices of meditation and meditation in action. Meditation disciplines from the spiritual traditions will be studied, and the student is expected to explore the relationship of meditation and psychotherapy. 3 credit hours. CP610

CHILD DEVELOPMENT
CHARLES FLETCHER
Using Western psychological approaches, this course teaches psychological development from birth to adolescence. Classes will feature observation of children, as well as written reaction papers. Readings are selected from Louis Leopold, Doyal Eldin, Julian Rubin, Nolasco Paredes and others. 2 credit hours. CP531

COUNSELING RELATIONSHIP I
REBECCA PORTER
Students focus on the application of effective communication skills to the counseling relationship. These include reflective listening, supportive responses, problem solving, conflict resolution, assertiveness and nonverbal language. 2 credit hours. CP615

GESTALT EXPERIMENTAL
GARY MUELLER
Gestalt Experimental I: Fundamentals of the Gestalt Approach to Therapy. 2 credit hours. CP563

Spring

COUNSELING RELATIONSHIP II
FACULTY
Students learn the experiential skills underlying many divergent forms of psychotherapy. An overview of the basic structure and process of therapy is provided, and students explore a number of issues including transference and countertransference. 2 credit hours. CP651

TRANSPERSONAL PSYCHOLOGY
CLAUDIA HELD
This course provides an introductory course in the major transpersonal theorists and their frameworks, including Wilber's spectrum model of human development. The material builds on the foundation of standard psychology, and is presented as the cutting edge in the evolution of psychological theory. 2 credit hours. CP562

BODY AWARENESS
FACULTY
Students choose classes in contemplative body practices which train them in bodys fluid synchronization. These include Tai-chi, yoga, aikido, or "integrative" body studies, from the theater and Dance/Movement Studies departments. 3 credit hours.

GESTALT EXPERIMENTAL
GARY MUELLER
GESTALT EXPERIMENTAL II: The Phenomenon of Emergence and Integration of Dreaming. 2 credit hours. CP560

ADULT DEVELOPMENT
CHARLES FLETCHER
This class will study aspects of human development (concerning family, spiritual, and psychological development) from the age of 18 until death. Readings are selected from the works of Carl Jung, Daniel Lavrin, Carol Gilligan, and others. 2 credit hours. CP571

GROUP DYNAMICS
AND LEADERSHIP
DAVID KOBY
This class examines basic concepts and theories about groups, including membership, participation, activities, problems, and styles of leadership, which have practical application to a wide variety of group experience. Experiential exercises demonstrate theoretical concepts. 2 credit hours. CP542

Summer

CLINICAL ASSESSMENT
FACULTY
Counselors must apply diagnostic and descriptive terms to the behavior they encounter with clients. Understanding the causes and dynamics underlying many of these behaviors is extremely helpful in constructing treatment plans. This course examines the broad range of mental disorders covered in DSM IV, concentrating on those most frequently encountered. 2 credit hours. CP526

FAMILY SYSTEMS
CLAIRR RILEY
This course examines the family as a system with an organization and a life beyond that of its individual directors. Discussions and exercises focus on the applications of systems theory to the dilemmas facing families in the realm of social transition. In addition, students will explore their families of origin as a ground for working with others. 2 credit hours.
FIELD PLACEMENT I

FACULTY
The student works a total of 700 hours in community agency settings. 2 credit hours.

CP659

PROFESSIONAL SEMINAR I

FACULTY
Along with the supervision that takes place at field placement location, interns receive tutoring in small groups from experienced clinicians of The Napa Institute faculty. Practical support, professional ethics, an in-depth exploration of countertransference, and other pertinent issues are covered. 3 credit hours. CP671

GESTALT EXPERIMENTAL

GARY MAULDER
GESTALT EXPERIMENTAL II

Dynamics of Facilitation and the Artful Deliverance of Therapy. 2 credit hours. CP618

CONTEMPLATIVE PSYCHOTHERAPY

MARTIN CASPER
This course is an introduction to contemplative psychotherapy and healing. We will explore questions such as "What is Health?" and "What is Healing?" We will look closely at our own attitudes and relationship to pain. Basic Buddhist principles will be introduced and examined in the light of each student's own experience. 2 credit hours. CP625

Spring

GESTALT EXPERIMENTAL

GARY MAULDER
GESTALT EXPERIMENTAL IV

Counselling also Training. 2 credit hours. CP650

FIELD PLACEMENT II

FACULTY
Continuation of Field Placement I. 3 credit hours. CP659

PROFESSIONAL SEMINAR II

FACULTY
Continuation of Professional Seminar I. 3 credit hours. CP681

Summer

SPECIAL TOPICS:

