INNER TRAINING, THE STARTING POINT OF EDUCATION

A letter from Judith Lief, Dean of Naropa Institute

It seems to me that two sorts of balance should be developed in the process of education. The first type is a balance of physical training, mental training, and communicative or artistic training. This could be called the coordination of body, mind and speech. Another type of balance to cultivate is that of inner knowledge, outer knowledge, and the link between the two. By inner knowledge I mean learning about ourselves and our emotions and how our mind works. Outer knowledge is learning about the nature of the physical world and the life around us—plants, animals and other people. The link between inner and outer is the realm of politics, society and culture. So, on the one hand, balance is one of physical, mental and communicative training; and on the other hand, balance refers to that of the inner world, the outer world, and a way of linking the two.

Education begins with inner training, the development of self-knowledge. In terms of the body or physical training, we start with awareness. We can develop awareness of the body in our daily lives, and how our body directly affects our speech and mind.

In regard to speech, inner development includes study of the emotions and the quality of communication, voice and sound.

Inner training as it relates to mind means studying the textures and tones of our mind. Mental training includes many things such as the development of memory, learning to notice the process of thought and also of nonthought, logic and its limitations. Altogether, the integration and coordination of our faculties—our breathing, posture, thoughts and emotions—is the real point of inner training: knowing our mind and not being frightened by our mind, not censoring any aspect of our personal experience. Often we relate to ideas about ourselves but we don't relate directly to what we actually are, what we are experiencing. We may have a sense of motion, but we have no idea of how to sit still. We have lots of thoughts that are interesting, but we have no sense of the contrast of thoughts and what comes between thoughts or after thoughts or under thoughts. We have a vague idea of the surface of an emotional response, but there is no real familiarity with the whole spectrum of our emotional life. So inner training is familiarizing ourselves with, and synchronizing, our body, speech and mind.

The interesting thing about the whole educational process is that, on the one hand it is very, very slow. It could even be called tedious. It requires discipline and study and practice and honesty and pain. It is not easy to develop real insight or expertise. It takes effort. On the other hand, self-discovery can happen in an instant. So on the one hand, education is a very long journey, a never-ending effort, and on the other hand, the whole thing clicks in an instant. You may have experienced
my stay at Naropa has been one of learning to relate with the gentleness and thoroughness of the education offered here. One's experience of living, experience of being in this particular place, and one's studies are interrelated; Naropa education is very precise and encompassing.

Being at Naropa has given me a much wider sense of man's spiritual search and how that can be and is a part of day-to-day experience. It has clarified for me also, how my own modes of thinking and the limits I've set on my own experience of myself and the world are a part of mainstream Western culture, and what the things are that lack in that approach. The best thing is that I've gained the tools and guidance to begin to soften up the hard edges, and open up.

THE PATTERN WHICH CONNECTS

B.A. study at Naropa Institute is based on the principle that complete education should reveal the pattern which connects mind and nature. Gregory Bateson, the famous biologist and an important figure in the founding of the Institute, expressed this idea as a basic rule of liberal education—"Break the pattern which connects the items of learning and you necessarily destroy all quality." Learning in which facts and skills are gained at the expense of total vision can actually be unhealthy to the individual—alienating the student from meaningful experience of his own mind and relationship to the living world.

Liberal education can become a path to discovering the pattern which connects. The learning experience has tremendous potential for laying this kind of groundwork—leading to a sane and creative life where mind and nature are seen as inseparable or, as Gregory Bateson said, "a necessary unity." Naropa Institute is guided by this model of complete education, and is oriented to the need we all feel to make a journey of discovery about ourselves, about our artistic and intellectual interests and about our world. At Naropa Institute this unity is achieved through focusing on the nature of awareness itself, which we see as an underlying theme in all holistic educational systems. Ultimately, we regard the process of learning not as a means to an end, but as an end in itself.

The Value of Traditional Training: Nalanda University as Model

One source of inspiration for Naropa Institute is Nalanda University, the great Buddhist educational institution which flourished in India between the sixth and twelfth centuries A.D. Study at Nalanda University encompassed all areas of learning current in India at the time—spiritual studies, logic and debate, language, medicine and the arts and crafts. The greatness of Nalanda lay in its attempt to gather all knowledge and philosophical persuasions, and provide a forum for discussion and debate among leading scholars and meditation masters from many living traditions.
Awakening of Self-Knowledge: Naropa, the Man
One of the leading teachers at Naropa University, Naropa was a celebrated Buddhist scholar, and having attained success in his academic career, Naropa realized that his life had become one-sided—in developing only the intellectual aspect of his mind, he had become adept at juggling concepts, but had lost any sense of the art of living. He had learned the meaning of words, but not the sense that brings them to life. The realization precipitated at Naropa a period of contemplative study that took him beyond the bounds of the university and led him ultimately to the wisdom which he sought.

Appreciation of the World: Learning to see and appreciate the richness and detail of the world around us is the third quality of training. The cultivation of alertness and inquisitiveness undercuts laziness and inspires the student to inquire beyond any one approach or point of view.

Communication with Others: Integral to a complete education is the skill and willingness to communicate what one has learned to others. In learning to teach, a student reexamines, questions and tests all that he has learned. Such training undercuts dogmatism and requires that the student tests his knowledge in the light of his own experience.

Effective Action: A balance of intellect, intuition, appreciation and communication enables one to develop confidence and dignity in one's actions. Learning to apply what one has learned is an integral part of a student's training.

History
Naropa Institute was founded as a nonsectarian, nonprofit college in 1974 in Boulder, Colorado. The founder and current president, Chogyam Trungpa, Rinpoc, is a Tibetan scholar, artist, teacher, and master of meditation. Trungpa, Rinpoc, who has been living and teaching in the West since 1965, studied at Oxford University in England before coming to America. He has been active in bringing the living tradition of Buddhist teachings and wisdom to the West, and also has created a unique dialogue between Eastern and Western thinkers. Joining him in the creation of Naropa Institute have been many Western scholars and artists, including Gregory Bateson, Harvey Cox, and Allen Ginsberg. The Institute began as a summer school, offering courses, workshops and performances in dance, theater, music, painting, religious studies, psychology and cognitive science.

By 1976, two year-round Master of Arts programs and three one-year certificate programs had commenced. In 1978 the Institute applied for and received Candidacy for Accreditation status from the North Central Association of Colleges and Schools. This status gave the Institute recognition in the educational community as being eligible for full accreditation by 1981.

Today, Naropa Institute is an upper-divisional college, offering the last two years of undergraduate work leading to a Bachelor of Arts degree with majors in dance, politics, psychology and Buddhist studies. Students entering the B.A. degree program are required to have completed their first two years of undergraduate work at another institution. One year certificate programs are also offered in the above areas. Students may enter a certificate program upon completion of high school. Master of Arts degrees are now offered in two fields: Eastern and Western psychology, and Buddhist studies.

In the seven years since it began, the atmosphere and excitement of Naropa Institute have attracted many students to Boulder. In the summers a variety of workshops, intensives and courses bring in interested students from around the country. The quality of year-round study at Naropa Institute is small and intimate. Annually, approximately 120 students are enrolled as full-time degree students. To date, degrees have been conferred on 132 graduates.

Something about my own state of being is vivid and clear, beyond my experience of confusion, pain, irritation, self-consciousness, and struggle to prove...something, which has been my most persuasive experience of life until recently. The clarity and softness that is slipping into moments of my day has a lot to do with the gentleness and particular approach to appreciation and discipline that I've met at Naropa.
Rocky Mountain Dharma Center (RMDC)
Located less than two hours by car from Boulder, RMDC provides a rugged year-round setting for meditation programs, seminars, and solitary retreats. Daylong, monthly group meditation retreats, and weeklong group meditation retreats, are available throughout the year.

Other contemplative centers in the Buddhist tradition include the Boulder Zen Center and the Nyingma Institute. The Boulder Zen Center has daily meditation sessions which are open to the public, and is in the Rinzai Zen tradition, under Zen Master Joshi Sasaki, Roshi. The Nyingma Institute offers classes which include meditation practice.

In addition to the above, various opportunities for intensive practice exist through Naropa Institute, such as sesshins and vajrasana retreats.

Campus Plans
Most of the facilities of Naropa Institute are located in the heart of Boulder at the Pearl Street offices. The Naropa Assembly Hall, classrooms, administrative and faculty offices and the Naropa Institute Library are there. Additional classrooms and studios are located nearby.

Projected growth of the Institute has lead us to purchase land for a campus in the foothills of northwest Boulder.

The new campus will also include a number of buildings and outdoor spaces for performances, special events, exhibits and assemblies. These will create a forum to which we can invite the community at large and in which the various disciplines of the Institute can find a broader expression. The Naropa Institute campus is designed so that it can be built in successive stages, until it forms a continuous building, accommodating a student body of six hundred.

Contemplative Disciplines at the Institute
For many students, being at Naropa Institute provides an opportunity to study and practice meditation disciplines. By means of such disciplines, they make use of the ancient techniques for cultivation of mindfulness and self awareness. It is rare for people today to be able to experience true silence and stillness. There is a much emphasis on continual activity, thought and entertainment that time for true reflection is rare and precious. At Naropa Institute, breadth of exposure to human viewpoint and knowledge is balanced and heightened with depth of insight and reflection.

Students at Naropa Institute have available to them teachings in a wide variety of meditative and contemplative disciplines, ranging from "Tai Chi" to Zen archery, to various Buddhist meditative practices, to Shambhala Training. They are encouraged to look into a traditional discipline of their choice, whether it is a discipline based on movement or a discipline based on stillness. In this way, students can examine for themselves a basic premise of our educational approach— that one's intuitive faculties can be trained and developed. Mental training such as that found in traditional contemplative disciplines is so common in the East as to be ordinary knowledge. Likewise, in the West the capacity to train one's intuition is well known. The student at Naropa Institute is challenged to bring together within his own discipline these two quite distinct approaches to education.

For those students who would like to pursue their interest in sitting meditation, a number of resources are available:

Shambhala Training, located at 1745 Walnut Street in Boulder, offers a nonsectarian training program in basic meditation. The training consists of five primary levels of instruction, including sitting meditation practice, talks and individual interviews. The goal of meditation taught in the Shambhala Training Program is very simple and straightforward. It is based on working with breath, presence and mind. Many people find that the stillness and peace embodied in this simple discipline is a delightful respite in the midst of the non-stop activity and4 discursiveness of modern life. Gradually, students come to bring that quality of stillness into their daily activities.

Based on a genuine respect for human life, Shambhala Training is an excellent means for beginning to integrate contemplative practice into a student's own religious and personal discipline.

Representatives of Shambhala Training are available as registration to provide instructors for those students interested in working with an individual meditation instructor in an ongoing way. In addition, R.A. students may fulfill all components of their awareness requirement by taking Levels I-III of Shambhala Training.

Karma Drong is a Buddhist contemplative center located at 1355 Spruce Street. Members of Karma Drong study with the Venerable Chogyam Trungpa, Rinpoche. The Karma Drong community provides a variety of daily meditation sessions, weekend meditation intensives and classes. Most programs are open to the public and individual meditation instruction is available free of charge.
The Bachelor of Arts Program

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

First Year: Understanding Ourselves

To understand our personal psychology we study the Buddhist and Western views of man and his potential. The primary focus is the developmental perspective: the development from infancy to adulthood, the development from neurosis to the complete awakening of our potentials for sanity. Intellectual study is complemented by experiential training. Meditation practice provides both a research tool to explore psychological processes and a means to discipline ourselves to realize fully our inherent dignity, gentleness and intelligence. Group process provides a way for observing, understanding and transforming how we perceive and relate to others. Observing children, working with autobiographies and interviewing others further nurture curiosity and insight into others. The study of literature and philosophy enriches psychological understanding.

Second Year: Appreciation and Relating to Our World

The central theme in the second year is how we can learn to appreciate and relate to our world fully. The ground for this is training in precise observation of the details of mind and the world, training to become good participant-observers. This skill allows us to engage with our world more thoroughly, from appreciating our relationship to space, gesture and communication to working with people. This involvement with our own world is enhanced by study of social and anthropological perspectives on family, society and culture. We explore how social institutions shape individual psychology, how they promote or inhibit dignity and wakefulness. The final term focuses on integrating the students learning through personal projects and discussion of how we can create an enlightened approach to education, therapy and society.

Program Requirements

<table>
<thead>
<tr>
<th>Core Courses</th>
<th>Credits</th>
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<tbody>
<tr>
<td>Buddhist Psychology</td>
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<tr>
<td>Western Psychology</td>
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<tr>
<td>Group Process</td>
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<td>Practicum</td>
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2. Minor
3. Lively Journey Sequence 6
4. Awareness Discipline
   Movement 3
   Non-Movement 3
5. General Electives 21

Total: 90

For a description of these general program requirements for a B.A. degree, see page

Certificate in Buddhist and Western Psychology

The certificate program provides an opportunity for students to complete a one-year course of intensive study of Buddhist and Western psychology. This program is designed for the visiting student on a junior year abroad or comparable program, as well as for the general student.

The program will follow the course of study outlined for the first-year B.A. student, with additional second-year courses and a number of psychology electives. Electives are arranged in consultation with the student's advisor, and are selected on the basis of both training and areas of special interest.

Independent study may be arranged with the department head as a component of this certificate, either to accomplish special projects or to focus on a particular area of interest.

Program Requirements

<table>
<thead>
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<th>Core Courses</th>
<th>Credits</th>
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<tbody>
<tr>
<td>Buddhist psychology</td>
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</tr>
<tr>
<td>Western psychology</td>
<td>9</td>
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<tr>
<td>Group process</td>
<td>13</td>
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<td>Total</td>
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Courses

First Year: Fall

PS100 Western Approaches to Mind

Samten Nagyagian

Starting with its expressions in philosophy and literature this course will survey the development of Western psychology. We will discuss the major orientationscurrent in the study of mind—psychoanalysis, existential and phenomenological approaches, behaviorism, learning theory and systems theories—and the understanding of the structure and dynamics of mind that derives from them. A central concern will be the conceptualization of the nature of neurons and the pathways to sanity. 3 credit hours.

PS101 Introduction to Buddhist Meditation

Marvin Casper

This course introduces some of the basic concepts of Buddhist psychology as well as the practice of meditation. We will study the nature and development of ego, neurotic styles and the Hinayana Mahayana and Tantric expressions of sanity. We will also study the psychology of mindfulness and awareness of training through the practice of sitting meditation and meditation in action. 3 credit hours.

In our class, we worked with our discomfort with ourselves and awkwardness with each other. Our class found that in a gentle and honest atmosphere, our natural insight and support of each other and ourselves could arise, and that we could deal with our confusion in the presence of others, be willing to expose ourselves and use each other as mirrors. The fearlessness, personal contact, and directness of our instructor was invaluable. She facilitated the possibility of what happened.

Frued, so misunderstood during his time, would have no doubt feel at home at Naropa.
GROUP PROCESS Virginia Hiltsker

This course is designed to allow students time and space to look at their consilations, to explore the relationship of their studies to their personal journey, their personal hindrances and resistances to learning and their habitual patterns. This process of self-exploration leads to an intimate understanding and a deeper acceptance of themselves and a deeper understanding of others. 3 credit hours.

FIRST YEAR: Winter

Buddhist Psychology: Nature of Mind and Emotion Sanot Naganasu

We will study the description of mind and emotions as expressed in Buddhist suttas. Topics include: emotional patterns, motivation, causality, and the development of personality. We will also explore the ways in which Buddhist psychology can be applied to an individual's experiences of their own emotions and their relationships with others. 3 credit hours.

MIND IN LITERATURE Karen Kirival

Fiction, poetry, drama and autobiography invite us to enter worlds other than our own. We can taste the experience of madness, nerves, insanity and sanity in a literary work through the characters portrayed, the state involved in the trade and the author's viewpoint which pervades the piece. We will begin by exploring the highly personal, powerfully human experience of insanity as it is expressed in literature. We will look react to the less distorted world of the neurotic individual. In the present course there are greater possibilities of seeing things as they are: Finally, we will examine the idea of life, a personal journey to "blissful sanity". Throughout the course we will investigate themes from our shared experience: loneliness, relationship, work, ageing and death. The approach of exchanging for will for others, we will focus on what is to be able to each individual to be in the world.
Master of Arts in Buddhist and Western Psychology

The M.A. program in Buddhist and Western psychology trains the student in both psychology and psychotherapy. "Psychotherapy" refers to the study of mind and health as well as to illness, with a special emphasis on understanding the nature of sanity. The study begins with the examination of one's own mind. This ground of insight extends to the psychology of others.

Psychotherapy refers to the ability to enter another's world in a skillful way, without theoretical preconceptions or manipulations. Consistent personal development is required to work with others in a therapeutic relationship free of aggression. Thus, the student's personal development is at the heart of this training program, which involves clarifying the nature of mind processes in a variety of situations.

As one trains in this way, one begins to recognize an inherently sane, wakeful and precise intelligence. This intelligence is always available and can be poised to. Encouraging it in psychological work with others is the true aim of therapy. Although as psychotherapists we may work with people in states of intense pain and suffering, we cannot ignore this fundamental issue of health and sanity. From the ground of understanding and cultivating sanity in our own lives, we can develop the ability to recognize various distortions and disadvantages that others use to cover their basic sanity. This places psychotherapy in a new light, enriching the alternatives available to therapists in treatment situations.

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

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

Master's Thesis

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

Program Requirements

<table>
<thead>
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<th>Course</th>
<th>Credits</th>
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<tr>
<td>Buddhist and Western Psychology</td>
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<td>Group Process</td>
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<td>Program Electives</td>
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<td>Body Work</td>
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<td>Martial Arts</td>
<td>4</td>
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<td>Field Placement</td>
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<td>Supervisory Groups</td>
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<tr>
<td>Grand Rounds</td>
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<td>Total</td>
<td>34</td>
</tr>
<tr>
<td>Masters Thesis</td>
<td>6</td>
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Students in the psychology masters program are also required to take two weekend intensives of meditation practice: Shambhala Training Levels I and II.

Summer Institute Psychology

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

Courses in the Masters Program

P500 DISCOVERY OF THE UNCONSCIOUS: FREUD'S INTERPRETATION OF DREAMS, Edward Poddell

This course will consist of a close textual analysis of Sigmund Freud's The Interpretation of Dreams. This monumental book was the culmination of Freud's newly developed discipline and practice of working with his own dreams and associations. It contains the most detailed descriptions and phenomenology of primary and secondary process thinking and of unconscious structures and transformations ever made in Western psychology. This work is a model of what post-Freudian therapy or practice might be. This course will help one to understand the inspiration for new developments in psychoanalysis. 3 credit hours.

P503 PSYCHOLOGY OF MEDITATION I Marvin Cooper

This course is an introduction to meditation practice as a system of working with oneself and others. The practice of meditation enables us to discover our natural wakefulness, dignity and goodness. We can then help others discover their wakefulness. In this course, we discuss the nature of the inherent goodness and the role it plays in our lives. We will also introduce the student to the Buddhist view of neuroses. Finally, we will provide an overview of the various neurotic styles and how to work with them in terms of meditation in action. 3 credit hours.

I'm learning what "unlearning" means in relation to wisdom, discovery and trusting my own natural insight or intelligence in relation to "wakingfulness," and what the discipline of "open mind" is about in relation to "letting go."

