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Trinity College

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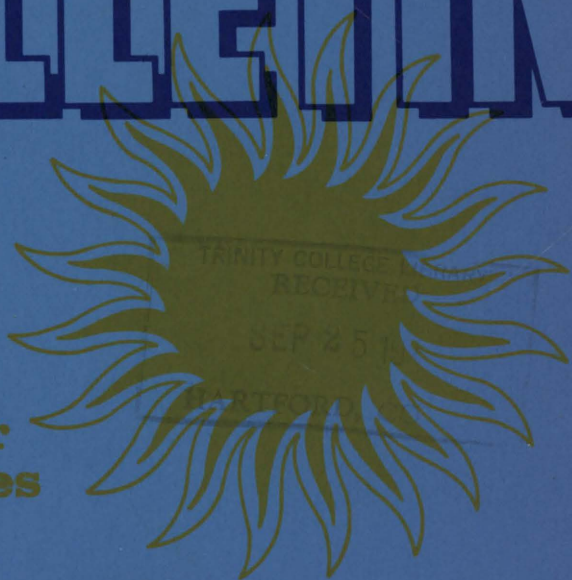
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Trinity College
HARTFORD CONNECTICUT

TRINITY COLLEGE BULLETIN

**1979
Summer
Courses**



Graduate and Undergraduate

Summer Studies at Trinity College

The Summer Session offers a varied and flexible selection of courses to meet many needs. Whether you are a graduate student, an undergraduate studying at another institution, a high school senior, or a person seeking continued intellectual growth, there is a program for you at Trinity this summer.

FOR GRADUATE STUDENTS

There are 30 courses offered, in the following fields, all applicable toward the Master of Arts degree:

American Studies	Page 11
Classical Civilization	Page 11
Dance	Page 12
Economics	Page 14
Education	Page 15
English	Page 16
History	Page 19
Philosophy	Page 20
Public Policy Studies	Page 20
Religion	Page 22
Theatre Arts	Page 22

FOR UNDERGRADUATE STUDENTS

Credit for courses may be transferred to other colleges and universities. Choose from any of these areas:

Anthropology	Page 23
Chemistry	Page 23
Classical Civilization	Page 23
Dance	Page 23
Economics	Page 25
French	Page 26
Philosophy	Page 27
Religion	Page 27
Theatre Arts	Page 28

Qualified undergraduates may take certain graduate courses with the permission of the instructor.

FOR HIGH SCHOOL SENIORS

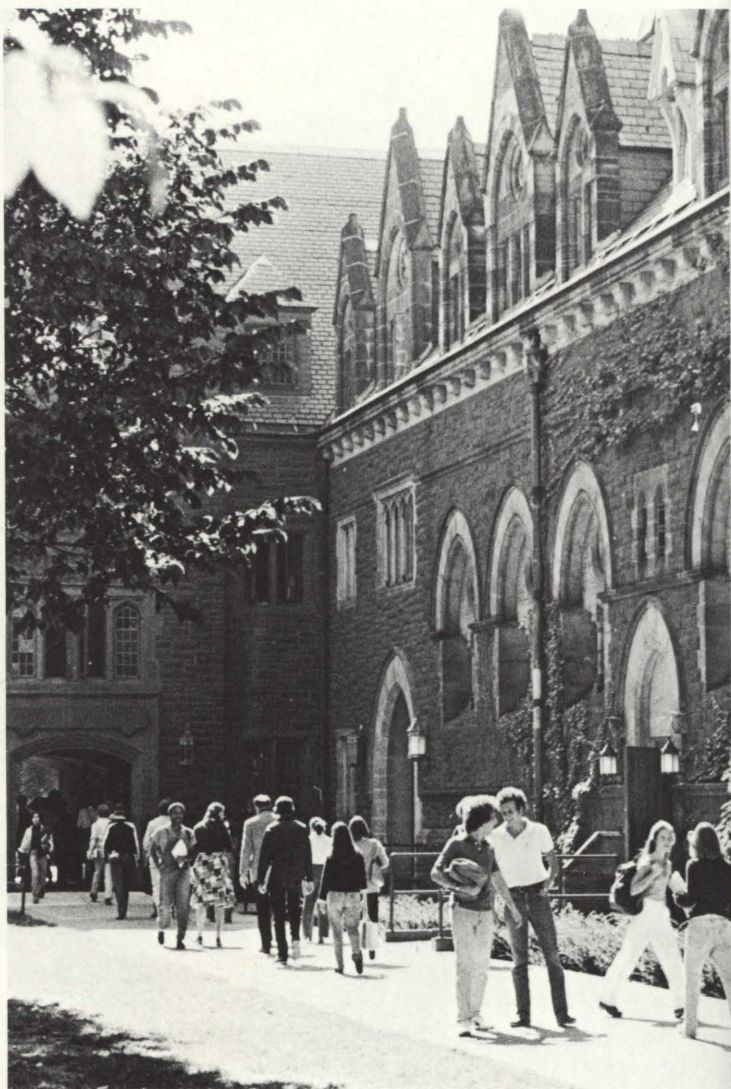
Qualified high school seniors may take courses with the permission of the instructor. The courses in dance and theatre may be particularly appropriate for high school students.