INCEST AND SEXUAL ABUSE

HOLLY SMITH
This course addresses the various causes, consequences, and indicators of incest and sexual abuse. Students learn assessment, treatment, and the legal considerations of this increasingly visible problem. 2 credit hours. CP610

SPECIAL TOPICS:

ADDITIONS AND TREATMENT

CHARLES FLETCHER
This class offers a comprehensive understanding of addictions, their effect on relationships and intimacy, and the role addictions play in society. Assessment and treatment issues are covered. 2 credit hours. CP611

MENTORSHIP

Mentoring requires documentation of 30 hours of individual psychotherapy with a qualified practitioner. Non-credit. CP512

Concentration Courses: Jungian Psychology

Jungian Art Therapy

GEORGIA BOWMAN
Using all of the language of the unconscious process, Jungian concepts are explored through the use of various artistic media. Each section of the class includes both theoretical and experiential components. No artistic talent or experience is necessary. 2 credit hours. JP537

Jungian Studies: World Mythology

FACULTY
Mythological themes occur universally in the human experience, and Jung observed that these themes have psychological significance. Because of this, Jungian and transpersonal theories, especially dream theory, require an understanding of myths and their symbolic systems. Attention is directed to the many as aspects of Jungian study. 2 credit hours. JP510

Jungian Dreamwork I

CLYDE RBS
This course focuses on study and practical work with dream interpretation from a Jungian perspective. Dreams are explored as a therapeutic tool, and students are critiqued as they develop skills in guiding the dream interpretation process. 2 credit hours. JP536

Jungian Dreamwork II

CLYDE RBS
This advanced class continues the study of dreams from a Jungian perspective. Active imagination is studied and practiced as a natural extension of dream processing. Each inductive exercise enables archetypal images to be brought up from the unconscious and explored to enhance awareness and growth. 2 credit hours. JP562

GESTALT COMMUNITY-intensive

GARY MAULDER
This course may be taken after the completion of Gestalt Experimental I and II. It is a three-week summit intensive in a small setting. It is a unique format designed for the integration of the Gestalt approach for the beginner and mastery of skills for the more advanced. Required for certification in Gestalt Therapy Studies. 2 credit hours. CP603

THEORIES OF GESTALT THERAPY

FACULTY
This course may be taken after the completion of Gestalt Experimental I and II. The history, development, and theory of the Gestalt approach to phenomenon and specific theories of Gestalt therapy will be covered. Required for Certification in Gestalt Therapy Studies. 2 credit hours. HP684

PSYCHOPHYSICAL LEARNING:

HAKOMI APPROACH

PAT OODM
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, sensations, 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 client"), integrating early and automatic responses to those early, normal, and basic beliefs organically and directly. 2 credit hours. RP685

DYNAMICS OF THE INTIMATE RELATIONSHIP

GESTALT POOL
Intimate relationships are studied as a path for discovering wisdom and goodness, and as a way of bringing the qualities of autonomy and communication power and vulnerability, and freedom and commitment. Marriage and relationships and courses in theory and skills are studied. 2 credit hours. HP692

GESTALT PRACTICE

GARY MAULDER
This course covers the five stages of Gestalt practice: 1) The presystems, 2) The presystems, 3) The pre-integration, 4) The integration, and 5) The integration. The stage of Gestalt therapy is practiced as a demonstration presentation. 2 credit hours. HP695

PSYCHOSYNTHESIS

DAVID KOLBE and SHANA STANBERRY
This course examines the basic concepts of psychosynthesis. The traditional maps of personality dynamics developed by Roberto Assagioli and other psychosynthesis educators are presented. Methods employed in the assessment and treatment of personality integration are also examined. 2 credit hours. HP697
PSYCHOLOGY OF THE BODY
JOEL W. HENDRICKS
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 appreciating one's body psychologically, emotionally, and energetically. Course material will combine experiential work with theoretical learning. Activities will include body readings, breathwork, hands-on bodywork, postural and movement observation, and perceptual and movement skills. From a bodyscape perspective, participants will learn to understand, experience, and learn about the body's emotions, moods, and the energies of emotional states. This course will be planned on developing awareness and an honest relationship with one's habitual patterns as a basis for working with others. 2 credit hours. AP2Y7

THERAPY WITH CHILDREN
FACULTY
This course traces the theoretical foundations and therapeutic interventions with children as presented in the course. 2 credit hours. PR099