PS06 PSYCHOPATHOLOGY I: SANITY AND NEUROSIS, Edward Poddell

This course will focus on the relationship between the patient's style and the therapist's style in their work with each other. The relationship between the patient's style and the therapist's style in their work with each other. The relationship between the patient's style and the therapist's style in their work with each other. The relationship between the patient's style and the therapist's style in their work with each other. The relationship between the patient's style and the therapist's style in their work with each other. The relationship between the patient's style and the therapist's style in their work with each other. The relationship between the patient's style and the therapist's style in their work with each other. The relationship between the patient's style and the therapist's style in their work with each other. The relationship between the patient's style and the therapist's style in their work with each other.
P325 FAMILY PROCESS I. Reggie Grey
This course will be an introductory level presentation of family process and family systems. The purpose of the course is to teach the students to think of families as units or organisms which has an identity and a process beyond its individual members, and also to see families as operating in a systematic way over several generations. The format of the course will be lectures, student presentations, audio and video tapes, class discussions and role playing. 3 credit hours.

P326 FAMILY PROCESS II. Reggie Grey
This course will focus on therapeutic technique related to working with families. The student will develop interviewing skills as they apply to different clinical issues arising from the family context, such as incest, acting out adolescence, sex-families, resistant families and psychotic. The format will include student activities such as case presentations and role playing exercises. 3 credit hours.

P327 THE PRACTICE OF PSYCHOTHERAPY. Edward Podolak, Clinical Faculty
The practice of psychotherapy requires a discipline which amalgamates mind and expands into impersonal awareness. A good therapist can clearly perceive the quality of "journey" in another's life by recognizing what is inherent in others' lives or their capacity for developing itself; and those disciplines which they have abandoned. By appreciating, encouraging and simplifying such life experiences, the therapist can work directly with another's mind. This non-aggressive approach to psychotherapy and other Maharaya approaches for working with others will be explored in this course. 3 credit hours.

P328 THE CLINICAL INTERVIEW. Bonnie Redfern
This course focuses on the dynamics of the interviewing process, including aspects of the therapist's emotional transference phenomena and the environment of openness. It will involve mock interviews among students and instructors. This course is offered as part of the Clinical Internship Program for M.A. students. 3 credit hours.

P329 CHILD DEVELOPMENT. Clinical Faculty
This course will focus on the development of children from birth to adolescence, specifically in regard to the development of the infant, the child and family socialization. 3 credit hours.

P340 GROUP PROCESS. MASTERS PROGRAM I. Antonio Wood, Faculty
Theories of group dynamics in psychotherapy groups, natural groups and therapeutic communities will be the subject of this course. We will examine also the Maitri training experience as a therapeutic community. 1 credit hour.

P341 GROUP PROCESS. MASTERS PROGRAM II. Antonio Wood, Faculty
This is an experiential class on group psychotherapy. The theoretical contents will depend on whatever interest has developed during internship and supervision. 1 credit hour.

P342 GROUP PROCESS. MASTERS PROGRAM III. Antonio Wood, Faculty
Continuation of P341. 1 credit hour.

P343 GROUP PROCESS. MASTERS PROGRAM IV. Antonio Wood, Faculty
Continuation of P342. 1 credit hour.

P344 GROUP PROCESS. MASTERS PROGRAM V. Antonio Wood, Faculty
Continuation of P343. 1 credit hour.

P345 GROUP PROCESS. MASTERS PROGRAM VI. Antonio Wood, Faculty
Continuation of P344. 1 credit hour.

P350 MAITRI PROGRAM
The Maitri Program in Buddhist Psychology is a 16-week community program at Rocky Mountain Dharmapal Dharma Center, creating Maitri Space Awareness practice, dathun (a month of intensive sitting meditation), and course work in Buddhist psychology. Space Awareness practices, based on traditional Tibetan Buddhist yoga, involve lying in particular postures in five differently shaped and colored rooms. The posture and physical space combine to evoke and intensively differ psychological which color our experience of the world. By combining the Space Awareness practices with daily periods of sitting meditations, we can begin to see in detail the nature of mind. These insights are furthered through a study of Buddhist psychology, which presents a highly sophisticated understanding of the human mind derived from the experience of meditation. The study program sharpens and clarifies our experience, allowing for the development of insight, friendship and understanding of ourselves and others. This is an important foundation for clinical practice. 5 credit hours.

Program:
Dathun 4 credits
Hinayana Psychology 1 credit
Mahayana Psychology 1 credit
Maitri component 10 credits
Total: 16 credits

P351 THE THERAPEUTIC COMMUNITY. Marvin Cooper, Faculty
This course reviews the major theories and practical attempts to create a therapeutic or sane environment. The various models that have been proposed arise from differing conceptions of communal living, the nature of therapy and the experience of samadhi. The course will also focus on the discipline of observing various environments and communities, both healthy and unhealthy, thus sharpening the student's experience of group process. The Maitri Therapeutic Community and internship will be used as models. 3 credit hours.

P356 CLINICAL INTERNSHIP: FIELD PLACEMENT
During the 9-month internship, the student works 20 to 30 hours per week in a psychological field-work setting. While studying and working alongside mental health professionals, the student can bring the mediative attitude to the practice of counseling, therapy, group work or inpatient care. 18 credit hours.

P361 CLINICAL INTERNSHIP: SUPERVISION GROUPS, GRAND ROUNDS Clinical Faculty

P365 THESES/SEMINARS Podolak/Hall/Wood/Rabin/Nagarajan/Erisman/Hilliker
This seminar meets to review and discuss the student's graduation thesis with other students and faculty. 2 credit hours.
Faculty

Douglas Anderson received his M.A. in Buddhist and Western psychology from Naropa Institute and recently staffed the Maitri Program. He has had eleven years of professional action experience and has been involved with various theatrical and educational projects for children both in New York and Los Angeles. Recently he has worked in residential treatment facilities of the Boulder Mental Health Center.

Linnea Carter received her B.A. from Northwestern University and her M.D. from Temple University School of Medicine where she was a Weedye Scholar. She received psychiatric training from the Menninger School of Psychiatry and the Menninger Foundation where she subsequently taught and served as a staff psychiatrist. She taught child psychiatry at the University of California at Davis, and served as Assistant Medical Director for the Day Treatment Program for Children there. Dr. Carter currently holds a teaching appointment with the University of Colorado Medical Center and is Director of Adolescent Services, Boulder Psychiatric Institute.

Marvin Casper received a B.A. from City College, New York, an M.A. in sociology from the New School for Social Research, and taught sociology at Connecticut College and Queens College. Since 1970, Mr. Casper has traveled with Chogyam Trungpa Rinpoche, in Buddhist psychology. He is co-editor of Cutting Through Spiritual Materialism and Myth of Freedom, and the author of articles on the Mahayana experience and the psychology of meditation.

Jeffrey Fortuna received a B.A. in psychology and philosophy from the University of Rhode Island. He did graduate work in social psychology at the University of Colorado and received an M.A. in Religion and Western Philosophy from Naropa Institute. Mr. Fortuna is currently on the editorial board of the Naropa Institute Journal of Psychology. He has worked as a counselor at the Intensive Treatment House in the Boulder County Mental Health Center and is presently doing individual therapy.

Reggie Gray, ACSW, received her B.A. from the University of California, Berkeley and her M.S.W. from the University of Denver. She has had advanced training in family therapy at Georgetown University Medical School. Currently she is employed as a family therapist at the Mental Health Center of Boulder County.

Connie Hall received an M.A. in curricular development and training counseling in 1969 from the University of Texas and an M.A. in Buddhist and Western psychology from Naropa Institute in 1979. She worked with the University of Texas RASH Learning Services Program 1966-75. Ms. Hall has taught at the Boulder Valley Schools and currently is academic director of Odyssey School at Boulder Psychiatric Institute. She presently is involved in the development of a mental health skills program at Naropa Institute, and has been a faculty member since 1979.

Frances Harwood received a B.A. in anthropology from Vassar College, a certificate in social anthropology from Cambridge University, and an M.A. and Ph.D. from the University of Chicago. She has done field work in Colombia and England, and a study of charismatic religious movements in the Solomon Islands on a grant from the National Endowment for the Arts. Dr. Harwood has taught at Wesleyan University and was a visiting fellow in anthropology at Harvard University.

Virginia Hilliker received an M.A. from Syracuse University and has completed further graduate work at U.C. Berkeley and Harvard University. She trained in Transactional Analysis and group work at Syracuse University and Cornell Institute. Presently she conducts training programs in the International Transactional Analysis Association and has a private therapy and counseling practice in Boulder. Ms. Hilliker has been on the faculties of Syracuse University, San Jose College and California Polytechnic State University. She is presently doing individual therapy research for the Colorado Department of Education.

Karen M. Kissel received a Ph.D. in counseling and experimental learning from the University of Washington Graduate School and has received her M.S.W. from the University of Denver. Her M.A. is in English teaching and she currently teaches several graduate courses in English to M.A. students. She is a faculty member at the Mental Health Center of Boulder County.

Samen Nagasajjan received a B.A. from Harvard University, did graduate work in social science at Brandeis University and trained as a family therapist at Boston Family Institute. He has also done graduate training at the Boston Psychoanalytic Institute. Mr. Nagasajjan practiced therapy for four years in the Boston area and worked in a therapeutic community as well as a school for adolescents with special needs. He has served as director of the Therapeutic Community and taught Buddhist meditation in various centers on the East Coast.

Joseph Parent received a B.A. in psychology from Cornell University and a Ph.D. from the University of Colorado. He has taught courses in Buddhist and Western psychology at Cornell and the University of Colorado. He has published research in The Journal of Educational Psychology, and has been consulting editor for that journal. In 1977 and 1979 Mr. Parent was director of education at the Maitri Center for Buddhist Psychology. He is presently a consultant doing program evaluation research for the Colorado Department of Education.

Edward Podwell received an M.D. from the New York University College of Medicine, and trained in brain research at Stanford University and the National Institute of Mental Health. He studied psychiatry and psychophysiology at the Washington Psychoanalytic Institute and later became a faculty member there. For nine years he was staff psychiatrist and a director of the Chestnut Lodge Hospital in Rockville, Md. After that, he was director of education and training at the Austin Riggs Center, Stockbridge, Mass. Dr. Podwell is on the clinical faculty in psychiatry at the University of Colorado Medical School, is editor of the Naropa Institute Journal of Psychology, and director of the Psychology Department at Naropa Institute.

Bonnie Rahon holds an M.A. in clinical psychology from Goddard College and has served as staff member at the Maitri Center for Buddhist Psychology. She was a social worker on the emergency psychiatric service at the Boulder Mental Health Center and is presently a staff member on the Center’s out-patient team.

Christine Sloan received a Ph.D. in speech and language pathology from the University of Minnesota. She worked for eight years in the Children’s Hospital of Los Angeles, four years as Director for Training in Communication Disorders, and four years as director of the Hearing and Speech Division of the hospital. She has taught in several universities in Southern California and has published in the areas of language disorders and auditory processing disabilities in children.

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

Antonio Wood received an M.D. from the University of Chile Medical School and trained in psychiatry at the University of Chile, Santiago, the University of Maryland, and Yale University. Dr. Wood is a staff psychiatrist at the University of Colorado Student Health Services and works on the clinical faculty in psychiatry at the University of Colorado Medical School. He is also a consulting psychiatrist in group psychology at the Boulder County Mental Health Center.

Ann Zeldman received a B.A. from the University of Michigan at Ann Arbor and an M.A. in Buddhist and Western psychology from Naropa Institute. Ms. Zeldman has worked in a residential treatment program with adolescents, and has worked with severely disturbed adults in a therapeutic community setting.
Our approach is simple and challenging, and stays close to what Buddhism is in itself. We say that in order to understand Buddhism properly one needs to study the written sources—Buddhist and Western, learn from traditional masters from the various schools and see for oneself what Buddhism is talking about.

Dr. Reginald Ray

**BUDDHIST STUDIES**

Core Faculty: Ven. Chogyam Trungpa, Rinpoche; Reginald Ray, Judith Simmer. Adjunct Faculty: Frances Harwood, Jeremy Hayward, Robin Kornman (Linguistics), Judy Lieb, Larry Mennehan (Linguistics), John Rockwell (Linguistics), Michael Serwacki (Linguistics), Mark Tart, Osel Tendrol, Scott Welcher (Linguistics), Lama Ugyen Sherpa.

Visiting Faculty: Joseph Goldstein, Nathan Katz, Alan Saperberg, Mervin Spring.

In addition, during the academic year, meditation masters from the various Buddhist traditions visit and teach at the Institute. Recently, the Institute has hosted teachers such as the Venerable Chogyam Trungpa, Rinpoche, President of Naropa Institute.

The approach of Buddhist Studies at Naropa Institute has two dimensions: phenomenological: What is the essence of Buddhism? What is a human being, and how is it developed and perfected? How has Buddhism expressed its vision and practice in philosophy, meditation, ritual, and ethics?

Historical: How did Buddhism originate in India? How did it develop in its various branches, first in India and later throughout Asia? What do the various schools have in common and where do they differ?

Written Tradition: The heart of both the B.A. and M.A. programs is study of Buddhist texts. By reading in the early Tripitaka (three baskets), and the later sutras, sastras, commentaries and histories, we can best understand what Buddhism is and how it has developed. This textual emphasis is supplemented by reading of the many excellent Western Buddhist scholars whose works illuminate the nature and development of Buddhism.

Oral Tradition: Exposure to the oral traditions of Buddhism as expressed by masters of Theravada, East Asian and Tibetan schools is the second essential aspect of the Buddhist Studies program. In Buddhist tradition and at Naropa Institute, it is the oral tradition that gives Buddhism its life and immediacy. Throughout the year, masters from different traditions visit the Institute and help us see the way the ancient tradition illuminates and interprets current experience.

Direct Experience: The third essential aspect of the Buddhist Studies program is meditation. One must have direct experience of one’s own mind in order to finally understand what Buddhism is pointing to in its written and oral traditions. This is analogous to the art historian who must finally see real paintings the scientist who must finally enter his laboratory. Meditation is, in fact, the heart of Buddhist tradition, and through some experience of it, the many dimensions and traditions of Buddhism fall into proper perspective.

Certificate Program

The certificate program provides an opportunity for students to complete a one-year course of intensive study of the Buddhist tradition. This program is designed for the visiting student from other universities on a junior-year abroad or comparable program, as well as for the general student who is not seeking a degree.

The program includes 45 credits of study. 24 credits of required courses in the departments, 12 credits of electives in Buddhist studies and 9 credits of general electives from other departments at Naropa Institute. The program is completed in the course of three academic quarters. Each quarter the student takes five 3-credit courses.

The Bachelor of Arts program

Program Outline

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Core Courses</td>
<td>48</td>
</tr>
<tr>
<td>Dalai (month long meditation intensive)</td>
<td>6</td>
</tr>
<tr>
<td>Minor*</td>
<td>12</td>
</tr>
<tr>
<td>Lively Journey</td>
<td>6</td>
</tr>
<tr>
<td>General Electives (may include Buddhist Studies electives)</td>
<td>18</td>
</tr>
<tr>
<td>Total</td>
<td>90</td>
</tr>
</tbody>
</table>

*must be Sanskrit or Tibetan language.

For a description of the general program requirements for a B.A. degree, please see the section on General Courses.

MAGISTER OF ARTS IN BUDDHIST STUDIES

The Masters program builds on the foundation of the B.A. program, extends the student's study into the area of methodology and emphasizes the study of language.

Program Outline

1. Core Courses | 54 |
2. Dalai | 6 |
3. Language | 18 |
4. Buddhist Studies electives (may include further language) | 12 |

Total: 90*

*Graduation requirements include completion, during the above course work, of one major research paper and one translation from the student's major language.

The Language Requirement—

During the first year of their Masters program, the student is expected to begin study of either Sanskrit or Tibetan.

**BUDDHIST LANGUAGES PROGRAM**

Naropa Institute offers a two-year course of study in classical Sanskrit and in Literary Tibetan. This is a required component of the Masters program and is optional at the Bachelor's level.

Students with a special interest in language or translation may take this program independently. The student learns the basic grammar, syntax and vocabulary of the language and applies it to translation of classical texts.

Language electives are available in Tibetan calligraphy, colloquial Tibetan, Buddhist Hybrid Sanskrit and Prakrit. In addition, translation seminars focus on specific texts for advanced students or those with training in two or more Buddhist languages.
TIBETAN MAJOR

First Year
Fall—6 credits. Winter—4 credits. Spring—6 credits.

Second Year
During his second year, the student will continue with three credits of Tibetan each quarter and, if he wishes, he could take the first year Sanskrit course.

SANSKRIT MAJOR

First Year
Fall. Winter. Spring.—3 credits each

Second Year
(Same) In addition, the student would have the option of taking a first year Tibetan course consisting of 3 credits of course work each, during the Fall, Winter, and Spring quarters.

Training in Translation: M.A. Option
For students especially interested in translation, the Institute offers an optional M.A. in "Training in Translation." This program follows the core sequence of the regular M.A. but includes:

1. 15 credits of Tibetan are required the first year.
2. Second year Tibetan and first year Sanskrit are required the second year.
3. The student will spend part of his language training working as an apprentice to a Nalanda Translation Committee liaison for the Nalanda Translation Committee. This allows the student to get an inside view of the translation process.

Summertime Buddhist Studies
For information about the symposium on meditation and contemplative studies, please refer to the listing in the section entitled, "Summertime Institute".

COURSES

B800 FOUNDATIONS OF BUDDHISM

Reginald Ray
A survey of the history of Buddhism in India and its transmission to China and Tibet. Readings will be drawn from major texts in the sutras, eayagamas and abhidharma traditions, as well as major works from the austere and poetic traditions of Buddhism. Emphasis will be placed on the practice tradition. This course is designed for students who may have no acquaintance with Buddhist doctrine and practice, but who wish an historical and textual context. 6 credit hours.

B801 INTRODUCTION TO AHBIDHARMA FACULTY

Insight into abhidharma, the systematic presentation of Buddhist philosophy, provides a reference point beyond one's attachment to the self or any concept of external world. It goes beyond the need for a centralist "center" of experience. As texts for the course we will use Asanga's Abhidharmakośa as a reference point. Vatsyayana's Tattvacara, Yudisthira's Mind and Mental Events, and Mahamudra sources on shamatha-vipa
sana practice. 3 credit hours.

B831 VIPASSANA WORKSHOP

Joseph Goldstein
Vipassana in the basic Theravada Buddhist meditation experience developing moment-to-moment mindfulness, pano
ramic awareness, and that insight into mind/body process which leads to liberation. This workshop will consist primarily of sitting practice and insight exercises designed to integrate meditation into daily life.

B832 ZEN PRACTICE INTENSIVE FACULTY

The heart of Zen is the direct relationship of the mind of the student to the mind of the teacher. This course is designed to lead the student into a new understanding of Zen practice and to give the students an opportunity to study Zen practice and practice within the context of the Zen tradition. 3 credit hours.

B833 THE BHADDAVATA PATH

Judith Simmer
Beginning with the vow to save all sentient beings, the bodhisattva embarks on a path characterized by dedication, compassion and penetrating insight. All one's actions are directed to benefit others; and whatever is still serving is abandoned—
even the attainment of one's own enlightenment. In this course we will focus on the actual practices of the bodhisattva path. Course content will include each pivotal text as the Prajnaparamita sutra, Samantabhadra's Bodhisattvacharaya and Gampopa's Jewel Ornament of Liberation. 3 credit hours.

B835 PERIOD OF THE 18 SCHOOLS

Judith Simmer
The Theravada school which survives today in Southeast Asia was originally one of the many Hinayana schools. This course will examine the most important of the 18 schools of Indian Hinayana, tracing their history, doctrines and practice. Special attention will be paid to developing an understanding of abhidharma psychology. 3 credit hours.