FOR SPECIAL STUDENTS

During the summer anyone may take undergraduate courses on a non-matriculated basis. Graduate courses also are available to qualified college graduates who are not working toward a degree. An official transcript showing conferral of a degree must be submitted.

FOR AUDITORS

Auditors are welcome to sit in on both graduate and undergraduate courses and listen to the lectures and class discussions. No written work will be required. The summer audit fee is \$100.00, one-third less than the standard cost of auditing.



There are good reasons for studying in the summertime. Classes generally tend to be smaller, fostering a more personal relationship between the student and instructor. The concentrated character of the courses enables students to delve deeply into each subject. A relaxed summer atmosphere provides an environment conducive to learning.

TRINITY COLLEGE

Since its founding 156 years ago, Trinity has evolved into one of the nation's most distinguished, independent, liberal arts colleges. Against this rich background of experience in undergraduate education, Trinity has developed a reputation for innovative programs that are responsive to the issues of today's society. Though the range of programs and facilities is exceptional, Trinity remains primarily a small college geared to the individual student.

In a given year approximately 1,700 undergraduates are in residence. There are also approximately 300 graduate students, most of whom are working professionals, studying part-time. Summer enrollment is considerably lower, but the quality of the offerings remains high as virtually all faculty members are drawn from the regular Trinity teaching staff.

Trinity's 86-acre campus on a hilltop overlooking Hartford combines open, green space with a variety of architecture. The original campus buildings, completed in 1878, are among the earliest examples of collegiate Gothic design. Construction has continued over the years with the modern buildings of recent years set against the spires and brick of the earlier period.

CAMPUS FACILITIES

The Library

Trinity's fine, air-conditioned library, housing more than 600,000 volumes including 95,000 government documents, and 1,480 periodicals, is a vital resource. The Reference Librarian provides assistance in the use of the library.

Summer Library Hours: Monday through Friday, 8:30 a.m. to 4:30 p.m.
Evening and Saturday hours as posted in the Library
Sunday, closed

Mather Campus Center

This building is the hub of student life. The College information desk in the lobby is staffed 24 hours a day, including weekends, and is a central clearing point for every kind of situation. Also located in Mather are the bookstore, a U.S. Post Office, several lounges, game and vending machines, and bulletin boards for announcements. The Center closes at 7:00 p.m. during the summer.

Austin Arts Center

The Center is the setting for the performing and visual arts. Concerts, modern dance and dramatic productions take place in the Goodwin Theatre; art exhibitions in the Widener Art Gallery. The Center also has facilities for rehearsals, studio space, and music listening rooms.

SUMMERSTAGE

During the summer months, Trinity offers a festival of lively arts to its students and to residents of Greater Hartford. Initiated in the Summer of 1977, the focal point of the festival is the SUMMERSTAGE theatre series in which seasoned professionals present a variety of contemporary and classical plays. In addition to theatre events, the program includes exhibits by area artists and performances by professional dance companies, and concert artists.

Film enthusiasts can attend a different American or foreign film classic every Thursday, Friday, Saturday and Sunday evening at Cinestudio. Admission is only \$1.25.

A series of arts workshops, chiefly in dance and theatre, are also an integral part of the festival. These non-credit courses are given in the evenings, and are open to all students for a small fee.



Photo by Alan Decker

The Computer Facility

Located in the Hallden Engineering Laboratory, the computer is a time-shared system based on a Digital Equipment Corporation PDP-11. Additional terminals are connected to a Dartmouth time-sharing computer. Students have free access to both systems at all times, both for course work and to carry out individual projects.

Recreation Facilities

The spacious playing fields, the eleven tennis courts, and outdoor track invite use by summer students. Selected facilities within the Ferris Athletic Center will be available on a scheduled basis.