CONCENTRATION COURSES
TRANSPERSONAL PSYCHOLOGY
BUDDHIST PSYCHOLOGY: MASTRI AND PARADOX
MARIAN CARPER AND L.V. O'NEILL
The meditative practice was developed by Chogyam Trungpa Rinpoche, from the Judaic and Buddhist traditions. In this practice, particular postures and specialized breathing exercises evoke a variety of spiritual and emotional states from which arise different styles of thought and emotion. In this course, we will explore the major themes of psychological space, their relation to logic, emotion, perception, ignorance, frustration, and aggression; and the Buddhist approach to the mind, emotions, and spiritual growth. Students will attend a weekly lecture, practice in the meditation hall, and participate in a small group for personal process of the material. 2 credit hours. PSY99

DEATH AS A SPIRITUAL TEACHER
CLAUDIA HEUSNER
Death as an archetypal energy and a human experience carries a powerful transforming potential. Students will examine the many myths of death and will study its impact and value for the soul. Experiences with meditation, rituals, and art provide the opportunity to integrate death awareness as a teacher for healing. 2 credit hours. TP59

KABBALAH
J. ADAM DAVIS
This ancient cosmology is approached from a Jungian and transcendental perspectives. Experimental and theoretical modalities are used to understand anthropological archetypes, kabbalistic and mythological images with their kabbalistic and numismatic objects. 2 credit hours. TP598

PSYCHOLOGY OF SUFISM: A PATH TO THE HEART
DIAN HOISINGTON
This course is a method to introduce students to the mystical teachings of the Sufi path that lead to a deeper understanding of the spiritual and psychological writings of Sufi masters. We will explore the teachings of the Sufi poet Rumi, Shams Tabriz, Rumi, and Shams Tabriz, and we will map the spiritual paths of the Sufi masters and their impact on the world. 2 credit hours. TP598

PSYCHOLOGY OF SHAMANISM
JAMY HEIDEN
We explore the roots of shamanistic practices and the healing traditions of indigenous cultures. This course will explore the role of the shaman in its cultural and religious context. 2 credit hours. TP598

THE ESOTERIC CHRIST: JESUS FROM A JUNGIAN PERSPECTIVE
JAN HOODAY
This course explores the life and teachings of Jesus Christ through the lens of Jungian psychology. Through the lens of Jungian psychology, we will explore the archetypes, symbols, and spiritual themes of Jesus' life and teachings. 2 credit hours. TP598

BUDDHIST STUDIES CLASSES
Please see listings under Buddhist Studies M.A.
Writing and Poetics M.F.A.

Program Description

The Naropa Institute Master of Fine Arts in Writing and Poetics is a low-residency course of study in the language arts with an emphasis in creative writing. The program, with its dual emphasis on poetry and prose, also incorporates a component for the study of translation and creative non-fiction. Recognizing language to be the treasury of our human condition, the program encourages a rigorous exploration of poetry from its pre-classical origins to the avant-garde and modernist tradition of which American poetry is a vital part.

Historically, the M.F.A. Program in Writing and Poetics at The Naropa Institute is an 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 Institute was accredited, it served as a forum through which to explore and cultivate mindfulness and awareness as basic to the practice of writing. The premier from the beginning has been Ezra Pound'sledge that aspiring writers should not be critical from anyone who has not himself/herself written a notable work of literature.

Participants in the program, in addition to their academic studies, are given the opportunity to facilitate workshops, serve as teaching assistants to summer guests artists, lead discussion groups, participate in dialogue and debate, and learn in the community-wide Outback Program. It is our intention that the graduate will leave the Institute with the necessary confidence, clarity and ability to assume an active and conscientious role as a writer, teacher, editor and publisher. Although the program is designed for the student of exceptional ability as a writer, it is open to all persons whose interest and desire is to engage in the composition of original works of literature.

During the annual summer writing program, throughout the academic semester, and during week-end residencies, 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 the reading of literature. Periodic special tracks will be introduced in the fields of translation, creative non-fiction, hermeneutics, mythopoetics and ethnopoetics, depending on the scholarly interest of visiting faculty.

In addition to the curriculum, students may draw on the extensive archives housing of the library. At present, the Institute's library contains a prominent audio collection on the Beats Generation as well as recordings of classes taught by Robert Creeley, Allen Ginsberg, Diane DiPrima, William Burroughs, Gary Snyder, Ted Haggard, Philip Whalen, and many others. In addition, a wide selection of video-tapes are now also contained in the archives.