B836 TOPICS OF THE SUTTRA (SUTTRA) FACULTY

The discourses of the Buddha are known in the Pali tradition as sutras and in the Mahayana tradition as sutras. In these sutras, the Buddha expounded his "true" or "skillful" means in addressing specific questions brought to him by his students. This course will examine selections from the Pali and Mahayana canons, showing pivotal themes in the Buddha's teaching career. 3 credit hours.

B839 MAHAYANA BUDDHISM

Reginald Ray
Mahayana represents a revolution in the Indian Buddhist tradition, developing the vision that all human beings are intrinsically enlightened already. This course will examine the changes which the Mahayana enshrined in Buddhist doctrine, practice and ideals, looking also at the role of the sources of Mahayana. Special attention will be paid to the bodhisattva ideal, the teachings of the prajnaparamita and the growth of devotional and lay practices. In addition, we will also examine the concept of the two great Mahayana schools, Mahasiddhas and Yogacara. Course readings will include Mahayana sutra and tantra selections as well as secondary historical sources. 3 credit hours.

B839 THE BHADDAVATA PATH

Judith Simmer
Beginning with the vow to save all sentient beings, the bodhisattva embarks on a path characterized by dedication, compassion and penetrating insight. All one's actions are directed to benefit others; and whatever is still serving is abandoned—even the attainment of one's own enlightenment. In this course we will focus on the actual practices of the bodhisattva path. Course content will include each pivotal text as the Prajñāparamitā Sūtra, Samantabhadra's Bodhisattvacharaya and Gampopa's Jewel Ornament of Liberation. 3 credit hours.

B840 SONGS AND BIOGRAPHIES OF THE KAGYU LINEAGE FACULTY

A survey of the literature of the Kagyu lineage of Tibetan Buddhism. This literature, which is read and chanted as a medi
tational practice, includes biographies of famous Kagyu gurus and their spontane
ously composed songs. We will read selec
tions for the biographies of Naropa, Milarepa and the Karmapas, and songs from the Kagyu Gurus. 3 credit hours.

B841 THE TIBETAN BOOK OF THE DEAD

John Lust
The Tibetan Book of the Dead brings together all the essential teachings of Vajr
ayaana, or Tibetan Buddhism, in a very direct and vivid way. In order to under
estand the book, we will start with the basic principles of Vajrayana Buddhism and then, by closely studying the text itself, see how the symbolism expressed in the visions can illuminate our everyday expe
rience. 3 credit hours.

B842 THE BUDHIST TRADITION: A HISTORICAL AND SOCIOLOGICAL APPROACH

Phoebe Harkness
Buddhist concepts of society and culture have shown remarkable continuities from the sixth century B.C.E. to the present. What are the major themes and variations in this tradition? How is Buddhism expressed in contemporary culture? We will approach these questions by tracing the spread of Buddhism into new cultures in Asia and North America and by exa
mining Buddhist political and social institutions, relations between lay and monastic communities, the authors and practice of Buddhism as portrayed by anthropological fieldwork. 3 credit hours.

B843 THE BUDDHIST TRADITION: THE WEST

Hayward
This course will examine the history of Buddhism in Western culture from earliest discoveries by travelers such as Marco Polo to the present. How has Buddhism been interpreted by Westerners? What aspects of Buddhism have been of most interest, and how have they been adapted to the Western context? We will explore Buddhist influence on literature, psych
ology, philosophy and science and see how both the understanding and misunder
standing of Buddhism are reflected in the path of the Western practitioners. 3 credit hours.
B84 THE POLITICAL SCIENCES, OR THE ENLIGHTENMENT OF POLITICS Faculty

B85A A SURVEY OF BUDDHISTIC MEDITATIVE TRADITIONS Faculty

B85E MEDITATION: THE PATH OF BASIC INTELLIGENCE Jeremy Hay nauka

B85F TIBETAN BUDDHISM THOUGHT Judith Simmer

B85G HINDUISM Faculty

B86 BUDDHISM AND REVOLUTIONARY CHANCE Marzieh Jalili

B86A VIPASSANA: THE HEART OF BUDDHIST MEDITATION Faculty

B86B PRESIDENTS AND VICE-PRESIDENTS Chogyam Trungpa

B86C VIPASSANA: THE HEART OF BUDDHIST MEDITATION Faculty

B86D CIPAN/ ZEN THEORY AND PRACTICE Faculty

B86E THE BIOGRAPHICAL TRADITION IN INDIAN BUDDHISM Robert Field

B86F TADHYAMIKA: THE MIDDLE WAY Judith Simmer

B87 TOPICS IN BUDDHISM AND SOCIETY Faculty

B88 A SURVEY OF BUDDHISTIC MEDITATIVE TRADITIONS Faculty

B88A TIBETAN BUDDHISM THOUGHT Judith Simmer

B88B HINDUISM Faculty

B88C YOGACARAS DESCRIBING CONSCIOUSNESS Faculty

B88D BUDDHISM IN SOUTH EAST ASIA Francis Harvey

B88E TOPICS IN YOGACARA Faculty

B88F BUDDHISM IN TIBET Reginald Ray

24 BUDDHIST STUDIES

25 BUDDHIST STUDIES
BUDDHIST STUDIES

Buddhism in China and Japan Faculty

This course examines the Chinese and Japanese transformations of Indian Buddhism, and the major East Asian schools of Mahayana Buddhism, such as the Tiantai (Tendai) and the popular Pure Land schools. Special attention will be given to the interaction between Buddhism and indigenous systems such as Confucianism, Taoism, and Japanese Shinto. We will also look at the historical waxing and waning of Buddhism as influenced by such cultural factors as royal patronage, societal milieu and political intrigue.

3 credit hours.

Buddhist Studies Colloquium I-III Faculty

The subjects of Buddhist studies colloquium are divided by the faculty in consultation with students on a quarterly basis. Some will be workshops and courses by visiting faculty. Others will be classes on a specific subject arranged by groups of students with faculty members. Students in the Masters program who wish to take a second language can substitute that for the colloquium requirement. 3 credit hours each.

INTRODUCTION TO TIBETAN I Faculty

This course is for students with little or no previous knowledge of Tibetan. We will focus on pronunciation and grammar and will prepare students to pursue their own classes in both literary and spoken Tibetan. 3 credit hours.

GRAMMATICAL PRINCIPLES OF INDICAN LITERATURE I Faculty

This course will focus on basic grammatical principles of the study of classical Sanskrit literature.

4 credit hours.

Introduction to Classical Sanskrit I Faculty

This course will focus on basic grammatical principles of the study of classical Sanskrit literature.

3 credit hours.

Intermediate Classical Sanskrit I Faculty

This course will focus on basic grammatical principles of the study of classical Sanskrit literature.

3 credit hours.

Intermediate Literary Tibetan I Faculty

This course will focus on basic grammatical principles of the study of classical Sanskrit literature.

3 credit hours.

Intermediate Literary Tibetan I Faculty

This course will focus on basic grammatical principles of the study of classical Sanskrit literature.

3 credit hours.

Intermediate Literary Tibetan I Faculty

This course will focus on basic grammatical principles of the study of classical Sanskrit literature.

3 credit hours.

Buddhist Seminars

Buddhist Seminars I: The Buddha Faculty

This course explores the life and teachings of the Buddha, focusing on his historical context and the development of early Buddhist communities.

3 credit hours.

Buddhist Seminars II: Mahayana Faculty

This course examines the Mahayana tradition of Buddhism, focusing on its philosophical and doctrinal developments.

3 credit hours.

Buddhist Seminars III: Zen Faculty

This course explores the Zen tradition of Buddhism, focusing on its philosophy, practice, and historical development.

3 credit hours.

Buddhist Seminars IV: Vajrayana Faculty

This course examines the Vajrayana tradition of Buddhism, focusing on its philosophy, practice, and historical development.

3 credit hours.

Buddhist Seminars V: Buddhist-Meditation Faculty

This course explores the practice of meditation in various Buddhist traditions.

3 credit hours.

Buddhist Seminars VI: Buddhist Philosophy Faculty

This course explores the major schools of Buddhist philosophy, focusing on their key concepts and debates.

3 credit hours.

Buddhist Seminars VII: Buddhist Art and Architecture Faculty

This course explores the role of art and architecture in Buddhist cultures.

3 credit hours.

Buddhist Seminars VIII: Buddhist Literature Faculty

This course explores the major genres and themes of Buddhist literature.

3 credit hours.

Buddhist Seminars IX: Buddhist History Faculty

This course explores the history of Buddhism, focusing on its development and spread.

3 credit hours.

Buddhist Seminars X: Buddhist Ethics Faculty

This course explores the major ethical systems in Buddhist thought.

3 credit hours.

Buddhist Seminars XI: Buddhist Social and Political Thought Faculty

This course explores the role of Buddhism in social and political contexts.

3 credit hours.

Buddhist Seminars XII: Buddhist Science and Technology Faculty

This course explores the role of Buddhism in scientific and technological developments.

3 credit hours.

Buddhist Seminars XIII: Buddhist Education Faculty

This course explores the role of Buddhism in education.

3 credit hours.

Buddhist Seminars XIV: Buddhist Women and Gender Faculty

This course explores the role of women in Buddhist traditions.

3 credit hours.

Buddhist Seminars XV: Buddhist Ecology and Environment Faculty

This course explores the role of Buddhism in environmental stewardship.

3 credit hours.

Buddhist Seminars XVI: Buddhist Interfaith Faculty

This course explores the role of Buddhism in interfaith dialogue.

3 credit hours.

Buddhist Seminars XVII: Buddhist and Contemporary Movements Faculty

This course explores the role of Buddhism in contemporary social and political movements.

3 credit hours.

Buddhist Seminars XVIII: Buddhist and Popular Culture Faculty

This course explores the role of Buddhism in popular culture.

3 credit hours.
Robin Koneman received a B.A. in Slavic Languages and Literature from Indiana University and an M.A. in Russian Studies from the University of California, Irvine. His work also includes research in digital humanities and analysis of metaphysics. He studied pantun yoga in Bombay and Iyengar yoga in Mahabharata, India, and was for a period a teacher and coordinator of student programs at the Karuna-Choling Meditation Center. He is a member of the Nalanda Translation Committee and was co-editor of The Rain of Wisdom.

Judith L. Lieb, Dean of Naropa Institute, received a B.A. from Lafayette College and participated in a doctoral program in sociology and Asian studies at Columbia University. She has worked as a Research Associate at the Bureau of Applied Social Research and as a Coordinator of Medical Center, and studied in India for a year on Fulbright grants. For several years she was in charge of studies and practice at the Vajradhara Seminary. Ms. Lieb has been a student of Chogyam Trungpa, Rinpoche, for ten years.

Larry Merzheilein holds a B.A. in religious studies from the University of Michigan. He attended the 1971 Vajradhara Seminary and began teaching Sanskrit the following year. Mr. Merzheilein has been an administrator and teacher at Naropa Institute, and a resident staff member at Karuna-Choling Meditation Center. He is presently co-coordinator of Rocky Mountain Drubdra Center and is present director of the Nalanda Translation Committee.

Reginald Ray received a Ph.D. in Buddhist studies from the University of Chicago, specializing in Sanskrit and Indian Buddhism. He is assistant professor of Religious Studies at Princeton University, and is currently a research scholar at the University of Tokyo.

Mervyn Hung studied philosophy at the University of Manitoba and Berlin. He has studied Sakyadhita and Indian philosophy in Britain and Germany. His recent book is The Pacific Exposition of the Mind's Way, a translation of Chandrakirti's Paryaya-kanda.

Mark Tatz holds an M.A. in Buddhist studies from the University of Washington and a Ph.D. in Buddhist studies from the University of British Columbia. He has conducted extensive research in India as a Shanti-Sikha, Canadian fellow. Dr. Tatz has authored Bolivia: The Tibetan Religion of Liberation and numerous articles and is a faculty member of Naropa Institute. He is currently a student of Chogyam Trungpa, Rinpoche, at Naropa Institute.

Scott Welchenhach received a B.A. in philosophy from Yale University in 1976. He has been a student of Chogyam Trungpa, Rinpoche, since 1976 and is presently a student in the M.A. program in Buddhist studies at Naropa. He has studied Smadik and Tibetan since 1976 and is a member of the Nalanda Translation Committee. He is co-editor of The Rain of Wisdom.

Something at the heart of dance has been touched in me. A sense of trust and participation in the world has begun to mean being open to the moments when actual communication and genuine expression occur. I'm learning to bring heart into time, movement, space and sound.

Core Faculty: Barbara Diller (Coordinating Director), Irina Nadel (Adjunct Faculty), Eric Berland, Christine Caldwell, Todd Greer, Barbara Denny, Asawanna Hiyah, K. H. V. Murali, Shanty Nemland, Jason Lott, Dean Nelson, Alisa Ray, Nina Serboli, Visiting Faculty: Nada Daci, Irene Dowd, Riko and Tora. Cynthia Hadasan, Nancy Stark Smith, Sonora Togi, Sensei, Jen Wodinsky.

Dance studies at Naropa Institute create the opportunity to learn dance as a craft, as a personal awareness discipline and as a way to communicate with others. Basic to our approach is the idea that students should be encouraged throughout their training to view their experience without preconception or prejudice. In this way a genuine dance art for performance and expression can be based on discipline, ongoing discipline that harmonizes body and mind.

B.A. and Certificate Programs in Dance

Three degree programs are offered in the Dance Department: a Bachelor of Arts major, a B.A. with a certificate in dance, and a one-year advanced certificate. The dance courses included in the first year of the B.A. are also offered in the Certificate program and cover a range of component studies: foundation, technique, improvisation and composition, and kinesiology. Within this curriculum the faculty emphasizes both a continuing personal commitment and an increasing sense of the group working side by side, exposing obstacles, meeting challenges and collaborating in dance expression.
B.A. PROGRAM REQUIREMENTS

1. Core Courses and Program Electives
   a. Core Courses
   - Six Technique Classes: 18 credits
   - D500 Foundations: 3 credits
   - D501 Dancemaking and Improvisation (Beginning Composition): 3 credits
   - D502 Alignment Technique: 3 credits
   - D505 Seminar: 3 credits
   - Dance History: 3 credits
   - Two Course in Improvisation: 6 credits
   - D550 New Repertory: 5 credits
   - D551 Advanced Composition and Performance: 5 credits
   b. Program Electives: 12 credits
   Total: 54 credits

2. Minor: 12 credits
3. Lively Journey: 6 credits
4. Awareness Discipline: 6 credits
5. General Electives: 12 credits
Total: 90 credits

CERTIFICATE PROGRAM

1. Required dance courses: 24 credits
2. Awareness discipline (Math, Arts): 3 credits
3. Dance electives: 9 credits
4. General electives: 9 credits
Total: 45 credits

Working closely with other bodies in a gentle way has brought up remembrance of an ability I’d almost forgotten— the ability to get together with warm group energy and no rigid goal in sight, leaving room for discovery and “unpushy” persistence. I’m learning to recognize accurately when to discard and when to nurture, as well as experimental respect for my art and my teacher.

For a description of the general program requirements for a Bachelors degree, please see the section on General Requirements.

Expansive Arts
For those persons interested in teaching their discipline either in individual or group/community situations later in their careers, Naropa Institute offers the Expansive Arts program. Please refer to the General Courses section of this catalog for further information.

Summer Institute Dance
For information about the Contemplative Dance Program, please refer to the listing in the section entitled, “Summer Institute”.

BASIC COURSES

D300 FOUNDATIONS Barbara Dilley
This class seeks to impart to the student a sense of dance as a wholistic discipline. Here the student will become familiar with the many aspects of dance. The class introduces everything from efficient alignment and personal warm up to techniques of improvisation and basic compositional skills. The class is experientially oriented. No prerequisite. 3 credit hours.

D306 DANCE COLLOQUIUM: THE TRAINING OF A DANCER Barbara Dilley, Faculty
Each person engaged in the discipline of dance has questions concerning teachers, techniques, physical well-being, personal direction, studio space and grants. These questions as well as issues of expression and creativity will be discussed during this course which is held once a week. Different faculty are present at each meeting. No prerequisites. 1 credit hour.
TECHNIQUE

D51, D52, D401 MODERN DANCE TECHNIQUE I, II, III Faculty
Classes are designed to facilitate the expansion of the dancer's relationship to his body and to familiarize and vary instruments of the dance art. Technique classes emphasize repetitious exercises and combinations of movement. Dancers progress through these levels of technique. In Level I the dancer seeks to become familiar with his body as a dynamic structure. Classes focus on developing alignment and coordination skills and basic knowledge of technical form. In Level II, the student begins to extend his technique to more specific qualities of dance. Precision and control are developed as the student works with weight, space and dynamics. At Level III, the dancer is developing a more sophisticated relationship between body and mind. Technique is refined as the dancer learns to integrate technique with a fuller sense of artistry. The dancer learns to articulate phrasing and composition within more complex movement combinations and to be able to make stylistic choices. No prerequisite for Level I. 3 credit hours per class.

D50 BEGINNING BALLET Barbara Demarre
Classical ballet is a highly disciplined dance form which heightens dedication and appreciation of the inherent beauty of form. The student of ballet develops precision, flexibility, strength and musicality. This class will provide a foundation for students who have no previous experience in ballet. 3 credit hours.

D50M INTERMEDIATE BALLET Barbara Demarre
See D50. This course is taught on an out-of-residency basis. Prerequisite: D50M or previous training in ballet. 3 credit hours.

D50Mb IMPROVISATION, OPEN STRUCTURES LEVELS I and II Barbara Dilley
All artistic processes require discipline and practice to sharpen awareness and increase understanding. The simplest gesture reveals directly the relation of body and mind; from this comes a true expression of ourselves. We will work with the following disciplines: personal warm up, walking, standing and following parallel corridors and their variations. This class leads to working in grid pattern forms and solos in Level II. The grid form is a mapping of the space in which we dance. We will investigate experientially the creative responsibility of the dancer. No prerequisite for Level 1. 3 credit hours per class.

D51b THE STUDY AND PRACTICE OF CONTACT IMPROVISATION I Nancy Stark Smith
Contact improvisation has been developing as a short movement form since 1972. Moving from the ground up, contact begins with a personal, experiential knowledge of sensation and the physical forces that determine our movement, e.g., gravity, levity, momentum. From individual mobility we come into physical contact with another, improvising together with these forces: exchanging weight, sharing balance, falling, rolling, dancing together. Contact Quarterly, a contemporary movement journal, is used as a text and basis for discussion. No previous experience necessary. 3 credit hours.

D51c THE STUDY AND PRACTICE OF CONTACT IMPROVISATION II Nancy Stark-Smith
Continuing our work with contact improvisation, we will examine the subtle states of mind and body involved in this discipline. In addition to the physical practice, we will read from and discuss issues brought up in Contact Quarterly as well as those that come up in the course of our own dancing. Prerequisite: more than a beginning understanding of contact improvisation. Approval of the instructor necessary. 3 credit hours.

D52 MAKING SPONTANEOUS DANCE Barbara Dilley
The ground is the body, opening through is to dance, to awareness of breath, to perception, and to the presence-of-being. This class explores the physical and psychological space from which dancer arises and how to find the proper environment for the artistic process. Form will occur through paying attention to the process of dancing. No prerequisite. 3 credit hours.

D52M MOVEMENT THEATER: IMPROVISATION Irwin Nadel
This form is a synthesis of movement and voice within the context of improvisation. It is aimed towards working on structures which provide an arena for spontaneous action. The work has as its basis, awareness of one's personal journey and its manifestation within a group dynamic. Exercises involve mind/body synchronization, personal physical work out, vocal warm up and skills, couple and group sensitivity, and work with simple and more complex scores. 3 credit hours.