Contemporary practice is central to the vision of The Naropa Institute. The writing practice of meditation provides a way to accommodate our diverse thoughts while stabilizing the mind and opening it to a clear perception of things as they are. This form of meditative technique does not require religious commitment and can be developed by anyone. Many of the writing faculty, including Allen Ginsberg, Anne Waldman, Charles Starbucks, and Andrew Schelling, are experienced practitioners and recommend such practice as a solid foundation for artists, as well as spiritual exploration. The capacity and willingness to shake preconception and write from a condition of open consciousness, in combination with a formal examination of sounds and meaning, is expressed in classical and modern texts, provides the basis of the graduate student's training at the Institute. The program also provides training in the attentive and presentation of written work, since it is through speech that works most fully proclaim themselves.

M.F.A. students ordinarily enter the program during the summer, through exceptions can be made for cases in which admitted students can only enter in the fall of the following year. The Naropa Institute Summer Writing Program is an intensive six-week residency consisting of writing workshops, lectures, seminars, faculty/students' readings, performances and colloquia. From its inception, the Summer Program has been an internationally recognized forum in which writers and scholars from all over the world gather to study. It gives students access to a wide range of the most provocative and experimental writers of our time. This "in-the-moment" contact enables the student to discover those methods of composition best suited to his or her own temperament.

In addition to the regularly scheduled Summer Writing Program, M.F.A. students have a specific M.F.A. summer track, comprised of supervised writing practice and faculty supervision. The Summer Writing Program (with M.F.A. credit) is included in the overall M.F.A. tuition. Two summer semesters are required for completion of the program by the M.F.A. student.

The fall and spring semesters following the summer of entry are devoted to elective and development of the student's personal writing. Two or more writing workshops are offered each semester, within which the student's writing receives the attention and criticism of both fellow students and instructors. These workshops focus on the work of those who have been and continue to be major practitioners of the Modernist Tradition. In addition, at least two literature classes are offered each semester. The combined course work of the fall and spring semesters is designed so that the student experiences might include regular submission of original work for critique and evaluation, participation in faculty-students' discussions, exposure to the practice of meditation, elective course work, and artistic collaboration with the departments of theater, music, and dance, as well as research and study in the fields.
Admission

Requirements for the Writing and Poetics M.F.A.

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.

First Year - Summer

Writing Workshop (4 credits)

First Year - Fall

The Practice of Writing Poetry or The Practice of Writing Prose or The Practice of Translation (3 credits)

Seminar 1 (3 credits)

Reading and Writing Practicum 1 (1 credit)

TOTAL (13 credits)

Second Year - Summer

Writing Workshop (4 credits)

Seminar 2 (3 credits)

Reading and Writing Practicum 2 (1 credit)

Guest Poet Seminar (Optional) (1 credit)

TOTAL (13 credits)

Third Year - Fall

Final Manuscript (6 credits)

TOTAL Credits for Graduation (48 credits)

* Lecture and seminar courses available on a rolling basis.

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 intense opportunity. Students are selected by faculty to participate in a variety of compositional modes. Students will present their work in a variety of compositional modes. Students with an emphasis in translation or non-fiction are required to take all workshops pertaining to their fields.

Seminars and Literature

Seminars are semester-long electives with a limited number of students which examine in detail a single writer's work or a specific theme. Literature classes are semester-long presentations of a tradition of literary conciseness, topoi may range from Greek drama to modern poetry. A majority of classes emphasize the Modernist tradition and the influence of writers who have been influential in the Modernist tradition, such as the objectivists, the imagists, the san francisco Renaissance, the Black Mountain school, the Beats, and the New York School. All literature classes require students to submit critical essays.

Translation Track

The translation workshops and seminars entail (1) close and comparative readings of traditional and modern classics of world literature in English translation, (2) reading and discussion of theoretical concepts in translation practice, and (3) creative work in new translations. The emphasis is on poetry, the most challenging subject of translation.

Electives

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

Activities

On-campus activities for the M.F.A. include regular readings by student and faculty readings, M.F.A. performance events, writing workshops and seminars, production of the campus literary magazine, Discussion groups (formal and informal), performance readings and workshops, and participation in the Department's Outreach Program.

Outreach Program

The Outreach Program of the M.F.A. is an on-campus program to provide opportunities for all M.F.A. students to teach and work in an atmosphere of "social change." Internships are available in non-academic settings and non-academic organizations. Some placements include: apprenticeships in businesses in need of professional writing skills; designing and teaching creative expression workshops for incarcerated or at-risk youth; or designing creative writing workshops for high school teachers. Some placements include: internships in at-risk youth programs; internships in community service; internships in community service organizations; and internships in non-profit organizations.

Future Course Work

M.F.A. course work is assigned to meet the needs of the students, based on their academic advisors' recommendations. Some suggestions for courses include: graduate seminars in creative writing, literary journals, and creative writing workshops; and seminars in literary theory, criticism, and history.

Admissions

Admission to the writing program is based on the candidate's experience, previous academic achievement, and a personal statement of interest. Admission to the program requires a B.A. degree. (For more information on admissions procedures, see the Admissions section.)

Summer Writing Program

The Nepoia Institute Summer Writing Program, in which visiting writers join the year-round faculty, is a month-long intensive of conversations, workshops, faculty-oriented residencies, readings, and critique. Two summer seminars (eight credits each) are offered for credit. Students, in addition to the summer seminars, participate in B.A./B.S. tracks (with graduate credits, and are open to the public as well as to students who are eligible to attend the program. Participation is possible with advance permission of the Director. (See the Summer Catalog for a complete description.)
Courses

Fall

THE PRACTICE OF WRITING POETRY
JOANNE KYSSEY

Students will examine and practice traditional modes of composition. We will trace the ode from its Greek origin (dedicated to sing) with literary song and chanted odes through the Latin and French, we will test the sonnet, the madrigal, the chorale and the madrigal as it is practiced by modern poets. (3 credit hours) WPH10

THE PRACTICE OF TRANSLATION
ANGELA HOLLIO

We will engage in comparative study and translation of literary traditions in English, including poetry, fiction, and essays. For example, we will discuss Neusel's translation of Guillaume Apollinaire's poem "Zone" from French and compare with Samuel Beckett's. Discussion of this order may prove more instructive and certainly less anxiety-provoking for student participants, for all are collectively sharing the experience of working with a text in and beyond its original language. (3 credit hours) WPH15

Spring

THE PRACTICE OF WRITING PROSE
DONALD W. WAVEK

This workshop will focus on the short story. The student will be expected to read the short stories taken through progress to the point of writing the novel. (3 credit hours) WPH15

THE PRACTICE OF WRITING POETRY
PERIODICALS

ALEXANDER GROSSBERG

This course provides different entries into the world of contemporary poetry, including the micro-poem, the sonnet, the ekphrast, and free verse. The student will be expected to select a text and write a response poem, and will be expected to develop a critical essay. (3 credit hours) WPH15

THE PRACTICE OF WRITING POETRY: BASIC ELEMENTS

FACULTY

This course will be an exploration into the elements basic to the writing of poetry. We will address matters of meter, rhyme, rhythm, syntax, and the relationship of sound and meaning in poetry. (3 credit hours) WPH15

THE PRACTICE OF WRITING PROSE
KATHY ABBOTT

Students will work individually on their fiction to be completed before the end of the term. The instructor will work closely with each student to ensure that the final product is polished and manuscripts will be submitted for publication. (3 credit hours) WPH15
PERFORMANCE PROSE:
A FOCUS ON CHARACTERIZATION
ROBERT LOUIS HAMM
The speaking commonplace voice and the
failing monologue are the tools for the writing
in this class. Actors are trained, in
monologue, to reach distinctly to speech
in character. The skills they gain in this
class are skills writers need but seldom
acquire. We will work on the presentation
of characters, using the monologue format.
Improvisation will be used to create text.
This class will be read by performers
who are actors at creating characters on
stage as well as on the page: Eric
Bogosian, Paul Smith, Ed Sanders, Vhoopi
Goldberg, Sam Shepard, and others. The
focus throughout is to move from the voice
onto the page. There will be work in
monologue for those who are interested,
as well as basic microphone technique.
3 credit hours. WSP27

SEMINAR: SOCIAL CLASS IN
AMERICAN FICTION: PLAIN AND
VERTICULAR STYLE
KEITH AMBROSE
Using the two levels of status from
Rusdall’s Class, the course will examine
how class distinctions inform both subject
and style in works by Stein, Hemingway,
Anderson, Zora Neale Hurston, William
Carlos Williams, Henry Yamamoto, Ray
Graves, Lucas Barsi, Gloria Naylor, and
others, including novels by W. You and
Mona Simpson. The students will choose
an author, collaborate on a class
presentation, and write an essay. 3 credit
hours. WSP32