COMPOSITION

D530 DANCE MAKING AND IMPROVISATION Barbara Dilley
Focused on composition and their relationship to each other are explored experientially and conceptually. Awareness, receptivity and the ability to manifest one's own inspiration are developed as students learn to work with the many levels of communication which exist in spontaneous and choreographed dance forms. Students will be expected to study dance technique in conjunction with this class. Prerequisite: D50M. 3 credit hours.

D531 COMPOSITION I Faculty
The approach to this class is two-fold. Beginning exercises will develop awareness of your world—personal and environmental. With impulsive mind, one develops an appreciation of one's world. This connection is the inspiration for creativity. Next, exercises in developing the actual skills and tools of the craft of composition are introduced. Work with the specificity of time, space, energy, design and kinesethetics are presented. Various forms and structures coming from our dance heritage are utilized. Students are expected to take a technique class in conjunction with this class. Prerequisite: D50M. 3 credit hours.

D532 VISITING CHOREOGRAPHER'S INTENSIVE Faculty
Each year a performing dance artist will be invited to join the faculty and to present a course of study, whether developing new materials with the students, teaching existing repertoire or sharing a specific vision of the body and its disciplines. Prerequisite: permission of advisor. 3 credit hours.

D534 NEW REPERTORY Faculty
Working within a director/apprentice format, this course follows the making of a dance from beginning to end. It provides a student with an opportunity to have hands-on experience of a choreographer's creative process. Paying close attention to this process in terms of sources, vision, style and compositional tools, a work will evolve which will be performed. Prerequisite: permission of instructor. 3 credit hours.

D535 COMPOSITION II Faculty
This class will deal with the process of how a dance comes into being from its original inspiration to its manifestation in performance. Various aspects of this process are explored: personal discipline, the receptive state, sources, developing material, compositional devices, structures, style and constructive criticism to develop discriminatory awareness. Students work individually and in groups. There will be a presentation of the body of material gathered. Prerequisite: two composition or improvisation classes. 3 credit hours.

KINESIOLOGY

D490 ALIGNMENT TECHNIQUE Christine Cauldwell
In this course, we will study the skeletal system in terms of its ability to maintain an efficient weight support system. We will also study muscle function and the manner in which the nervous system communicates to muscles the impulse to move. The emphasis will be on finding anatomically-based visualization of internal/external movement such as will allow an individual the greatest ease in standing, walking, sitting, running or more complex movements. No prerequisite. 3 credit hours.

D491 ALIGNMENT SEMINAR Christine Cauldwell
A seminar to develop greater awareness of proper movement patterns which will help to relieve unnecessary stress and strengthen technique. Alignment is the basic science of body placement and motion which underlies all techniques of dance performance. Prerequisite: 3 credit hours.

HISTORY

D590 SEMINAR ON DANCE HISTORY Dan Nelson
We will examine the origin and evolution of dance and see how it has interacted with other art forms within a cultural context. We will use films, books, periodicals, guest lecturers and live performances as sources of information, and we will study many of the influential figures in dance. No prerequisite. 3 credit hours.

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DANCE THERAPY

D040 CREATIVE DANCE MOVEMENT: An Approach to Working with Others 3 credit hours

We will first study awareness of body and posture to develop a deeper understanding of our own psychophysical functioning. We will then explore how this knowledge can be used in working with others. Our work will be experiential, relying on exercises, workshops, games and improvisations. We will also examine how this basic approach to movement can interact with other visual and expressive art forms. 3 credit hours.

D092 DANCE MOVEMENT THERAPY: Art and Body in Psychotherapy 3 credit hours

This course will work with dance movement therapy at the interface between art, body and the psychological. When one allows oneself to be moved, then the movement process begins to speak its own poetry, which we will learn how to read in this course. 3 credit hours.

ETHNIC

A100 BUGAKU WORKSHOP: 3 credit hours

This course will work with dance movement therapy at the interface between art, body and the psychological.

FACULTY

Barbara Demarest has been on the faculty of Ballet Arts in Boulder for the past eight years. She is a member of the Royal Academy of Dance and teaches ballet according to the Royal Academy Syllabus method. Previously, she taught ballet in San Francisco for Joan Hart and the Dancers' Theater, and has danced professionally in Europe for many years.

Nada Diakoniko is artistic director, choreographer and a dancer with The Greenhouse Dance Ensemble of New York and is currently on the dance faculty of New York University. Ms. Diakoniko has performed professionally for 15 years with many ballet and modern companies, including The Baltimore Civic Opera Ballet Company, The Polish Ballet Modern Dance Company, The Regional Ballet Company of Washington, and The Berkeley Brown Dance Festival of New York. She has also taught and performed extensively in Europe. From 1971-1977, Ms. Diakoniko was a soloist with The Erick Hawkins Dance Company and a teacher at The Hawkins School of Dance. She has studied alignment and neuromuscular re-education with Andre Bernard and Bonnie Bainbridge Cohen.

Barbara Dielers' early training was classical ballet. She studied and performed in New York City and performed professionally with the Moses Cunningham Dance Company (1962-1968). She also participated in the Judson Dance Theatre and performed with Yvonne Rainer (1967-1970). In 1979 she became part of the Grand Union, a dance/theater collaboration. She has performed solo and in group works both in this country and abroad. Ms. Dielers is coordinator of the dance program at Naropa.

Irene Dowd received a B.A. in philosophy from Vassar College and studied anatomy and neuro-anatomy at Columbia Medical School. She has performed under the direction of Anna Sokolow and Jose Limon and has been teaching dance, choreography and functional anatomy at Julliard, Queens College, Columbia Teachers College and the American Dance Festival at Connecticut College.

Eiko and Koma began dancing together in 1971 while members of the Hijikawa Company in Tokyo. After their debut there, they traveled to Germany, in 1972 where they studied with Manja Chmel, a disciple of Mary Wigman. For the next three years they performed and taught in cities throughout Europe and Asia. A year's additional study in Yoko-hama with Ohno Kazuo prepared them to continue their work in the United States. In May of 1976 the Japan Society brought them here in exchange with Hina and sponsored their New York City premiere performance of White Dance. They now divide their time between the East and West Coast, performing and teaching.
Arauwa Hayashi was director of City Dance Theater, an improvisational dance company in Boston (1970-1977). She spent eleven years (1970-present) in community oriented dance theater for adults and children. From 1950-1970 she was on the faculty of the Fine Arts Museum School and the Institute of Contemporary Dance in Boston, and has taught at Mount Holyoke College, Tufts University, Interlochen Arts Academy, Denison University and studios throughout the country. She has been studying hula for the last four years with Tougi, Sensei.

Cynthia Hedstrom received a B.A. in dance from Sarah Lawrence College in 1970 and studied at the Deepak Academy of Dance in India. She has performed with Barbara Dilley, Yvonne Rainer, The Natural History, Anne Teresa de Keersmaeker, Judith Fadow Dance Company and the New York Concerts Improvisation Group. From 1976-80 she was a member of the Lucinda Childs Dance Company, with whom she toured extensively in Europe. She has been a writer-in-residence at the Center for New Performing Arts in Iowa and founder of the School for Movement Research in New York.

Dannel Helander began her study at the University of Utah, where she was a dance major. Since then she has studied ballet, jazz and modern dance in New York City and Chicago. Companies for which she has performed include the Chicago Moving Company, Parsons Dance Co., and Akasha and Company. She taught dance technique at the Chicago Dance Center and the Moving Arts Dance Center.

Janet Lott received an M.F.A. in dance from the California Institute of the Arts, where she studied ballet with Mia Slavenska and modern dance with Bella Lewitzky and Donald McKayle. She also studied jazz in Los Angeles with Jamie Rogers and Joe Tormain. She has been involved with contact improvisation since 1972 and has studied and performed with Steve Paxton. Ms. Lott has been in residence at the University of Colorado and the Colorado College. She has performed with Joel Peter's Dance Company and as a guest with the Alvin Nikolais Dance Theater. She has been on the faculties of the Universities of Montana and Colorado, and in residence at the California Institute of the Arts.

Irina Nadel is a graduate of Arts Educational School in London and Juilliard School in New York. Her teachers include Antony Tudor, Martha Graham, Jose Limon, Anna Sokolow and Merce Cunningham. In New York she was a founding member of Contemporary Dance Theater and in the Bay Area the founder/director of Open Spaces Experimental Dance Theater and Bay Area Repertory Dance Theater of the University of California. Since 1975, Ms. Nadel has been the artistic director and major choreographer of Footloose Dance Company, in the San Francisco Bay Area, which sponsors new and experimental dance and performance arts. She is a core faculty member of Naropa Institute.

Nancy Stark Smith received a B.A. in writing and dance from Oberlin College. She has been instrumental in the development of existance improvisation since its inception in 1972, teaching and performing in galleries, studios and universities throughout the United States, Canada and Europe. Ms. Smith has co-edited three videocassettes on the contact work and edited/publishes Contact Quarterly, a contemporary movement journal that she co-founded in 1975. She is also a member of Freelance, a collaborative dance ensemble.

Sorochu Tougi, Sensei, was formerly a member of the Japanese Imperial Music Department. His family have been Imperial court musicians and dancers for over a thousand years. Tougi, Sensei presently lives in Los Angeles where he teaches Japanese music and dance at the University of California. He also directs the Kinshu Gagaku Group at the Institute of Buddhist Studies in Berkeley.

Jan Wodynski studies art education at Jersey City State College and was introduced to dance by Barbara Thomas Doerfler, a Weidman disciple, and then continued to study with Daniel Nagrin and Alvin Nikolais in New York City. She joined the Charles Weidman Theater Dance Company and remained with them for five years, performing, touring and choreographing in Company Workshops. Ms. Wodynski has received numerous grants and choreographic commissions from the New Jersey State Council on the Arts and the National Endowment for the Arts, and her company has been performing extensively in New York City, Massachusetts, Connecticut and New Jersey.

My teacher's awesome imagination and accomplishment excited me at guiding us as students into fertile musical ground, which has given me a great expansion of musical awareness, ideas and images that are an integral part of my musical experience.

MUSIC

Core Faculty: Bill Douglass and Jerry Granelli (coordinators). Adjunct Faculty: Peter Babikian, Steve Carter, Jay Clayton, Steven Gorn, Charlie Haden, Fred Hess, Otto Kach, Art Lande, Paul McCandless, Glen Moore, Ralph Towner, Collin Walcott. Visiting Faculty: John Abercrombie, Don Cherry and Julian Priester.

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 grounding process which affects the whole body, mind and emotions.

Naropa Institute offers several courses designed to develop instrumental proficiency (in guitar, piano, percussion, brass, woodwinds, strings and voice) as well as ensemble performance classes in various forms of improvisational music and Western and Eastern classical music. Classes such as "Where Dance and Music Meet" and "Multi-Disciplinary Ensemble" (MSE) expand the student's awareness of the artistic processes of disciplines other than their own.

The music theory classes are related in a very practical way to actual performance and composition. They include intensive pitch and rhythm training, and melodic and harmonic studies from both Eastern and Western traditions, with an emphasis on contemporary jazz. All performance and theory classes are taught by well known professional musicians as the members of Oregon, Art Lande, Charlie Haden, Julian Priester, Don Cherry and John Abercrombie.

History of music classes stimulate the student's own creativity by giving them a sense of the richness of the world's music heritage. Courses are offered on such twentieth-century masters as Charlie Parker and John Coltrane.
Summer Institute Music
For information about special music programs offered during the summer, please refer to the listing in the section entitled, "Summer Institute."

COURSES

M350A BASIC MUSICIANSHIP I Bill Douglas
An intensive musical training session involving sight-reading, musical dictation, rhythm and intonation exercises, and the study of harmony as used in classical, jazz and folk music. Prerequisite: a fundamental knowledge of basic music theory. 3 credit hours.

M350B BASIC MUSICIANSHIP II Bill Douglas
A continuation of Basic Musicianship I. Prerequisite: Basic Musicianship I or the equivalent. 3 credit hours.

M351 EAR TRAINING Peter Barbari
An intensive training session aimed at developing sight-reading skills and aural recognition of intervals, chords, scales, chord progressions and rhythms. Essential for all musicians. 3 credit hours.

M352 DEVELOPING PERFORMANCE SKILLS Bill Douglas
Students will regularly do solo and group performances in various styles and forms. We will work on developing greater sensitivity to the expressive power of music and the dynamics of the performer-audience situation. We will explore such questions as to how to evoke positive energy and work with nervousness in performance. Permission of instructor required. 3 credit hours.

M354 FUSION ENSEMBLE Julian Priester
The class will rehearse and perform jazz-rock compositions emphasizing odd meters composed by Mr. Priester and others, as well as original compositions by class members. The session will conclude with a public concert. 2 credit hours.

M356 COMPREHENDING RHYTHMIC STRUCTURES Collin Walcott
A strong rhythmic vocabulary is a basic tool for the improvising musician. We will study various rhythms, organizing principles, and counting and learning systems from around the world, concentrating primarily on the music of India and Africa. We will use the voice and the body as instruments with a concern for increasing rhythmic precision and variety. 2 credit hours.

M359 IMPROVISATION WORKSHOP Jerry Knopp
An intensive weekend workshop on creative improvisation. 1 credit hours.

M360 THE PERCUSSION ENSEMBLE Jerry Gravetti
The foundations of this class are the percussion ensemble as used in ancient tribal formations and the ancient Japa- nese form called taiko dojo or 'drums as the way.' This form involves highly disciplined training in one's approach to the art and practice of drumming. This course will combine the simple joy and discipline of tribal and taiko forms. The aim is to create a performing contemporary percussion ensemble and to encourage the creation of new compositions for percussion. In order to register, please submit a brief history of past study and instrumental training. 1 credit hours.

M362 MASTER PERCUSSION CLASS Jerry Gravetti
This will be an intensive advanced study of contemporary percussion playing, concentrating primarily on the drum set. We will study, among other things, Joe Morello's methods for developing polyrhythmic independence. By permission of instructor. Send resume to the Music Department Naropa Institute. 3 credit hours.

This class was an inspiring, ongoing presentation of a Master's philosophy and experience in the field of improvisational music. I've learned how to use visualizations, structures, and open space to create with others, when to give space, when to pull out gently, and how to be free in my expression without crowding others and without being shy about putting out.

M364 BRASS SEMINAR Julian Priester
This class will examine performance techniques in both individual and ensemble situations. Students will develop knowledge of aural and technical skills as they perform on individual instruments and they will learn how to best put them to use during performance situations. They will study traditional roles played by the respective instruments and will also experiment with more contemporary uses in a modern jazz context. Each student will need a cassette tape recorder. 2 credit hours.

M353 THE BASS Charlie Haden or Gary Peacock
A specialized course intended only for players of acoustic bass. 18 credit hours.

M366 BOWING AND PLUCKING THE STRING Glen Moore
This course will cover the unlimited potential, as well as the many problems, of the bowed string family (violin, viola, cello, bass). The class will cover the many advantages of traditional approaches to these instruments and will conclude with the light of their relevance to improvisation. 3 credit hours.

M371 THE GUITAR John Abercrombie and (or) Ralph Towner
This course will deal with the harmonic, melodic, and structural possibilities of the guitar. It will take the form of a master class, with issues being discussed as they arise in the course of playing and performing. Students will play for the instructor at the beginning of the class to determine which section of the course will be the most suitable. 1 credit hour.

M359 WIND INSTRUMENTS Paul McCardell
This course will deal with the issues common to all wind players—intonation, control, posture, embouchure, etc.—as well as with the questions confronting the improvising wind player, such as tone choice, phrase or chorus structure, and rhythmic and melodic variation. Students will play for the instructor as the beginning of the session to determine which section of the course will be the most suitable, 1 credit hour.

M368 OBOE AND ENGLISH HORN Paul McCardell
A specialized course intended only for oboe and English horn players. 1 credit hour.

M362 PIANO FORUM Art Lande
A course designed for pianists to discuss pianistic problems and expand their ability to use the instrument, especially as an improviser. 2 credit hours.

M364 PERFORMANCE AND COMPOSITION FOR THE GUITAR Barry Weidig
This course will deal with the concept of improvisation in various types of music and the development of a guitar orchestra. It will primarily deal with performance aesthetics and the role of the guitar in different musical situations. The course is designed to make players feel comfortable. Last year and background are welcome. 3 credit hours.
M350 HARMONY AND RHYTHM Bill Douglas
Students will study chord formation and chord progression in classical music, jazz and folk music. We will cover such topics as cadences, modulations, voicing, voice leading, modality and chord substitution. Through singing, listening and improvisation, we will work toward an experiential, rather than a merely theoretical, knowledge of harmony. Rhythmic exercises will be used throughout to develop sharpness and clarity. Prerequisite: A fundamental knowledge of basic music theory. 3 credit hours.

M351 GLOBAL MUSIC Steven Geare
Mongolian chants, shimmering sounds of the Japanese gamelan, rhythms of West African drumming; the rich diversity of the world's music is our resource. Through listening and singing we explore the melodies, rhythmic patterns and instrumentation of various musical languages and appreciate the social, mythological, spiritual and entertain functions of music in culture. 3 credit hours.

M352 GAGAJO Anwaru Hiyashi
This course will undertake the study of gagaku, the music of the Japanese imperial court, which has been passed down through the centuries in Japan. A gagaku orchestra will be formed by students using traditional gagaku instruments, which include wind instruments such as shikui, otsuki, kanbeitaru, stringed instruments such as biwa and koto, and percussion instruments such as shakuh, yedake and hadaka. Advanced registration is required for this course so that instruments can be reserved. 3 credit hours.

M360 WHERE DANCE AND MUSIC MEET Jerry Grunelli, Nina Sergyb
This course will teach dance from the dancer’s point of view. It will provide the dancer with the opportunity to work with music and to perform in the idiom of improvisational music and dance. Jazz music is spontaneous and the ground is improvisation, based on the blues tradition. Jazz dance is currently being taught as a style rather than a technique of improvising with music. This course will journey from the foundation of the blues and jazz rhythms to students’ creation of their own works. 2 credit hours.

M362 DANCE AND THEATER AS SOUND AND PULSE Jerry Grunelli
Pulse is part of all art forms. It provides motion and timing, as well as an aural relationship to space. This course will teach dance from a musical point of view and music from a dance point of view. It should provide another dimension or outlet for the dancer. Areas covered in the course will include understanding pulse, listening techniques, pulse as space, group improvisation and the composition and study of forms from blues to classical. Course instruction may be shared with guest musicians and instructors. 3 credit hours.

M370 THEORY OF IMPROVISATION Jerry Grunelli
This course will present the techniques of improvisation in a non-performance situation. The course will analyze existing forms such as blues, bebop and new jazz music through the use of records, tapes, and manuscripts. We will study the development of American improvisation. The class will provide open discussion about problems that arise from the performance classes. 3 credit hours.

M361 GROUP IMPROVISATION: THE CREATION MUSIC ENSEMBLE Jerry Grunelli and members of “Visions” This course will use the jam session forum to develop and teach the discipline and precision of the collective improvisatory form (jam). The teachers will direct and perform with the students. This course is open to people who have acquired some fundamental skills on their instruments. 3 credit hours.

M365 GROUP IMPROVISATION members of “Oregon” This will be the central course of the summer seminar with all four members of Oregon present at each class. Participants in the course will be encouraged to present free improvisations and will be followed by discussion, demonstration or “taping in” by the members of Oregon. All styles of group improvisation will be considered. It is strongly recommended that students involved in any other music courses should also take this course. 3 credit hours.

M366 SPONTANEOUS MUSIC AND IMPROVISATION: LEVEL II Jerry Grunelli
This course will offer basic musical training for musicians and non-musicians, with emphasis on group improvisation, the use of sound composition and the study of musical form. 3 credit hours.

M370 SPONTANEOUS MUSIC AND IMPROVISATION: LEVEL I Jerry Grunelli
This course will offer basic musical training for musicians and non-musicians, with emphasis on group improvisation, the use of sound composition and the study of musical form. Prerequisite: Level I. 3 credit hours.

M371 CHURUS Bill Douglas
Each session the Naupa Chorus prepares choral works for performance. Pieces will be selected from all periods of musical history. No charge for this course. No credits.

M373 IMPROVISATION DUETS Art Lande or Ossie Kacz
The duet form is one of the most creative and inspiring forms for improvisation and an excellent vehicle for exploring the world of group improvisation. In this course we will perform duets and analyze recordings of them as well. Open to all musicians. Recommended in conjunction with M361, Group Improvisation. 3 credit hours.

M374 VOCAL IMPROVISATION Jay Clayton
This class will include physical and vocal warm-ups, vocabulary build-up, improvisation exercises to explore vocal sounds and work on vocal compositions. This will provide a structure for developing both solo and group improvisational skills. 3 credit hours.

M375 BASICS IN JAZZ SINGING Jay Clayton
This course will include learning the standard jazz repertoire, determining keys, counting off tempos, working with a rhythm section, correct use of a microphone, building a repertoire, arranging times, planning a set, and all other elements necessary to a professional career. 3 credit hours.

M376 HISTORY OF MUSIC Bill Douglas
A general survey of music history, concentrating primarily on the Western classical music tradition, but also dealing with the development of Afro-American music and the cross-fertilization of various world music cultures in the twentieth century. 3 credit hours.
M364 A SURVEY OF JAZZ Steve Carter
A course taking an historical approach to the evolution of jazz, showing the relationship between the various schools and periods while pointing out the continuous line of development to the present. This exposition is accomplished through texts assembled by jazz authorities in this country, France and England. An understanding of the material is achieved through recordings and guest lectures by several major jazz recording artists as well as through field trips to live performances in Boulder/Denver where the students will speak with the artists. Guidelines for the writing of criticism will accompany the expansion of the material. 3 credit hours.

ART JAZZ Charlie Haden
This workshop is for musicians of all levels. The primary focus will be the rehearsal, understanding and performance of Mr. Haden’s compositions, particularly those recorded on his Impulse album “Liberation Orchestra.”

A120 PERCUSSION WORKSHOP Colin Walcott and Jerry Garnett
The word percussion implies an almost infinite world of materials and movements. Structures of wood, skin, metal, bone, gourd and stone are struck, scraped, clashed, rubbed and even thrown in the act of playing percussion music. What are the sounds that these instruments will produce? What are the best instruments to use in the context of this infinite world? The instructors will present as many specific techniques on specific instruments as possible.

FACULTY

John Abercrombie is one of the leading guitarists in jazz today. He has performed and recorded with such notable artists as Gary Bartz, Jan Hammer, Billy Cobham, Ralph Towner, Dave Liebman and Jack deJohnette. He presently heads his own quartet which has made two ECM records.

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

Steve Carter is a jazz critic, record reviewer and contributor to Down Beat and other jazz publications. He has produced concerts and records and published a California periodical of jazz criticism. He operated a non-profit jazz concert organization for the San Francisco Art Commission and assembled a library of jazz recordings for the Special Services division of the United States Army. He has also worked for the Monterey Jazz Festival and the French International Jazz Festival in Nice.

Don Cherry created his jazz history in the late 1950s as a member of the Ornette Coleman Quartet. He has continued to be a pioneer for over twenty years, performing and recording with jazz masters such as Albert Ayler, John Coltrane and Sonny Rollins. In the United States and Europe he has provided music to radio, television and film. He is a member of Old and New Dreams with Dewey Redman, Charlie Haden and Ed Blackwell.

Jay Clayton is known for her beautiful and perceptive jazz interpretations and vocal explorations. She has been performing with new music composers in Britain throughout the United States and Europe for the past seven years. She also performs with composer Kirk Nurock both in duo improvisations and as featured soloist in his “Natural Sound” concerts. In 1974 she founded the Voice Group, an improvisational choral ensemble: Currently she has been working with her own quartet and with the Janky Ensemble.

Bill Douglas holds a Master of Music degree in performance and composition from Yale University. As a bassoonist he has made three RCA recordings with Peter Serkin and Tashi, and as a pianist he has recorded several of his compositions with clarinetist Richard Stuckman. His compositions have been performed throughout Europe, Canada and the United States. Mr. Douglas currently teaches piano, bassoon, composition and improvisation (jazz and classical).

Steven Gran has received an M.F.A. in music composition and jazz performance from Penn State University. During an extended period in Asia, he studied in a variety of music cultures, including extensive training in Indian music, which he now performs on the bansuri flute. He has performed with Rajat Roy, Don Cherry and Collin Walcott, and has taught Indian music and world music at Wesleyan University, Wheelock College and New York University.

Jerry Granelli has performed with the Vince Guaraldi Trio, John Handy, the Denzi Zelinio Trio, Karl Hines, John Hendricks, Mose Allison and Ornette Coleman. He was the original partner in developing and originating Light and Sound Dimension and was the teacher and creator of various San Francisco rock groups. He is presently part of the visiting faculty in the jazz program at Cornish Institute in Seattle, Washington.

Charlie Haden is one of the major innovators in American jazz music of the last twenty years. He has performed and recorded with such luminaries as Keith Jarrett, Ornette Coleman, Don Cherry and Alice Coltrane, and is currently a member of the Liberation Orchestra.

Fred Hess received his M.A. in performance from Trenton State University. He has studied saxophone with Joe Allard at Julliard, flute with Wallace Mann of the National Symphony, and synthesizers with Richard Tienelbaum, and jazz with Phil Woods. He composed the music for the Broadway play, “Angel City.”

Otto Koch received his B.A. in composition from Berklee School of Music in Boston has performed extensively in bands of all styles both in the East Coast and in Boulder.

Art Lande has performed with many notable jazz artists, including Charlie Haden, Steve Swallow, Joe Henderson, Eddie Harris and Lee Konitz. He has recorded several albums, including four for ECM, and one of the most influential teachers of improvisation in this country. He is presently part of the faculty at Cornish Institute in Seattle, Washington.

Paul McCandless attended Duquesne University and the Manhattan School of Music, and studied classical oboe with Robert Bloom. He has recorded with the Pittsburgh Symphony and was a finalist in the 1971 auditions for the English horn position with the New Philharmonic. One of the few improvising virtuosos of the oboe, he worked with Oregon since 1971 and recorded with Rachael Faro, Dave Frizzen, Vasanti Raim and the Paul Winter Consort.

Glen Moore studied the string bass with James Garretti and Johann Poulsson, and is presently studying the method of Ludwig Stricher. A member of Oregon since 1972, Mr. Moore has also recorded with such artists as Paul Bley, David Frizzen, Larry Karush, Spiegler Scifferi, Ralph Towener and Benari Lee Wallace.

Julian Priester is one of the foremost trombonists in contemporary music. He has played with Duke Ellington, Ray Charles, Donald Byrd, Eddie Palmieri, McCoy Tyner, Art Blakey and was a member of Ornette Hancock's innovative sextet of the early '70s.

Ralph Towener studied composition at the University of Oregon and classical guitar with Karl Schier in Vienna. He has been the principal composer for Oregon, and has recorded and performed in soloist and with John Abercrombie, Gary Broman, Jack DeJohnette, Keith Jarrett and Weckl Report, among others. His recording, Salter's, for ECM records won a Best Modern Jazz Record of the Year in 1976 by the German Record Academy.

Collin Walcott studied percussion at Indiana University, and is now an instructor with Pandit Ravi Shankar, and tabla with Ustad Allal Akhla. A member of Oregon since 1984, he was very much a part of the ensemble, and has also recorded and performed as soloist with John Abercrombie, Don Cherry, Miles Davis, Jack DeJohnette, Rachel Faro, Richen Havers, and Nana Vasconcelos.
The poetry class I took this session opened up places in my heart which were previously untouched in my poetic practice. It also taught me that the proof of the pudding is always right, good, and under the crust.

POETICS

Readings and Publications
Core and visiting faculty, students and local poets read their works at various locations in Boulder including Naropa Institute, the Boulder Poetry Project, Trident Bookshop and Brilligworks Bookstore.

Since the summer of 1975 the Poetics Department has inspired a number of local magazines, including Bombay Gin and Rocky Ledger. These two magazines, and a third independent magazine, New Blood, publish the works of poets students, faculty and Boulder-area poets. An anthology of lectures given by core and visiting faculty was published in 1978 entitled Talking Poets: Anals of the Jack Kerouac School at Naropa Institute, Vols. I & II. Prose, poetry and poetical lectures also appear in issues of the journal Loka.

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

Bachelors of Arts
Students in the two year B.A. program are offered the opportunity to go further in nurturing their expertise as writers as well as studying relevant literary works. Students will also develop critical awareness of literature by preparing an in-depth written and oral presentation on a specific author and period, as an independent study. Students will realize their writing potential by working with accomplished poets and writers toward completing their own manuscript of poetry or prose. This writing project is the central focus of the two-year B.A. program.

B.A. REQUIREMENTS

1. Core courses

   6 Writing Apprenticeships (1 course per semester)  0 credits
   6 literature classes (modern and traditional, at least 1 per semester)  18 credits
   2 independent studies  6 credits

   Total: 42 credits

2. Minor selected from another department

   12 credits

3. Lively Journey I, II

   6 credits

4. Awareness Discipline

   a. Movement (i.e. chi kung, dance, archery, etc.)
   b. Non-movement (meditation, Shambhala training, etc.)

   6 credits

5. General Electives may be selected from either Poetry-worksshops, apprenticeships or literature-or from any other department

   24 credits

Total: 90 credits

Creative Requirements for Graduation

a. Thesis for B.A. degree (out of independent study)

b. Manuscript of poems

For a description of the general program requirements for a B.A. degree, see the section entitled, "General Requirements."

Certificate in Poetics

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

Certificate in Poetics
W350 POETRY IN EAST ASIA Pat Donegan
An exploration of the traditional poetry of China, Korea, and Japan; covering the principles of Asian poetry evolving from a mediative tradition: emptiness, objectivity, spontaneity and heart. Selections will be made from Chinese Tang poetry, Korean Sijo and Japanese waka/haiku. In-class exercises will be given; work on their poetic style, using Asian poetry as an example. 3 credit hours.

W357 REALITY AS FICTION I Michael Brunstrom
This course is an introduction to major devices in the construction of reality as fiction. Emphasis will be on the development of a fiction writer's imagination and the development of a body of work that is a coherent and consistent whole. The course will focus on the work of a wide range of fiction writers from the 19th century to the present day. 3 credit hours.

W358 REALITY AS FICTION II Michael Brunstrom
Continuation of Reality as Fiction I. 3 credit hours.

W360 DISCOURSE: BASIC POETICS I Faculty
A survey of the history of poetry, focusing on the development of poetic forms and themes from ancient to modern times. The course will cover the works of major poets from various cultures, including Chinese, Japanese, and Western. 3 credit hours.

W361 DISCOURSE: BASIC POETICS II Allen Ginsberg
A survey of the history of poetry, focusing on the development of poetic forms and themes from ancient to modern times. The course will cover the works of major poets from various cultures, including Chinese, Japanese, and Western. 3 credit hours.

W362 DISCOURSE: BLAKE IV Allen Ginsberg
A study of the works of William Blake, focusing on the themes of love, nature, and the imagination. The course will cover the major works of Blake, including 'Songs of Innocence and Experience,' 'The Marriage of Heaven and Hell,' and 'The Four Zoas.' 3 credit hours.

W363 DISCOURSE: THE IMAGISTS AND EAST ASIAN POETRY Pat Donegan
An exploration of the development of modernist poetry from the Imagist movement in the late 19th century to the present day. The course will cover the works of major poets from various cultures, including Chinese, Japanese, and Western. 3 credit hours.

W364 DISCOURSE: BASIC POETICS III Allen Ginsberg
A survey of the history of poetry, focusing on the development of poetic forms and themes from ancient to modern times. The course will cover the works of major poets from various cultures, including Chinese, Japanese, and Western. 3 credit hours.

W365 DISCOURSE: BASIC POETICS IV Allen Ginsberg
A survey of the history of poetry, focusing on the development of poetic forms and themes from ancient to modern times. The course will cover the works of major poets from various cultures, including Chinese, Japanese, and Western. 3 credit hours.

W366 DISCOURSE: BLAKE V Allen Ginsberg
A study of the works of William Blake, focusing on the themes of love, nature, and the imagination. The course will cover the major works of Blake, including 'Songs of Innocence and Experience,' 'The Marriage of Heaven and Hell,' and 'The Four Zoas.' 3 credit hours.

W367 DISCOURSE: BLAKE VI Allen Ginsberg
A study of the works of William Blake, focusing on the themes of love, nature, and the imagination. The course will cover the major works of Blake, including 'Songs of Innocence and Experience,' 'The Marriage of Heaven and Hell,' and 'The Four Zoas.' 3 credit hours.

W368 DISCOURSE: BLAKE VII Allen Ginsberg
A study of the works of William Blake, focusing on the themes of love, nature, and the imagination. The course will cover the major works of Blake, including 'Songs of Innocence and Experience,' 'The Marriage of Heaven and Hell,' and 'The Four Zoas.' 3 credit hours.

W369 DISCOURSE: BLAKE VIII Allen Ginsberg
A study of the works of William Blake, focusing on the themes of love, nature, and the imagination. The course will cover the major works of Blake, including 'Songs of Innocence and Experience,' 'The Marriage of Heaven and Hell,' and 'The Four Zoas.' 3 credit hours.
Clad in a long coat and holding a suitcase, a man stands in front of a large crowd of people. The man is speaking, and the crowd is listening attentively. The setting appears to be a formal event or conference.
I had a gentle, penetrating and creative teacher, whose presence created the situation in which we, as students, could work on our natural strengths, and uncover what we were holding us back. We were given, too, the research tools we need to go further.

**THEATER**

Core Faculty: Lee Worley. Adjunct Faculty: Letitia Barleti, Peter Goldenhar, Lanny Harrison, Rob Litz, Paul Overt, Paul Vela, Laura Simms, Angel Vigil. Visiting Faculty: Deborah Forson, Margaret Donaghy, Laura Simms, Debbie Whitcomb, Juliet Wittman, Jean Claude von Hallier.

The philosophy of the Theater department at Naropa Institute is that the student of theater should study as a broad a spectrum of the arts and the humanities as possible, while at the same time developing his or her acting and directing skills through focused study. These two parallel lines of study come together in performance, where knowledge of one’s specific art form combines with a broader education to allow the actor or director to make intelligent and creative choices and execute them well. When performance reflects these qualities, it sparkles as genuine.

At this time Naropa Institute is not offering a Bachelor’s degree in theater, but it is available as a minor.

**Expressive Arts**

For those persons interested in teaching their discipline either in individual or group/community situations later in their careers, Naropa Institute offers the Expressive Arts program. Please refer to the General Courses section of this catalog for further information.

**COURSES**

**T300 MIME Faculty**

The focus of mime training is on clarity of expression and simplicity of style. In this course we will focus on exercises of isolation, articulation, flexibility and strength. Special warm-ups to improve relaxation and alertness will be used. Miotic techniques will include working with motion, stillness, gravity, balance, object illusion, improvisation, and masks. Mime requires that the body "speak" and be fully tuned as a vehicle for communication. It provides a basic vocabulary for all aspects of performance. 3 credit hours.

**T302 EXPRESSIVE MOVEMENT Angel Vigil**

Everything moves! This is a movement course designed for both the performer and nonperformer. The course will explore the concept of full communication, uniting the body with the spoken word as a complete communication unit. The course studies will involve increasing skills in articulating physical movement with respect to mental/body imagery, characterization, neutral and expressive emotional states, and increased movement vocabulary. 3 credit hours.

**T304 PERFORMING MASKS Faculty**

Performing with a mask allows us to surrender our individual physical habits and transform our bodies into a state of character represented by the mask. The student/performer develops movements which are larger-than-life and intensely focused. This process cultivates a high level of performance energy and concentration. The class will practice rolling, breath-movement and image exercises to increase strength and flexibility. We will work with two opposite types of masks, the neutral mask and the character mask. 3 credit hours.

**T305 BASIC ACTING Margaret Donaghy**

The discipline of theater is a process which explores our own energies and the energies of the world around us. We will examine the tools of our body and voice, and work toward developing the courage to reveal who we are spontaneously. Games, sense and observation, techniques, improvisation, character development, preparation and object exercises will be investigated, as well as how to find and use motivation, emotional and sensor memory, imagination and sensitivity as preparation for working on scenes. We will employ methods developed by Stanislavski, Grotowski, Sandy Meisner, Paul Curtis, Uta Hagen, and others. 3 credit hours.

**T320 VOICE WORK Paul Overt**

The purpose of this course is to develop a technique of vocal production that serves the communicative needs of the individual, whether he be to make abstract sounds, speak a poem, sing a song, act a scene from a play or simply converse. The goal is to find a vocal expressiveness which is unlocked by tensions or unnecessary holding patterns, so that the voice is free to serve the needs of a given situation. 3 credit hours.

**T322 THE NATURAL VOICE Lee Worley or Deborah Whitcomb**

A natural voice simply reflects thought and feeling, as in a mirror. We will focus on freeing the voice from physical and emotional tensions, and cultural influencers and habits that hinder its spontaneity and sensitivity. The process includes learning about physical relaxation and alignment, developing awareness of natural breathing, freeing the sound channel and opening areas of vibration and resonance. We will also do vocal exercises using various image sources: passages of poetry, colors, imagined people, emotional states. 3 credit hours.
T340 PLAYS AS THEATER; PLAYS AS LITERATURE: Juliet Wilman
This course will closely examine four or five basic texts in an effort to explore the question "What is theater?" A play exists on the page as a work of literature. It also exists, transformed, in production—in the voices and bodies of actors, the skill of design and direction. The plays chosen will be major texts, each representing an important direction in theater and a very specific way of approaching theater. They will cover the period from Shakespeare to Beckett. We will examine the texts for what they tell us—as texts—about the authors’ intentions: what they thought the job of playwrights consisted of, what they expected of actors and audiences; how they might have defined theater. We will also approach each play on the printed page and ask such questions as, "What are my intentions in this scene?" "How do I translate them into action?" "How does this character look, talk, smell?" Students will conduct these textual examinations through discussion, written work and scene study.
3 cr. hours

T340 SCENE STUDY: Lee Worley, Faculty
We will explore techniques of improvisation both naturalistic and abstract to discover the underlying fundamentals of this theatrical form. The development of character, the ways of creating contrast and intention, and how to make endings will be used as a perfect to the sense components where scenes from the classics of Western theater will be developed using the fundamentals of improvisation as the basic method. Requires permission of instructor. 3 cr. hours.

T820 SOLO PERFORMANCE AND THE PERSONAL MYTH: Angel Vigil
We will explore our personal myths—through dance, verbal, musical, visual, and physical. The individual’s inner life will become theatrical metaphor; he will use movement, form, time, and space in which movement flow, rather than rational design, determines the sequence of events. The course will be concerned with the solo performance—the personal ritual. 3 cr. hours.

T340 STORiINGLEST AS THEATER: Laura Simons
Storyboarding is the oldest theatrical art in the world. Whether an aboriginal tale is told in bits and pieces, an epic narrative or a fairy tale woven out of dream and symbol, the process of the telling is a ritual which combines theater, gesture, voice, rhythm and the space between audience and teller. Each of us will prepare and tell two stories using preset narrative structures blended with improvisational gesture and poetry. 3 cr. hours.