PROJECT OUTREACH
FACULTY
3 credit hours. WSP31

WRITING AND LITERATURE
PRACTICUM II
ALAN GINSBERG
This seminar will engage students in a discussion of
'method' and the meditative aspect of poetry
1 credit hour. WSP37

SEMINAR: AMERICAN "CLASSICS"
THROUGH THE EYES OF THE PRESENT
ANDREW SCHENELING
Writers of the Post-Modern Era have been the
hegemonic, most visible readers of the
books of the previous century. The class
will read McMurtry’s "Bobby O" as well as
Charles Dickens’ "A Tale of Two Cities": Thoreau’s
writings alongside the poetry and prose of
Gary Snyder and Susan Howe; Emily
Dickinson’s poetry along with the works of
Lorna Heidenreich and Susan Howe’s "My
Emily Dickinson: the poetry of Whitman and
the use to which his "onomatopoeic" speech
has been put by Robert Duncan, Allen
Ginsberg and others. It is a class about
poets’ images, about prophecy and its
suitability or failure. 3 credit hours. WSP32

THE REAL, THE SURREAL,
AND THE MATERIAL:
READINGS IN
AMERICAN POETRY
ANDREW HOLLAND
William Carlos Williams said "no ideas but
in things" and also said " everything is real." The
Surrealists dove into the subconscious with
This class is a writing and discussion of the various
ways of "looking at things" and their
reflections in writing, based on texts by the
Surrealists, the Beats, the Black Mountain poets,
the New York School and various "post-modernists.”
3 credit hours. WSP13

LECTURE: POETRY AND
CULTURES OF INDIA
ANDREW SCHENELING
India—larger, more culturally diverse, more
linguistically colorful than Europe—is a
subcontinent with a trail/darking network
of myths, morals, theater, and poetry. Every
poetic movement of note has signaled
some huge rift in consciousness, and can
be read in the context of politics, religion,
and gender relations, as well as in the
ever-present arena of poetry. The poets
range from ganja-smoking, naked Sufis
wandering the hills and paths of synaesthesia, to
cultural scholars-poets of almost painful poetic
subtlety. Despite India’s currently tough stance on
women, there have been numerous fine
women poets, though they are scarcely known in
the Western world. Their poems
and songs are widely recited in India to this
day. This is really a secret class in the
field of cultural anthropology—you can’t get to
the poetry without seeing yourself in the culture.
We’ll do film, aids, music, insecticides, and
food—but the class around poetic texts and a few
scholarly studies as the
best available artificats. 3 credit hours. WSP21

MANUSCRIPT
(For second year M.F.A. students)
6 credit hours. WSP30
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 art, dance, visual arts, music, dance therapy, writing, and poetry, awake a creative awareness and develops the ability for being present.

Throughout the summer session, the community of students and faculty gathers to create fertile ground for collaboration and the exchange of ideas. Choosing an interdisciplinary approach, students may form their own programs from the wide variety of courses offered, or may concentrate on one area of focus. Our philosophy of learning is one of balancing relaxation and rigor, gentleness and discipline, intellect and intuition.

1991 Summer Dates: June 8 - July 27

One-and Two-Week Programs
In the past these have included: Contemplative Psychology Intensive Conference on Contemplative Education Pan American Writers Conference Opening Your Voice with Vayu Barnwell of Double Vision in the Book Deep Ecology and the Personal Rich Co-cultivating the Heart of Business

For further information contact: The Naropa Institute, 975 Pine Street, Denver, Colorado 80206 (303) 444-0242

Four-Week Courses

Contemplative Disciplines

Sitting Meditation

All students are invited to begin their day with sitting meditation, a 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 insight gained through the practice of sitting meditation will be explored.

Matri Siros Awareness Practice

Developed by Chogyam Trungpa Rinpoche, this traditional principle of Tibetan yoga, particular bodily postures in specifically designed rooms will enable to activate fundamental states of mind. Such a contemplative approach fosters the development of "thikri", or loving kindness, toward oneself, and the capacity to compassionately relate with others. The course includes lectures and discussions, open community meetings, meditation instruction and three hours of matri-siros practice per week.

Traditional Arts

The Tibetan calendar is translated as the "Superior Utmost 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 and visualization; for the spirit, it is a system of meditation. It is also a preservative and curative system of Chinese medicine.

The Summer Writing Program

The Writing Program provides an opportunity for students to work closely with master poets and writers in a month-long intensive. The program includes approximately 18 hours of workshops and lectures with Tao Kuo, and ongoing student poetry readings and performances by faculty members. Each student is encouraged to be at the heart of the program. Participants discuss their work with faculty members in a non-threatening environment.

The Summer Movement Program

The Dance/Theater Arts Program offers courses in dance technique, movement theater, and contact improvisation. Faculty members are acclaimed for their innovative approaches to teaching, choreography and performance. They represent a spectrum spanning the disciplines of new dance, improvisation, composition, movement awareness and contemplative practices.

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 performers, give performances and talks open to the general public.

Conferences, Weekend Workshops and Intensives

The Naropa weekend workshops and intensives provide a rich opportunity for 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, Larry Coryell, Bill Douglass, Steve Gorn, Mark Miller, Art Lande, John Amire, Jane Ira Bloom, Julian Priester, Jay Clayton, Jon Azon, Charli Hayden, Don Campbell, Marianne Faithfull, Don Cherry, Peter Rowan and Bir Amrani.

The Visual Arts Program

The Visual Arts Program offers a unique opportunity to explore the arts from both ancient and modern Eastern and Western traditions. Oil and acrylic work, as well as drawing and watercolor painting, will be presented.

Recent summer faculty have included: Sanjib Bhattacharya, Michael Newhall, Virginia MALLARD, Barbara Shae, Sherry Hett, Shou Cheng Zhang, and special guests David Hockney and Henry Geldzahler.

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: Azam Ali's music and dance, creative improvisation and composition, electric guitar, acoustic guitar, piano, percussion, bass, woods, trombone, voice, harmonica, jazz history, ensemble performance, Helen 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, Larry Coryell, Bill Douglass, Steve Gorn, Mark Miller, Art Lande, John Amire, Jane Ira Bloom, Julian Priester, Jay Clayton, Jon Azon, Charli Hayden, Don Campbell, Marianne Faithfull, Don Cherry, Peter Rowan and Bir Amrani.

In the past these have included: Kate Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipton, John Tipt0
Shambhala Training

“Warriorship 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 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 in which is open, friendly and precise. The weekends include talks by the Director, individual meetings with a meditation instructor, group discussion and periods of sitting meditation. The talks, interviews and discussion deepen the intuitive understanding that comes from the practice.

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 fearless, friendly attitude toward all the challenges that arise 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 nature which is unclouded, unconfused, pure and wholesome. In each level, this ground is extended and understood as further personal wisdom and availability to oneself and others. The path involves taking that understanding and putting it into effect as an ever-deepening sense of elegance and skillful action in the world.

The fruition is a growing sense of joy and appreciation which promotes mediates for habitual patterns and limited views. This awareness is referred to as the flowering of the Great Eastern Sun.

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

The vision of Shambhala Training is closely connected with the educational principles of The Naropa Institute. The sitting practice of meditation (mindfulness awareness) as presented in Shambhala Training offers a contemplative complement to The Naropa Institute’s classroom experience, and a further harmonizing of insight 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 rate of one level per year. (Specific information regarding credits for full-time students will be available in the registration packet a student receives at the time of registration.)

The three credits can only be received by completing all five levels of Shambhala Training within one cycle (between September and May) and approximately May of the following year, when the next level 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.

Faculty
The program directors are all senior studies of the late Founder of Shambhala Training, Chogyam Trungpa Rinpoche. They have worked in the Shambhala Training Program for many years, including for at least three years as assistant directors. The assistant directors have all completed the Shambhala Training Program and have a deep understanding of its nature and application.

The basic message of the Shambhala teachings is that the level of human life can be realized under ordinary circumstances. That is the basic wisdom of Shambhala that in this world, as it is, we can find a good and meaningful human life that will also serve others. That is our true nobility.”
—from Shambhala: The Sacred Path of the Warrior by Chogyam Trungpa Rinpoche
Steve Harvey
M.A., Loma Linda College, San Francisco, Dance Therapy Ph.D., University of Denver, Educational Psychology has worked in both alternative and traditional mental health settings with a variety of populations and has done extensive research in creativity. Currently he is an Adjunct Professor at the University of Colorado and in private practice.

Claudia Heide
M.A., Columbia Institute of Transpersonal Psychology, has been on the faculty of Boulder Gradute School for six years. Claudia also teaches at Boulder County Hossec and maintains a private practice. She is currently developing a teaching curriculum in the Western tradition.