T340 ACTING: Faculty
This course is an opportunity for students to study with a guest director and experience various techniques of acting. Teachers are chosen for their familiarity with Stanislavski’s method, Michael Chekhov’s work, Stanislavski, Chiossi and Eisen’s dramatic forms. Requires permission of instructor. 3 cr. hours.

T340 THEATER HISTORY: Juliet Wilman
In this class, we will investigate the journey of the plays and the actor through different historical periods. As we read and discuss their historical context, we will focus upon the world in which the play was written, how and why these different worlds are reflected in the theater of the day. How and why did theater change? What and who were the forces of change? Why and how has theater pushed societal taboo? 3 cr. hours.

Deborah Fortson studied mask, movement, and improvisation for her master of fine arts degree with Jacques LeGog, ballet with James Worsnop; modern dance with Claire Mahlardi, composition with Meredith Monk and worked with the Broad and Pupin Theater. In 1972, she founded Commonplace (now the Mermaid Theater), a group of performers in Boston with whom she has written, designed and directed many shows with masks for theaters and public places. Her recent theater pieces have been performed in Boston and in New York. Ms. Fortson has taught movement and performing masks as Massachusetts Institute of Technology, Tufts University and the Boston public schools.

Peter Golden is a producer, director and actor. He created the NBC Experimental Television Series for which he produced and directed over 30 programs, and has won the Peabody Award. He holds a degree in theater and art history from the University of Michigan, studied film at UCLA, and trained in Gestalt with Fritz Perls. He is the director of "Mother Jones," an upcoming Broadway production, and produced Frederico Fellini’s first television film "Fellini's-A Director's Notebook" for which he received an Emmy nomination.

Lunny Harrison received a B.A. from Sarah Lawrence College. She has performed and produced Yakin’s New York Pantomime Theater, a variety of films, off-Broadway plays and musicals, and has been a member of Meredith Monk’s/ The House from 1970 to the present. She creates and performs solo work in America and Europe, and has collaborated on a number of pieces with musicians Colin Walcott. Ms. Harrison has taught theater and movement workshops in many American universities and in Europe, and has created and guided theater groups abroad. She studied dance with Erick Hawkins, Maryアンチョーク, Tishe Brown and Rose Marie Gurand, among others.

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

Paul Oertel received a B.A. in dramatic arts at Harvard University, a B.M. in the University of California at Berkeley and an M.F.A. in acting from the New York University School of Arts. He has studied and performed extensively in both dance and theater, attempting to find performance training that bridges the gap between both disciplines. Mr. Oertel is currently a member of the Nancy Spigner Dance Theater of Colorado.

Laura Simons received a B.A. from Harvard College. She trained in dance, theater, music and poetry and performs storytelling as a theater visual for audiences of all ages. Under an America-the-Beautiful Grant, she founded a storytelling resource center in Orem, New York. She is co-adjunct faculty at the Graduate School at Rutgers University and Harvard College. She is a consultant for the Graduate School at Harvard University of Education for the Open Theater. Jean-Claude van Itallie was born in Brussels and educated at Harvard, and is an off-Broadway playwright and playwright of the Ensemble for the Open Theater. He now lives in New York City and is a member of the American Theatre Club, theatrical producer at Princeton. He is the author of American Dirr, The Serpent and other plays.

Paul Vela studied directing at Yale University and the National Theater School in Canada, and taught theater at Goddard College. He has worked in improvisation with Viola Spolin, studied mime and masks with Jacques LeGog, and dance with Barbara Meier. He is an actor, editor, Ronnie Vela has performed in this country and in Europe with the Broad and Pupin Theater and with Meredith Monk/The House. He was one of the original members of the Two Penny Circus and performed in Ping Chong’s Obie-Award winning production of Humboldt’s Current.

Angel Vigil has performed with the Phoenix Dinner Theater in New York, the Hartford Ballet and the Kansas City Ballet. He has studied and performed with leading teachers in France and America. He teaches mime, mask, dance and circus arts around the country as well as being a choreographer and playwright. Recently, he was company coordinator and producer with the Denver-based National Chicano Dance Theater and is presently assists director of the Denver Center for the Performing Arts. He wrote and directed a play, "Los Sargentos," which was performed at the Denver Center for the Performing Arts.

Debbi Whiscomb holds a M.F.A. in dance from New York University. She received her training from Arthur Aurting and her theater training predominately from members of the Talking Band. She currently studies singing with Roberta Reckin and aikido with Yama Senis in New York City. She has performed her own work off-Broadway, at the Institute and on the tracks at Rocky Flats with the Talking Band.

Juliet Wilman has studied acting with Milton Katselas in New York, with Lee Mortor at Naropa and as a child in London. In London she trained for several years, in repertory, summer stock and off-Broadway. She has a master’s degree in journalism from the University of Colorado, and has compiled the coursework for a doctoral degree in English literature. In addition, she has written about theater and the theater business. In 1984, she published "Mur" a publication of the Colorado Council on the Arts and Humanities, which she also edited.

Lee Worley holds a degree in English drama from the Holyoke College and is a graduate of the American Conservatory in New York City. She was a founding member, actress, and director of the Open Theater for seven years and a member of the Living Theater in Europe. Ms. Worley has taught acting at Sarah Lawrence College and the New School for Social Research, conducted improvisational theater workshops for community education programs and was a founder and director of the Theater Arts Corporation in Santa Fe, New Mexico. Currently she is on the executive committee of Madonna Theatre and is faculty coordinator and director of the theater program at Naropa Institute.
MARTIAL ARTS

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

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

The family of Yang for generations has been noted for this style of T’ai-chi Ch’uan. Yang Cheng-fu, one of a long line of great masters of T’ai-chi Ch’uan died about 1954, but not before he had transmitted the art of T’ai-chi Ch’uan to a number of fine disciples. One of his most gifted disciples to inherit the mantle of the Yang School was Master Cheng Man-ch’ing (1901-1975).

Grant Master Cheng Man-ch’ing was Master of the Five Excellences: he was a calligrapher, poet, medical doctor, painter, as well as grand master of T’ai-chi Ch’uan. He began his studies of T’ai-chi with the renowned Master Yang Chen-fu and continued his practice for more than forty years. He taught T’ai-chi Ch’uan through his regard for the physical, moral and spiritual health of his students. He began teaching T’ai-chi in Mainland China at the Whampoa Military Academy, China’s equivalent of West Point. In 1949 he relocated in Taiwan where he continued to teach. In 1964 he established a school in New York City, where, in conjunction with T’ai-chi, he brought to the Western world the lessons and values of the classics of Lao Tzu and Confucius.

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

COURSES

*530 TAI’I-CHI CH’UAN: LEVEL I
Jane or Rosaine Faigao
T’ai-chi Ch’uan is an ancient Chinese system of exercise for physical and mental harmony through a discipline of relaxed movement. The 37 movements of the short form, Yang style, as by the late Master Cheng Man-ch’ing emphasize relaxation and clear understanding of precise movement, balance and coordination. The first third of the form will be introduced. 3 credit hours.
Aikido

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

"Aikido," literally translated, means this:  "Ai"—harmony, confluence, lover; "ki"—spirit, universal life-force; Do—a path of life. Thus, aikido is a path to spiritual harmony, sought through a combination of vigorous physical training and spiritual discipline.

COURSES

F328 AIKIDO I Hiroshi Ikeda Sensei
The first level course is designed to introduce the student to the principles and philosophy inherent in aikido, while also providing an on-the-spot experience of the technique. Students will practice relaxation in movement, concentration, blending with the energy of others, and continually improving body-awareness. 3 credit hours.

F329 AIKIDO II
The second level course is designed to help the student build upon the skills gained in the first session. The physical aspects of aikido will be stressed in that through this medium relaxation, concentration, perception and personal refinement are enhanced. 3 credit hours.

I've begun learning a discipline which harmonizes body and mind and challenges me to go beyond myself. One begins to develop in such a way that body and mind move as one, so that you're not struggling or fighting, you're one line as opposed to a tug of war, in relaxed, alert harmony. It's teaching me a new way of moving in the world.

FACULTY

Patrick P. L. Cheng has been teaching taichi ch'uan for several years in New York City and is the eldest son of the late Grand Master Cheng Man-ch'ing.

Jane and Baisan Faigao are resident tai chi ch'uan instructors and program coordinators at Naropa Institute. They studied taichi ch'uan with the late Master Cheng Man-ch'ing 1968-1973 and then taught the form in Milwaukee, Minneapolis, Denver and Boulder. They are involved in the application of tai chi ch'uan principles in sports, education, rehabilitation and stress management. Both hold M.A. degrees from New York University, she in education and he in social psychology.

Hiroshi Ikeda Sensei, a student of Mitsugi Saotome in Japan, has been in the United States for three years. Formerly instructor of the Sarasota, Fla., Aikikai, he holds fifth dan and has recently moved to Boulder and opened an Aikikai here.

Wolf Lowenthal studied taichi ch'uan with the late Master Cheng Man-ch'ing from 1967 until his death in 1973. He began teaching taichi ch'uan in 1974 and presently teaches in New York City and New Haven. He received a B.A. in playwriting from Carnegie-Mellon in Pittsburgh.

Maggie Newman was a disciple and teaching assistant of the late Master Cheng Man-ch'ing from 1964 until 1975. She has established tai chi ch'uan schools in Philadelphia, Rochester and New York City, and is a visiting teacher in other cities. She also has an extensive background in dance, both as teacher and performer. In 1977, she became a native in kahuki (her professional dance name is Fujima Kingo).

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

Natalie Young began studying tai chi ch'uan in 1968 with the late Grand Master Cheng Man-ch'ing.
I am sensitive in all areas, moving through many obstacles to expression—I am finding myself constantly on the edge, gaining the freedom to let my artwork express itself.

VISUAL ARTS

Core Faculty: Barbara Bush (Chairperson), Adjunct Faculty: Jose Aquiel, Carol Tottle. Visiting Faculty: Clifford Burke, Pat Donegan, Yoneko Misashima, Ed Young.

Degree Requirements
Courses in the Visual Arts Department may be taken in fulfillment of requirements for a minor in the B.A. program.

Summer Institute Visual Arts
For information about special visual arts programs offered during the summer, please refer to the listing in the section entitled, "Summer Institute".

Expressive Arts
For those persons interested in teaching their discipline either in individual or group-community situations later in their careers, Naropa Institute offers the Expressive Arts program. Please refer to the General Courses section of this catalog for further information.

CALLIGRAPHIC BOOK ARTS PROGRAM
We are accustomed to reading our language on the typed or printed page. These printed forms are only one of many possibilities of written language. In making a letter one’s attention is focused on the creation of a symbol. Calligraphic tools, whether pen, brush, or mop, are the medium to express one’s moment-to-moment experience directly. By making visible what is felt inside, a handwritten letter, word, or poem becomes a uniquely personal communication.

Through an examination of Western and Eastern letterforms, the study of visual images, and the process of making a book, the student will acquire the tools to work with language in an immediate and satisfying way.

The Calligraphic Book Arts program is concerned with the vast possibilities of communication—and the doing of one thing well.

Year Round Study
The experience of rhythm in the act of writing creates clear spacing, strong lines, and gives emotional strength to the words being written. The development of good letterforms in the student of calligraphy comes with the rhythm of practice—letter by letter—page after page. A year-long series of courses provides the opportunity for this continuity of rhythm and true relationship to occur.

COURSES

V300 BEGINNING ITALIC SCRIPT
Barbara Bush
An introduction to the art of writing with the broad-edged pen, emphasizing simplicity, precision and ease. Beginning with the study of Renaissance italic alphabet, we explore pen angle, proportion and letter form. What is the essential rhythm of an alphabet? Classwork includes a thorough study of the forms themselves, how they relate to each other in a word, how a word fits into a line and how lines are arranged on a page. 3 credit hours.

V301 WESTERN CALLIGRAPHY I:
ROMANS TO RUSTIC
Barbara Bush
Class begins with a study of the classic Roman majuscule, the alphabet of the Roman empire inscriptions—first in monoline, then with the broad-edged pen and brush, emphasizing the rhythm of steady spacing and even strokes. Focus moves to the Rustic alphabet, the cursive form of Roman capitals, used for graffiti on the walls of Pompeii. This beginning class studies the contrast of formal and cursive in terms of the majuscule letter, the most basic and beautiful alphabet of all. Emphasis is on the experience of continuity in the art of writing. 3 credit hours.
V310 DRAWING I Carol Tate
The focus of this course is the synchronization of one's visual process with the use of brush and ink, charcoal, pencil and different papers. The human figure provides the basis for studies in line, value, texture and shape. No previous experience is necessary. 3 credit hours.

V312 DRAWING II Carol Tate
This course develops one's sense of composition and confidence in execution. The integrated perception of space and form and direct expression through simple black and white media are emphasized. We work from the still life and landscape as well as from the human figure. Prerequisite: V311 or permission of the instructor. 3 credit hours.

V331 COLOR AND DESIGN Carol Tate
This course explores one's intuitive relationship with color and the perception of the vividity of color in the world. Class work focuses on the expression of this perception through the mediums of painting and collage.

V350 CALLIGRAPHIC DESIGN
Barbara Bash
An intermediate level course exploring a wide range of design problems, all using some form of hand lettering. Assignments cover elements of book design, advertising layout, experimental poetry and prose broadsides. Students also learn techniques for preparing art for reproduction and combining calligraphy and type successfully. Prerequisite: A beginning class in calligraphy or good familiarity with at least one calligraphic alphabet. 2 credit hours.

V352 JAPANESE CALLIGRAPHY
Yoichiro Minakawa
Using brush and ink, the class studies the beginning stages of writing Japanese and Chinese characters. Class time emphasizes precise one-to-one instruction in brush technique and ink preparation. Discussion explores the origin and meaning of the forms. 3 credit hours.

V360 CALLIGRAPHY: THE MONUMENTAL
Barbara Bash
The emphasis in this course is on developing a visual awareness of the appearance and economy of letterforms. The course is designed to provide the training necessary for the student to design his own calligraphic letterforms.

V390 JAPANESE CALLIGRAPHY
Yoichiro Minakawa
Using brush and ink, the class studies the beginning stages of writing Japanese and Chinese characters. Class time emphasizes precise one-to-one instruction in brush technique and ink preparation. Discussion explores the origin and meaning of the forms. 3 credit hours.

V396 WESTERN CALLIGRAPHY
Barbara Bash
This course is an introduction to the art of calligraphy. It covers the history, techniques, and applications of hand lettering. Assignments include the design and execution of original works of art in various media, including pen and ink, brush and ink, and mixed media. Students learn the principles of proportion, balance, and form in the creation of readable and aesthetically pleasing letter forms.

V397 ART: A GLOBAL PERSPECTIVE
Joan Asplund
The key idea of this course is that the art of the present—its historical context, and its cultural evolution—can be understood through a global perspective. The course explores the development of art from prehistoric to contemporary times, examining the role of art in society and the impact of globalization on artistic expression.

A400 ROMAN CAPITALS WORKSHOP
Barbara Bash
A weekend intensive study of the monumental Western majuscule—the basis of all letterforms. Beginning with the skeletal proportion of the Trajan inscription, students learn the pre-made forms and stripped endings using wooden and metal tools. Prerequisite: V300.

A405 POET'S EYE/CALLIGRAPHER'S HAND
Patricia Dornan and Barbara Bash
This workshop brings together the aesthetics of Western calligraphy and poetry. The emphasis will be on the integration of the written word and the visual expression of the poem, with an emphasis on the use of calligraphy to enhance the emotional and narrative content of the text.

A439 LEAPING LETTERS: THE MAKING OF SYMBOLS
Clifford Burke
The purpose of this workshop is to explore the relationship between handwriting and calligraphy, focusing on the techniques and materials used in the creation of elaborate and decorative letterforms.

A466 THE HANDMADE BOOK
Clifford Burke
This workshop explores the role of the calligrapher and designer in the creation of distinctively handmade books. Students will learn the techniques of bookbinding and the principles of design, working with a variety of materials to create unique book forms.

A468 DRAWING FROM EXPERIENCE
Ed Young
This workshop explores the process of drawing from direct observation, focusing on the development of careful observation and the recording of visual information through the use of pencil, ink, and other materials.

A510 CHINESE SIGNS AND SYMBOLS
Ed Young
This workshop examines the use of Chinese symbols in calligraphy, exploring their historical, cultural, and artistic significance.

Frequently Asked Questions:
Q: What is the focus of the CALLIGRAPHIC DESIGN course?
A: The focus of the CALLIGRAPHIC DESIGN course is on the synchronization of one's visual process with the use of brush and ink, charcoal, pencil, and different papers. The human figure provides the basis for studies in line, value, texture, and shape. No previous experience is necessary.

Q: What are the prerequisites for the JAPANESE CALLIGRAPHY course?
A: For the JAPANESE CALLIGRAPHY course, the prerequisites include a beginning class in calligraphy or good familiarity with at least one calligraphic alphabet. 2 credit hours.

Q: What is the main goal of the CALLIGRAPHY: THE MONUMENTAL course?
A: The goal of the CALLIGRAPHY: THE MONUMENTAL course is to provide the training necessary for students to design their own calligraphic letterforms, focusing on the history and techniques of hand lettering.

Q: What are the key elements covered in the ART: A GLOBAL PERSPECTIVE course?
A: The key elements covered in the ART: A GLOBAL PERSPECTIVE course include the historical context and cultural evolution of art, examining the role of art in society and the impact of globalization on artistic expression.

Q: What is the objective of the POET'S EYE/CALLIGRAPHER'S HAND workshop?
A: The objective of the POET'S EYE/CALLIGRAPHER'S HAND workshop is to bring together the aesthetics of Western calligraphy and poetry, focusing on the integration of the written word and the visual expression of the poem, with an emphasis on using calligraphy to enhance the emotional and narrative content of the text.
GENERAL COURSES

Yoko Mizushima studied at the Ito Calligraphy School in Tokyo, Japan, 1959-64 and at the Suriki Calligraphy School 1953-55, where she won many awards. She moved to Boulder in 1965 and has taught privately and through Continuing Education since that time.

Carol Title received her B.F.A. in painting from Southern Methodist University in 1970 and her M.A. in drawing from the University of Iowa in 1972. For three years she studied color and visual perception in the Hofmann tradition under James Gallager in Vermont. She also worked under a two-year grant at the Fine Arts Work Center in Provincetown, Massachusetts. She has taught college workshops and classes in drawing and design in Massachusetts and Texas.

Ed Young was born in Mainland China and came to the U.S. in 1951 to study. He attended City College of San Francisco and then transferred to the University of Illinois where he studied architecture and art. He teaches visual communication at Pratt Institute, and Chinese signs and symbols at the New School for Social Research. He began his studies of T'ai Chi Ch'uan with Prof. Cheng Man-ch'ing in 1964 and served as his interpreter and assistant for ten years. He has taught T'ai Chi Ch'uan in many cities across the country.

I've come to realize that the discipline of study entails grappling directly with the original thoughts of others. This entails some sacrifice of your own preconceptions and discursive chatter in order to understand the thoughts of others. This practice is enabling me to ground others' ideas in my own experience, nurturing a real learning process in me. I've learned that I have to dedicate at least a part of myself to my discipline to actually reach in to and out to the art. Otherwise my discursive mind just keeps on going, and what I could learn remains just information, rather than actual new knowledge.

G40 LIVELY JOURNEY II: THE CREATIVE PROCESS
Faculty
This course will begin with a survey of selected viewpoints on the creative process, both Asian and Western. The course will then move through a series of explorations of the various creative disciplines offered at Naropa Institute, presented by the Institute's core faculty. Fields include dance, theater, poetry, music, psychology, Buddhist studies and meditation. Each department will present what it considers to be the fundamental of its discipline. Through these workshops, students will experience the various Naropa Institute disciplines and develop a common language and mutual understanding among the various departments making up the Naropa community. 3 credit hours.

G410 ZEN ARCHERY (KYUDO)
Shiha Senrei, Sensei
Kyudo (Japanese for archery) is an ancient and highly disciplined contemplative practice. The kyudo group, a part of Jukka Sara Martial Arts Society, is under the direction of Shiha Senrei, Sensei, the twentieth generation bowmaker and archer to the Emperor of Japan. Shiha Senrei spends six months a year in Boulder, instructing his students. Instructors conduct introductory classes periodically to prepare new students for study with Sensei.

G411 THE LIVELY JOURNEY II: GENUINE EDUCATION: JOINING INTELLECT AND INTUITION
Faculty
This course will examine the ideals of education, training and upbringing in Western and non-Western contexts. These areas will be examined: the Confucian tradition, the modern tradition of Western educational ideas, and the artist/scholar in the Mahayana Buddhist tradition. Each student will be challenged to examine his or her own presuppositions in the light of these traditions. This course is a requirement for first-year B.A. students. 3 credit hours.

FACULTY

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

Barbara Bach studied drawing and design at the University of Michigan and Amherst College. She has worked as a freelance calligrapher for the past eight years in California and Colorado. Her calligraphic mentors are Georgiana Greene, Lloyd Reynolds and Cheyenne Truong. Rinoche.


Patricia Donagin has an M.A. in English and also an M.A. in Asian Literature from the University of Hawaii. She lived and studied in Korea and Japan for five years. She has given poetry readings, workshops and lectures on poetry to children and adults alike, and is author of Never Mind, a collection of haiku: A Passage Thru the Hermit Kingdom, a book on Korean culture and literature; and a forthcoming collection of poems, Not Too Soft. She is a core faculty member and associate coordinator of the Poetics program.

Youko Mizushima studied at the Ito Calligraphy School in Tokyo, Japan, 1959-64 and at the Suriki Calligraphy School 1953-55, where she won many awards. She moved to Boulder in 1965 and has taught privately and through Continuing Education since that time.

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THE SUMMER INSTITUTE

For several summers, Naropa Institute has offered extensive and varied summer sessions, attracting over 1,000 students each year. Outstanding artists, psychologists and scholars of national and international stature are drawn to the Institute at this time, teaching and giving public readings, performances and lectures.

On the Road 25 Year Silver Anniversary Conference

In the summer of 1982, Naropa Institute will host a intensive conference on the life, times and work of Jack Kerouac. The celebration of the twenty-fifth anniversary of the publication of his book, On the Road, will focus on Kerouac as one of the most acclaimed and controversial writers of modern times.

"To this generation Jack Kerouac became a romantic hero, an archetypal rebel, the symbol of their own vanities, the symbol of their own romantic legend." - Allen Ginsberg

The conference, spanning two weeks, will consist of poetry and prose readings, presentations and critiques of creative and papers by historians and biographers, friendly recollections and anecdotes, panel discussions on literature of the past 25 years, Kerouac's influence on present-day writers, cultural history and generation development, and possibly film and musical events.

Annual Psychology Symposium

Each year the Department of Psychology hosts a symposium, exploring aspects of the department's special approach to clinical work and therapy. Participants in the program are students in psychology as well as professional psychologists and psychotherapists from across the country. The symposium includes evening talks, periods of sitting meditation, twice-daily presentations of papers by faculty in the Psychology Department and numerous discussion groups and workshops. The program is a four-day intensive.

The School of Meditation and Contemplative Studies

Naropa Institute hosts an annual conference on meditation and contemplation in the major religions. In order to understand the great religions of the world, it is not enough to study their history and philosophy: one must also examine their practice and the way in which their ideals are realized.

The 1981 conference focused on Christians and Buddhist meditation and included leading spokesmen from several contemporary traditions: His Holiness the Dalai Lama (Tibetan Vajrayana), the Venerable Edo Roshi (Zen), the Venerable Anagarika Munindra (Theravada Buddhism), Brother David Steindl-Rast (Benedictine), Father Thomas Hopko (Orthodox), John Yungblut (Quaker), Mother Tessa Bielecki (Carmelite), and the Venerable Vivekananda (Theravada Buddhism).

The conference is currently an annual event. Eventually Naropa Institute will expand the opportunity for this kind of interaction, study and practice into a year-round school for comparative contemplative studies.

Contemplative Dance Intensive

Each summer Naropa Institute offers advanced training in dance as a contemplative discipline. By studying the relationship of technique, improvisation and anatomy in the environment of the sitting practice of meditation, students gain an intimate look at the connection between mind and body.
Each summer a number of Visual Arts Special Events occur. These include poetry readings and calligraphy demonstrations by visiting faculty, panel discussions and slide presentations on various aspects of the book arts, and one-day workshops on topics ranging from suta-copying to the art and craft of handmade paper.

Cognitive Science
The heart of science at Naropa Institute is the Summer Program in Cognitive Science, "Language, Biology and Knowledge," which brings together scholars having a common concern with mind and its mechanisms. The three core classes—"Biology of Knowledge," "Language," and "Human Cognition"—correspond to three diverse ways of looking at cognitive processes and also correspond to the traditional Buddhist categories of body, speech and mind.

The program in cognitive science is divided into three collaboratively taught courses during the summer. These courses may be taken separately for those who do not wish to take the entire program.

SIZI BIOLOGY OF KNOWLEDGE
Coordinator: Francisco Varela

SIZ2 LANGUAGE
Robin Kornman

SIZ3 HUMAN COGNITION
Coordinators: Newcomb Greenleaf, Eleanor Rosch

FACULTY

Newcomb Greenleaf received a Ph.D. in mathematics from Princeton University. For the past ten years, he has studied the conceptual approach to mathematics which offers a middle way between the nihilistic approach of formalism and the exaltation of the Platonists. His research has focused on the constructive meaning of Cantor's theories of higher cardinalities. As a faculty member of Harvard University, the University of Rochester and the University of Texas at Austin, he developed experimental learning situations for students with mathematical "blocks," using techniques from group process and meditation. He is now a core faculty member at Naropa.

Francisco Varela holds a Ph.D. in biology from Harvard University. He is associate professor at the Faculty of Sciences, University of Chile and adjunct professor at the Brain Research Laboratories of New York University. He is the author of numerous publications in the areas of neurobiology, cybernetics and the philosophy of science, as well as the recent book, Principles of Biological Autonomy.

Joseph Goguen, professor of computer science at UCLA, is currently on extended leave and working at Stanford Research Institute on the semantics of programming languages. He co-directs a firm concentrating on small group planning and decision making, and man-machine communication. He holds a Ph.D. in mathematics from the University of California at Berkeley, and wrote his thesis on the foundations of "fuzzy" logic.

Dr. Kirk Hogan received his medical training at the University of Wisconsin, where he specialized in neurology. He has studied the history of Western medicine with particular attention to the question of brain function. His interest in the interface between Western and traditional medicine has led him to practice with American Indians and in the Far East.

Koko Iwai received a Ph.D. in linguistics from the University of Michigan in 1975. She is currently a professor of linguistics and director of the program in Japanese at the University of Illinois at Chicago Circle. Throughout her extensive bicultural and linguistic experience in Japan and the United States, she has pursued her interest in the analysis of English and Japanese within their cultural contexts.

Louis Kauffman holds a Ph.D. in mathematics from the University of Princeton. He has published many articles in the fields of topology and knot theory, and for the past several years has been extending the metamathematical thought of G. Spencer Brown (Laws of Form). Dr. Kauffman is presently associate professor of mathematics at the University of Illinois at Chicago Circle.

Robin Kornman received a B.A. in Slavic languages and literature from Indiana University and an NDEA graduate fellowship to study linguistic philosophy and contemporary analytical metaphysics. He studied pāṇa yoga in Bombay and kriya yoga in MahaRish, India and was formerly a teacher and coordinator of study programs at the Karme-Choling Meditation Center. Since then he has been a member of the Nalanda Translation Committee and is coeditor of The Ban of Wisdom.

Charlott Linde received her Ph.D. in linguistics from Columbia University and has taught at City College of New York and the University of California, Berkeley. She is co-director of a firm which consults on small group planning and decision-making, and man-machine interaction. Her research interests are in the structures of ordinary discourse types such as stories, plans, recipes and reasons, and the role of metaphorical narrative in creating and maintaining a sense of self and a common world in which that sense is an actor.

Humberto Maturana received a Ph.D. in biology from Harvard University. He has published widely in the area of cognition and neurobiology, and over the past ten years he has developed a biological theory of knowledge which has remarkable parallels with Buddhist thought. While teaching at Massachusetts Institute of Technology, he performed research which resulted in the landmark paper, "How the Frog's Eye Tells the Frog's Brain." His book, Autopoiesis and Cognition has recently appeared in the series "Studies in Philosophy of Science." He is currently professor in the Faculty of Sciences, University of Chile, and he held a Guggenheim Fellowship in 1979.

Michael Moomen is professor of anthropology at UCLA, where he also directs the program in ethnographic film. He received a Ph.D. from Yale University and for the past ten years has studied the organization of face-to-face interaction, especially conversation, in Thailand and the United States. His current concern is the relation between self image and experience, and the requirements of conversation.

John Robert Ross is professor of linguistics at the Massachusetts Institute of Technology, where he received his Ph.D., and has also taught in Sweden, Egypt, Tunisia and Japan. His primary current interest is in direct or iconic relations between meaning and sound, and in the ways poets make use of this iconicity.

Eleanor Rosch received a Ph.D. in psychology from Harvard University. She conducted anthropological field work in New Guinea for a year and for the past eight years has been professor of psychology at the University of California at Berkeley. Her research has focused on human concepts and categorizations from an interdisciplinary perspective.

Eric Schwartz is associate professor at the Brain Research Laboratories, New York University Medical School. He holds a Ph.D. in physics from Columbia University and has developed, over the last eight years, a novel understanding of the mechanisms of vision.
STUDENT ACTIVITIES

Naropa Institute's program of extracurricular activities has as its underlying theme the synchronization of body and mind. "Body" in this context, does not mean simply the human being, but all physical form in the phenomenal world. Thus, the arrangement of flowers into a meaningful pattern, the ceremonial presentation of a Japanese tea service or the printing of a poetry broadside using modern calligraphy is as much a question of body-mind connection as horseback riding, martial arts or athletics. Here is a partial listing of student activities at Naropa Institute, all of which incorporate these principles.

ZEN ARCHERY (KYUDO)

Kyudo (Japanese for archery) is an ancient and highly disciplined contemplative practice. The kyudo group, a part of Jvala Saka Martial Arts Society, is under the direction of Shibata Kanjuro, Sensei, the twentieth generation bowmaker and archer to the Emperor of Japan. Shibata Sensei spends six months a year in Boulder, instructing his students. Instructors conduct introductory classes periodically to prepare new students for study with Sensei.

THE SHAMBHALA SCHOOL OF DRESSAGE

The Shambhala School of Dressage is devoted to teaching the classical discipline of horsemanship. The school's founder, Diane Mukpo, is one of the few foreigners who have trained intensively at the Spanish Riding Academy in Vienna. In keeping with that tradition, the Shambhala School places emphasis on correct basics, especially the seat position. Students receive consistent personal instruction and have the opportunity to ride Shambhala school horses, which are exceptionally well-trained and range in level from First Level to Grand Prix standard.

KALAPA CHA

The cha-no-yu or tea ceremony is an outgrowth of Zen Buddhism. The practice is centered around the ritual of making tea and offering it to a guest. It emphasizes mindfulness and peace in the performance of an extremely ordinary activity of profound significance. Kalapa Cha is a society formed for the study of the cha-no-yu.

VAJRA PUSHPA

Vajra Pushpa is dedicated to the art of flower arranging and welcomes anyone interested in working with this medium. Both Western and Eastern forms of this art are studied and practiced.

MUDRA THEATER GROUP

Mudra blends the spaciousness and formal quality of Asian theater with characters and situations relevant to Western culture. A particularly interesting aspect of the group's work is its special training in movement and space known as "space awareness." This series of physical and psychological exercises is used for the training of actors and has been developed out of yogic aspects of Tibetan religious dance. Actors, musicians and the technical crew all practice space awareness and teach the forms to new members who enter the training program.

THE NAROPA INSTITUTE GO ASSOCIATION

Go is an ancient oriental board game played throughout Asia, and especially in Japan. Although the rules for playing Go are extremely simple, the strategies that must be understood to play well reflect a deep awareness of balance and space. Considered at once one of the simplest and most complex of all games, its unique handicap system makes it readily available to all. The Go Association meets once a week and sponsors local tournaments twice a year.

CRYSTAL DANCE

This company of dancers is exploring the interface between the sitting practice of meditation and Western dance techniques. During the year the company presents both demonstrations of their progress as well as concerts in dance art growing out of these disciplines. The main body of work has been experimenting with improvisation within highly intricate environments. The primary focus is discovery of awareness, motivation, intention, and different qualities of personal presence. The aim of the company is to uncover gentle and articulate dance gesture that is communicative to others, as well as challenging and provocative to perform.

NAROPA CHORUS

The Naropa Chorus presents works from throughout the history of music in the West as well as occasional works of recent composition. Participation is open to all interested students.

STUDENT INVOLVEMENT

Students at Naropa Institute are encouraged to become involved in the workings of the school as a whole. The insight gained into the day-to-day concerns of running the Institute lends perspective to one's education. There are a number of options that can be explored: 1) Within each department, student committees work closely with faculty on a variety of projects; 2) The Students Senate, representing each major department, meets weekly and works on projects of mutual interest; 3) The Students Newsletter provides a written format for student expression; 4) The Student Fundraising Committee has major responsibility for our students fundraising drive, as well as for planning a variety of fundraising activities, and 5) a variety of work-study positions are available each quarter.

WEDNESDAY NIGHT SERIES

Wednesday nights at Naropa Institute are community get-togethers for open rehearsals and works-in-progress solo and group dance, readings, theater pieces and music. It is a time when we can see what is happening in our departments—finding out what people are doing and talking about it in an informal setting.

ARTS FESTIVAL WEEKENDS

At the end of each quarter the programs in the arts each present an evening performance representing the culmination of work during that quarter, including dance concerts, theater collaborations, music performances and poetry readings.

DEPARTMENTAL HOSTING

Department hosting gatherings are held each session to provide students with an opportunity to learn about the B.A., M.A. and Certificate programs offered at the Institute, and to meet the faculty and students involved in these programs.

PUBLICATIONS

The Naropa Institute Student Newsletter is distributed periodically without charge to the Naropa community. Issues include articles, reviews, poetry, essays, photography, interviews and sketches, as well as important announcements. All material is written by students. Students are welcome to assist in the production of the newsletter by contacting Julie Bernstein, the coordinator of student activities.

Bombay Gin is a biannual poetry magazine including works submitted by Naropa poets faculty, students and local poets.

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

The Naropa Institute Bulletin is the Institute's semi-annual newspaper covering all aspects of events and developments at the school. For more information, see page
INFORMATION ON CURRENT PROGRAMS AND EVENTS AT NAROPA

Anyone interested in receiving further information on Naropa Institute is encouraged to use the postage-paid card enclosed in this catalog to request specific materials on certificate, degree and non-program study in any or all of the areas of study. Information on financial aid and application procedures is also available. Those who would prefer personal contact with the Institute may find the following list helpful.

Who to contact:
Admissions Information: Admissions Officer
Faculty Information: Faculty Co-ordinator
Financial Aid, Student Finance: Financial Aid Officer
Registration Information, Transcript Requests: Registrar
Program and General Information: Information Officer

Guest Passes and Pro-rate Passes
Visiting friends and relatives of students who are interested in exploring Naropa Institute courses may arrange for a guest pass by contacting the Admissions Office. These passes are valid for two consecutive days in auditable courses with the instructor’s permission.

Guest passes will be issued in the Registrar’s Office during regular office hours. These passes do not allow admission to workshops or special events.

The Naropa Bulletin
The Naropa Bulletin is a free-hand introduction to the Institute’s work in the arts, in Buddhist psychology and meditation, and the relationship between these. It’s also a way for past students to keep in touch with the Institute, and to pass on their inspiration to others.

Published semi-annually, the Bulletin’s 16-20 pages features interviews with visiting and resident faculty, recent faculty and student works, transcentions from the “President’s Class” and various summer events and seminars, updates on academic programs, accreditation and financial aid, and previews of upcoming workshops, seminars and course offerings.

To order, just use the postage-paid card enclosed in this catalog, or write to: Naropa Bulletin, Naropa Institute, 1111 Pearl Street, Boulder, Colorado 80302.

CALENDAR

FALL 1981
Registration: September 25
Classes begin: September 28
Classes end: December 8

WINTER 1982
Registration: January 4
Classes begin: January 6
Classes end: March 19

SPRING 1982
Registration: March 26
Classes begin: March 29
Classes end: June 4

FALL 1982
Registration: September 24
Classes begin: September 27
Classes end: December 7

WINTER 1983
Registration: January 3
Classes begin: January 5
Classes end: March 18

SPRING 1983
Registration: March 25
Classes begin: March 28
Classes end: June 3

GENERAL REQUIREMENTS FOR B.A. PROGRAMS

DEGREE PROGRAMS
Naropa Institute offers Bachelor of Arts degrees in Buddhist and Western Psychology, Buddhist Studies, Dance and Poetics. One Year Certificates in Buddhist and Western Psychology, Buddhist Studies, Dance, Music and Poetics. One Year Advanced Certificates in Dance and Poetics. And the Master of Arts degree in Buddhist and Western Psychology (two-year, three-month program, including internship) and Buddhist Studies (two-year program).

In addition to degree and certificate study in the above areas, departments fulfilling the requirements for a minor include Cognitive Science, Martial Arts, Music, Theater and Visual Arts.

1. Core Discipline
   36 credits (may vary with major dept.)

2. Minor Discipline
   12 credits

3. Lively Journey Sequence
   6 credits

4. Awareness Discipline
   Movement (3)
   6 credits

5. Non-Movement (3)
   50 credits (may vary with major dept.)

Total: 90

1. Core Discipline, major area. The heart of the B.A. program is the student’s major area of artistic or intellectual discipline. This generally amounts to 36 credit hours of study, but may vary with the individual department. Those who wish to study further in their major area beyond the core discipline requirement may use the “general electives” for this purpose. For specific B.A. requirements in each major area, see the departmental listings section of this catalogue.

2. Minor Discipline, 12 credit hours. This is designed to provide the student with experience in an alternative mode of creativity or study. Areas that may be taken as a minor include dance, poetics, music, Buddhist studies, psychology, visual arts, theater and cognitive science.

3. Lively Journeys, 6 credit hours. All B.A. students take a two-quarter sequence of courses entitled “Lively Journey.” These courses discuss the underlying ground, which is the integration of artistic, intellectual and physical training and study at Naropa Institute. For further information, see the description of the sequence in the “General Courses” section of this catalogue.

4. Awareness Discipline, 6 credit hours. Genuine education must be grounded in awareness. Where this is not present, education becomes one and purely conceptual. Practice in the development of awareness provides a living ground for the learning process, it encourages interest and curiosity. Formal work on the development of awareness is at the heart of the educational process at Naropa Institute.