Kathryn Hausner
Ph.D., ATR, has been a creative movement therapist since 1971 and has been registered since 1975 in the American Dance Therapy Association. She is a national council member of the ATRA. She currently maintains a private practice in Boulder, Colorado. Her expertise in Transpersonal Psychology and is a author of Transpersonal Abrahamian Therapy and co-author of The Person of the Therapist: The Art of Empathy.

Les Hean
Ph.D., Columbia University, holds a doctorate in world religions and teaches world religions at the Maharishi at Rancho community in New York City. He is the author of a book, Heart of the Hidden: The Emerging Enlightenment of Dances Traditions. He is also a member of the institutional Board of Trustees.

Evan Hodges
MCN, Pacific School of Religion is a clinical psychotherapist, teacher and scholar. His areas of specialty include Christian mysticism, Jungian psychology, prescriptive psychology, mythic, and mythic and the Path of Return.

Robert Hower
Ph.D., University of Kansas, trained at the University of California, Santa Cruz. He is also a member of many non-traditional societies, including the bodyrockic association, the Cheddar Society, and the American Flower Garden Society. His work involves the design and garden business in Boulder. He is also a co-author with S.C. Ray of What Makes the Dance Where.

Margaret Isensten
B.S., SUNY, L. 1. Institute, for the Harlem Institute, Dance Therapy is qualified in the Crystal Dance at the Emory University and her training includes dance in Boulder and New York City. She has taught dance and dance technique at the hut, working in community settings. She is the director of the University of Boulder and she is the co-founder of the National Institute for Dance Therapy.

Geoff Johns
studied in Italy and in Brazil. He is a dancer at American College and has lived in Asia. He studied Asian drumming with Rudi van der Linden, Indian drum with Tommie Skov and folk music with Rudi van der Linden. He has performed in various dance and music structures with C.I.N. West Coast Improvisation with Jerry Davis.

Jerry Kincaid
Ph.D., Clinical Psychology, Case Western Reserve University, is co-author of Rapind Rats O.K., and is a trained psychologist in private practice, specializing in developmental, Jungian, and Transpersonal issues. Terry has written articles on the healing practices of other cultures, especially shamans, and has studied under Michael Harner.

Robert Kirby
has taught at Bard College since 1987. He has published over ten volumes of poetry including, The Lamp, The Art of Punctuation, and The Flowers of Understanding Consolata. He is now working in both poetry and prose. He also contributed to the book "The End" and brought technical fiction to an American audience. He is now working on The City. He currently directs the writing program of the Mintons Graduate School of the Arts at Bard College, and has been editor of the West End Review.

Devit Kohl
M.A., A.R. College at New York University is a teacher in music and dance therapy at the University of Colorado. He has been working in the field of dance therapy and is currently the director of the Brian Stairdance in Boulder, Massachusetts.

Janet Kowal
B.A., Catholic University, M.S.W., University of Wisconsin was a research associate for NIMH for six years. She has been on the staff at Milwaukee Psychiatric Hospital, at the National Institute of Mental Health, and at the University of Wisconsin, Department of Psychiatry, for six years. She is currently a associate with the Boulder County Health Center of Boulder County for five years. She has a private practice in Boulder.

Joanne Kyger
is the author of numerous collections of poetry including: The Spider and the Web, Places To Go, At The Brewery, The Wandering Muse of You, and Diving On. Selected Poems 1959 - 1989 was published by E.P. Dutton in 1989. She was born and raised in a family of poets in Madison, Wisconsin. She has been a member of the Modernist poetry circle in New York and Japan. She has a recent collection: Poet Philosophy, published by the Institute for Human Studies.

Art Lange
B.A., William Paterson College, is an internationally assistant-priced pianist, composer and teacher. He recorded several albums on ECM, including Red Line, Rambler Trot, and another with Mark Breden. Two of his recordings were recently released on the German Arista label, including Dutch Swing Away. He has also recorded two selections from his forthcoming Winter Moods - one with Mary Lou Williams (Peter Gamlin), and one with Phil Ochs (The Little Lullaby). He performs throughout the world with such musicians as Jon Giddings, Paul Cardall, Gary Rusco and John Abercorn. A former faculty member of the OrcaHla Institute, he is also known for his innovative approaches to teaching piano and ear training.
Board of Trustees and Administration

Board of Trustees
On April 3, 1966, the Board of Trustees of The Naropa Institute was empowered by the Founders, Chogyam Trungpa Rinpoche, to carry on His vision of contemplative education in the Western world. The Board is the governing body of the Institute and has been incorporated in the State of Colorado as an independent not-for-profit organization.

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