Throughout history, many disciplines have existed which serve to awaken the mind. In the B.A. program these systems of practice are divided into two areas: awareness through movement and awareness in stillness. The movement-awareness requirement (three credit hours) may be satisfied by courses in the Martial Arts Department. The nonmovement-awareness requirement (three credit hours) may be satisfied by a course in one of the forms of Buddhist meditation, by Levels I-III of Shambhala Training or by special arrangement for independent study in other contemplative traditions.
ACADEMIC AND ADMISSIONS REQUIREMENTS

BACHELOR OF ARTS DEGREE PROGRAMS

Bachelor of Arts programs offer the last two years (upper divisional) of undergraduate study in four fields: Dance, Theater, Philosophy, and Psychology. To apply, you must have completed the first two years of college (90 quarter hours or 60 semester credit hours) or its equivalent. Credit towards admission will be granted for course work completed with a minimum grade of "C." Those students who have not completed 90 quarter hours of undergraduate study should consult the section on equivalency credit below.

MASTER OF ARTS PROGRAMS

Buddhist and Western Psychology

This M.A. program is designed for persons interested in practical training for work in therapeutic environments. To apply, you must have received a B.A. degree or its equivalent. The undergraduate degree does not have to be in the field of psychology. A personal interview by a faculty member in the program is required before final acceptance to the program may be granted. Please contact the Office of Admissions to arrange your interview.

Buddhist Studies

The M.A. program in Buddhist studies is a two-year course of study in Buddhist scholarship. To apply you must have completed a B.A. degree or its equivalent. Previously earned academic credits in the area of Buddhist studies may count toward the Masters degree, particularly in the area of language which is a required subject in the two-year program.

CERTIFICATE PROGRAMS

Certificate programs are designed for students wishing to do intensive study within a specific discipline. Many certificate students have completed their B.A. degrees. Others undertake certificate study at the Institute in fulfillment of requirements for a B.A. degree at another college. Prior college work is not necessary for admission to a certificate program. A high school diploma or G.E.D. is required.

ADVANCED CERTIFICATE PROGRAMS

Students who have completed a one-year certificate program in dance or poetry at Naropa Institute may apply for a further year of intensive study within these disciplines. Advanced certificate students are expected to maintain a higher level of involvement with their department and are accepted only on the basis of core faculty recommendation.

STUDENT-DISENCRITIC MAJORS

Many Institute students have expressed interest in designing a two-year course of study which does not conform to any of the departmental Bachelor of Arts programs. Some commonly suggested majors have been multi-disciplinary performance, movement therapy and contemplative arts. Naropa Institute supports and encourages students curiosity and interest in exploring areas which are related to their major disciplines; however, we also wish to insure that a student's course of study has continuity and provides in-depth training. Therefore, proposals for student-designed majors will be reviewed for such continuity as well as evidence that the student's academic background indicates self-motivated discipline.

Applicants who wish to propose a student-designed major should submit an outline of their intended course of study and a written statement of educational background and interests to accompany the application for admission.

APPLICATION TO PROGRAMS

Naropa Institute has a rolling admissions policy. Your completed application will be considered as it is received, and admissions is offered on a space-available basis. To receive an application form, please fill out and send in the request for materials form at the end of this catalogue.

A complete file consists of the completed application form, a $30 application fee, recent photograph, official transcripts, three letters of recommendation on the appropriate forms provided by the Institute and the personal statement of interest. An interview is required for the Masters program in psychology and recommended for all other programs. Notification of acceptance will occur from three to five weeks after receipt of all materials.

ACADEMIC YEAR

The academic year is divided into three quarters:

Fall Quarter: September to December
Winter Quarter: January to April
Spring/Summer: May to August

During the summer, Naropa offers a variety of courses, conferences, workshops and symposia, many of which are available for credit.

CREDITS

Courses at Naropa Institute vary from one to three credits. As a general guideline, one academic credit is the equivalent of 15 hours of class instruction and one studio course credit is the equivalent of 20 hours of studio time. Most academic courses are three credits, and therefore meet for approximately 30 hours during any given quarter, while a three-credit studio course would meet for 45 to 60 hours.

Grades and Evaluations

At the end of the quarter, each credit hour student submits a written evaluation of his or her learning experience to the instructor. This record is to be used by the instructor in composing a narrative evaluation of the student's achievement in the course and assigning a letter grade to the student's academic performance. The letter grades given are A through F, and correspond to 4.0 to 0.0 on the numerical scale.

Transfer Credit

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

Noncredit

Students may take courses on a noncredit basis at a lower tuition rate. Noncredit students participate fully in classroom work and reading assignments but are not required to submit papers or take examinations. Letter grades or evaluations are not given, but noncredit courses may be entered on a student's transcript. Retroactive credit for a course taken for noncredit is not available.

AUDITS

Full-time students, taking courses for either credit or noncredit, may audit a maximum of two additional courses on a space-available basis with the consent of the instructor. A fee of $15 per credit is charged for each audited course.

Auditing students are expected to participate to the same extent as noncredit students (described above).

FULL-TIME STATUS

Full-time student status is defined as enrollment in 12-15 credit hours of course work during any given academic quarter.

ACADEMIC POLICIES

Good Academic Standing

For degree and certificate students, good academic standing is defined as maintaining a minimum grade point average (GPA) of 2.5 (B). Degree students whose grade point average (GPA) falls below this minimum are placed on academic probation for two quarters. Degree students who fail to bring their GPA up to the minimum after two quarters of probation are subject to academic dismissal. Nondegree students are not required to maintain a minimum GPA.

Pass/Fail Grading

Nondegree students may receive pass/no-pass grading instead of letter grades with the consent of their instructors. Degree students are limited to 12 credit hours of pass/no-pass grading for electives during their degree study at the Institute. Degree students may not use pass/no-pass grading for core courses.

Withdrawals

Withdrawal from a course before the end of the third week of classes will not be recorded on a student's permanent record. Withdrawal after that time will appear as "W" on the transcript and will not be included in a student's grade point average.

Independent Study

Students are encouraged to develop projects in topics which interest them. Up to 15 elective credit hours may be used in this way. Arrangements should be made with an instructor before registration.

Out-of-Residence Study

Specific out-of-residence study is a requirement in some Naropa Institute degree and certificate program. Such instances are listed in the individual program description.

With prior approval, students may receive up to 12 elective credits for outside study as part of their academic program. To gain credit for such study, one must submit a paper on the work, and be evaluated by the out-of-resident instructor or supervisor. $25 per credit hour.

EQUALIY Credit

College Level Examination Program (CLEP)

Through this national examination, students can gain transfer credit for admission to the Institute from knowledge acquired outside the traditional college classroom. A maximum of 45 credits may be awarded from CLEP General Examinations and an additional 45 credits may be awarded from the CLEP Subject Examinations. A total of 90 credits may be applied towards admission for this program. A statement listing procedures, accepted general and subject exams, minimum test scores and amount of credit awarded for each exam is available through the Admissions Office.

STUDENT ADVISING

The Office of Student Advising provides a wide range of information and support services to Naropa students. An advisor works closely with each degree and certificate student, helping with selection of courses, fulfillment of graduation requirements and general feedback about curriculum and student life. The advisor also maintains an updated list of local employment opportunities. Both program and nonprogram students are welcome to make appointments with a student advisor to discuss any aspect of their experience at Naropa Institute.

Housing

The Admissions Office keeps updated lists of available housing in the Boulder area and individual housing requests. To use the housing service, it is important to notify the Admissions Office as early as possible, indicating what type of housing you require and when you expect to arrive in Boulder. General information about housing is also available.
FINANCIAL INFORMATION

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

The following information pertains to degree and certificate students only.

APPLICATION AND REGISTRATION FEES
Students are required to send a $20 application fee along with their application for admission. This fee is nonrefundable.

ENROLLMENT CONFIRMATION DEPOSIT
Students are required to pay one-time $100 nonrefundable deposit upon being accepted into a program. Upon arrival, this deposit is applied towards the first quarter tuition charge.

TUITION
Tuition charges are computed on the basis of cost per credit hour. 1981 tuition rates are as follows:
- Noncredit: $40/credit hour ($120/3 credit course)
- Credit: $70/credit hour ($210/3 credit course)

Workshops
Tuition varies with the length and nature of each workshop. Workshop prices will be printed in the seasonal bulletin.

Audit Fee
The audit privilege is described under "Admissions." Students wishing to audit courses are charged $15 per credit hour.

Student Activities Fee
There is a $10 student activities fee per session.

Late Registration Fee
Students registering after registration day are charged a late fee of $30.

Transcript Fee
One official transcript of the student's record is furnished free. A charge of $2.00 is payable in advance for additional copies.

Graduation Fee
All graduating students are charged $25 when registering for their last quarter in school.

Final Payments
The balance of all charges for each quarter are due in cash, traveler's check, money order or certified check at registration. No out-of-town personal checks are accepted. Any student paying with a check not acceptable to the bank is subject to disenrollment and will be charged an additional $6.00. All payments must be made in U.S. dollars only. All other payments, including those in Canadian currency, will be returned.

Deferred Payment Plan
Students who are not able to make full payment on registration day may pay a minimum of 1/3 of their balance at registration and the rest of it in two installments during the first six weeks of the quarter. Students must show reasonable means of repayment. No deferrals are given for workshops or fees.

Failure to make full payment on the date due will result in the student being disenrolled from his course of study until the balance is received. Disenrolled students will be liable for the full amount of the deferral.

A deferral fee will be charged according to the following schedule:
- Up to $50 .............. $5 fee
- $51 to $200 ............ $5 fee
- $201 and over ........ $10 fee

All tuition, fees and fines must be paid in full in order for a student to attend graduation, receive a diploma or request transcripts.

Full Year Tuition
Tuition and fees for one year of study (full time on a credit basis) are approximately $3,225. The exception to this is the Masters Program in Buddhist and Western Psychology. For detailed information on the cost of specific programs, please contact the Admissions Office.

Refund Policy
Students who drop all of their courses before the end of the first week of class will forfeit $75 of their Confirmation Deposit.

The balance of tuition (the remainder of tuition after subtracting the forfeited amounts as described above) will be refunded according to the following schedule:
- Withdrawal before the end of the first week of classes: 100% of balance
- Withdrawal during the second week of classes following the add-drop period: 70% of balance
- Withdrawal during the third week of classes following the add-drop period: 50% of balance
- Withdrawal after the third week of classes following the add-drop period: none

FINANCIAL AID PROGRAMS
Following is a list of the financial aid programs available to those wishing to attend Naropa Institute.

FOR UNDERGRADUATES ONLY:

The Basic Educational Opportunity Grant (BEOG)
All undergraduates must apply for BEOG before any other aid is awarded. These federal grants range from $112 to $1670 per year. Awards are based on financial need as determined by a formula. Your award for a year will be disbursed in increments, one payment each term. There are three terms—Fall, Winter and Spring. For BEOG, payment for one term is one third of a total year's grant. BEOG may be applied for by using a Family Financial Statement (see below) or a Basic Grant Application.

The Supplemental Educational Opportunity Grant (SEOG)
This grant program is designed to fill the gap between other aid and the student's total need. An SEOG award may vary from $200 to $2000 per year. SEOG is federally funded.
UNDERGRADUATES AND GRADUATES
National Direct Student Loan (NDSL)
This is a federal loan program administered by the Institute. NDSL is a long-term, 5% interest loan. Repayment begins no later than six months after termination of at least half-time study. Minimum repayment is at the rate of $50/month, with a ten year maximum repayment period. There are deferment and cancellation provisions for the NDSL program. Remember, this is a loan program and accepting an NDSL means you are accepting the obligation to repay a debt.

College Work-Study (CWS)
This is a federal program. Students work 10-15 hours a week within a department of the Institute. At this time, the wage is the current minimum wage. CWS awards are worth around $800 per term. The award is distributed in the form of monthly paychecks.

Naropa Work-Study (NWS)
This is similar to CWS except it is funded only by the Institute. The award is distributed in the form of credit on your tuition account.

Guaranteed Student Loans (GSL)
Students apply directly to a lending institution (banks, savings and loan associations, etc.) within their state of residence. If denied there, they may apply in Colorado. The GSL is a long term, low interest (9%) loan. Loan limits are $2500 per year for undergraduates and $5000 per year for graduate students. Aggregate totals are as follows: $12,500 for undergraduate study and $25,000 for graduate study (includes debt as undergraduate). Applications are available from hometown banks or state GSL agencies.

Naropa Institute Honors Awards and Graduate Fellowships
In each B.A. and M.A. program there will be one of these awards (except Buddhist Studies, which will have two B.A. and two M.A. awards). The awards will be in the form of 50% of a first year degree students tuition. The award will be based on financial need and academic or creative ability. A special application must be made in addition to filling an FFS. Contact the Office of Financial Aid for details.

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

Foreign Students Scholarship
Beginning in Fall 1982 Naropa Institute will be awarding one scholarship annually to a degree program applicant (either B.A. or M.A.) who is a citizen of any country outside the United States. The awards will be in the form of 50% of a first year degree students tuition. The award will be based on financial need and academic or creative ability. To request the Foreign Student Scholarship Application contact the Financial Aid Office.

Veterans Benefits
Naropa Institute is not currently approved for VA benefits.

Social Security Benefits
If your parents receive Social Security retirement or disability benefits or if your parents are eligible for these benefits but are deceased, you may apply for monthly educational benefits. Payments continue until you reach age 22 as long as you are an unmarried full-time student. Contact your local Social Security Office for applications and more information.

Deferred Student Plan
Students may pay one third of tuition on registration day and the balance by the end of the sixth week of the quarter. There is a fee charged. Each deferment is subject to approval by the Student Finance Office. Please direct inquiries to the Student Finance Office.

How to Apply
Except when applying for GSL, you must apply for aid by filling out the Family Financial Statement of the American College Testing program (ACT), available from Naropa. When complete, you mail the statement to ACT for processing, which takes four to six weeks. ACT will forward it to Naropa Institute.

For fall enrollment, processed aid applications received at the Institute from ACT by June 1 will receive first consideration in the awarding of funds (except for EOG and GSL). EOG may be applied for up until March 15 of the school year in which it is to be used. GSL may usually be applied for at any time during the school year.

For the most current information on financial aid programs and amounts, please contact the Office of Financial Aid.

A Financial Aid Guide and all application forms are available from the Office of Financial Aid at Naropa Institute.

Persons interested in attending the Institute for non-program study (other than degree or certificate) should request the last course listing and non-program registration information from the Admissions Office.

NALANANDA FOUNDATION

Nalanda Institute is a branch of Nalanda Foundation, a nonprofit, non sectarian educational corporation devoted to promoting enlightened principles of human development in the West. Divisions of the Foundation include human service organizations, educational institutes ranging from preschool to graduate level, cultural organizations, performing arts groups and Shambhala Training.

Vidyad School
Vidyad School is a private elementary school founded on the principles of Shambhala: developing an atmosphere of gentleness and bravery. Preschool Vidyad School teaches grades K through Grade 2. Besides the regular academic program, language, calligraphy, drama, music, art and elementary computer work.

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

Amara
Amara is a group of health care professionals, all of whom are practitioners of a meditative tradition. The association is working to achieve a synthesis between Eastern and Western medicine, combining the excellent methods of Western medicine with the fundamental approach of the East.

Nalanda Bugaku Society
The Nalanda Bugaku Society is an ongoing group dedicated to the preservation and transmission of gagaku and bugaku. Gagaku is the "elegant music" of the Japanese Imperial Court, and bugaku is the accompanying dance form which is very slow, symmetrical movement. During the summers, Suntokou Yaigi, Sensei, from Los Angeles, teaches both music and dance. He is formerly a member of the Japanese Imperial Household Music Department. During the year class are taught by his student, Arawana Hayashi. The group offers performances and lecture/demonstrations through the year.

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

The Buddhist Studies Department of Naropa Institute works closely with the translation committee, which provides the instructors for the Buddhist Languages Program. Students who have completed their degree work in Buddhist studies often continue to work with the translation committee in an informal translator's apprenticeship.

Dharma Art Seminars
"In talking about Dharma Art here, we do not mean art which necessarily depicts Buddhist symbols or ideas— but rather art which springs from a certain state of mind on the part of the artist. We call this the meditative state: an attitude of directness and unselfconsciousness in one's creative work.

In 'meditative' art, the artist embodies the viewer as well as the creator as he works. Vision is not separable from operation, and there is the fear of being clumsy or failing to achieve his aspiration: he simply makes his painting, poem, piece of music, whatever.

Whether we have the attitude of a student—who could still become more proficient in handling his materials—or the attitude of an accomplished master, when we are actually creating a work of art there is a sense of total confidence; our message is simply appreciating the nature of things as they are and expressing it without a struggle of thoughts and fears."— Chogyam Trungpa, Rinpoche.

This series of seminars is based on a contemplative approach to art, are given once a year in Boulder and in selected cities nationwide. They consist of lectures by Chogyam Trungpa, Rinpoche. Rinpoche workshops led by noted artists and daily periods of group meditation. Dharma Art Seminars explore all areas of the arts, including object arranging, brush painting, calligraphy, film, performances, etc. Traditionally, Dharma Art Seminars are highlighted by an exhibition of flower arranging, calligraphy and environmental design. There is a Dharma Art Seminar scheduled in Boulder, December 26-30, 1981.

Other Activities
Other activities associated with Nalanda Foundation are: Shambhala Training (please refer to the section entitled, "Naropa Institute: The Community"), Shambhala School of Dressage, Nalanda Players, Vajra Pushpa Flower Arranging, Kalapa Cha Society, Jvalasara Martial Arts Society, and the Naropa Chorus. For further information, please see the "Student Activities" section.
FUNDRAISING

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

Friends of Naropa

Naropa Institute’s primary source of support is based on small donations ranging from $20 to $1,000. Friends of Naropa consists of those donors pledging annual donations at this level.

Regents Club

Founded in 1976, the Regents Club has developed into a major source of financial support for the Institute. Currently numbering more than twenty members, each of whom contributes $1,000 or more annually, the Regents Club takes an active interest in the Institute’s programs and hosts several fundraising events each year, including the Regents’ Club dinner and the Regents’ Open Golf Tournament.

Student Fundraising

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

Grants

Naropa Institute’s grants department has been successful in procuring federal, state, and private grants for its programs. To a great extent this is because of the innovative nature of the Institute’s approach to education, which has attracted the interest of such agencies as the Rockefeller Foundation, the National Endowment for the Humanities, the National Institute of Education, the Soane Foundation, the Colorado Council on the Arts and Humanities and the Poet’s Foundation.

These grants have allowed for curriculum enrichment, enabling the school to hire faculty and offer programs that would otherwise not be available.

The Alumni Association

Naropa Institute’s newly formed Alumni Association is beginning to take a role in the financial support of the school. Most recently, they inaugurated an alumni scholarship program.

Nalanda Foundation Board of Directors

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Notice of Nondiscriminatory Policy

Naropa Institute, Dept. CW, 1111 Pearl St., Boulder, CO 80302, (303) 444-2021, a division of Nalanda Foundation, a nonprofit educational corporation, does not discriminate against applicants or students on the basis of race, sex, religion or national origin in admissions, programs or other activities, and does not maintain any separate facilities along these lines.

Accreditation Status

Naropa Institute holds candidate for accreditation status with the North Central Association of Colleges and Schools.

What These Course Listings Represent

Courses listed in this catalog represent a selection of those offered during the past two years and of those planned for the period 1981-83. The complete range of courses will not be offered during any single quarter, but rather over the course of two years. All information, including statements of fees, course offerings, and admission and graduation requirements contained in this catalog are subject to change without notice or obligation. To receive the most current listing of courses available at Naropa Institute, please contact the Admissions Office.

David A. Reid, Editor
Mary Sweet, Art and Production