HARTFORD

Not only is the campus alive with activities, but Trinity is also located in a city which provides its own excitement. Hartford is experiencing a revitalization both in its downtown area and in its neighborhoods. A convenient 10-minute bus ride brings you downtown to shopping, entertainment, cultural activities and many historical sites. Sparked by the completion of a new Civic Center three years ago, new restaurants, night spots and shops offer outlets for every taste and interest. A restored carousel in Bushnell Park in the midst of downtown symbolizes the City's spirit of confidence and hope. People of all ages ride the carousel (for 10¢) and come to the park for outdoor concerts and other festivities.

As the State capital, Hartford offers students many resources in the various branches and bureaus of government, the State Library, and the many private agencies dealing with public issues. The City is also host to six other institutions of higher learning which further enrich the area with their academic and cultural offerings.



Old State House/Photo: Connecticut Department of Commerce

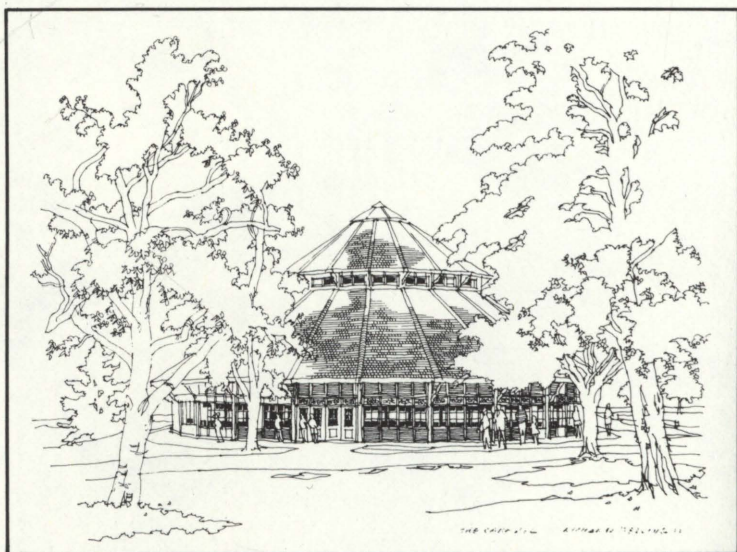
Although Hartford has its share of urban concerns, it also has a resurgence of neighborhood vitality and civic pride. Trinity itself is located within an historic multi-ethnic neighborhood which has organized to improve its environment.

Cultural institutions and activities abound in Hartford. The Wadsworth Atheneum is one of the nation's oldest and finest museums with a varied collection of modern and older masters.

An outdoor Civic and Arts Festival on Constitution Plaza and



Mark Twain's Mansion/Photo: Connecticut Department of Commerce



The Carousel, Bushnell Park/Drawing: Richard Welling

at other downtown locations provides a means of expression for artists of all types. Street art can be viewed in many locations at various times.

Other popular local attractions include the Mark Twain, Harriet Beecher Stowe, and Noah Webster houses, which have been restored to recapture the flavor of an earlier era in Hartford. Tours of the homes are conducted daily.

Other architectural examples of historic significance can be found in Hartford, some within walking distance of the campus.

CONNECTICUT

Major historical and architectural restorations can be viewed in some of the suburbs, most notably in Wethersfield and in Farmington, where the Hill-Stead Museum is located.

If parks and open space appeal to you, Connecticut is rich in these natural resources. A 20-30 minute drive will bring you to many lakes and wooded areas. The beaches of Connecticut on Long Island Sound are only an hour away.

And if you long for the large metropolitan centers, Hartford is midway between Boston and New York, and both destinations are only two hours away by car.



General Information

Admission

Formal application is not required for summer admission to either graduate or undergraduate courses. High school seniors and college students may enroll in the undergraduate courses; college graduates may take courses at the graduate level. Some graduate courses may be taken by undergraduate students, with the permission of the instructor.

Credit

Academic credit for courses successfully completed at Trinity in the summer may be transferred to other institutions. Students anticipating such transfer of credits should secure, in advance, approval of their course selections from their "home" institution. All Trinity summer courses, unless otherwise noted, are equivalent to three semester hours.

Costs

Summer Tuition:	\$240.00 per course (3 semester hours)
Registration Fee:	10.00 (one time)
Parking Fee:	5.00

Full payment of all costs is required to complete registration for courses.

Veterans wishing to receive benefits under Public Law 89-358 should request an application for a program of education from their local Veterans Administration at least six weeks prior to the beginning of classes. Such veterans should request certification of student status from the Registrar's Office as soon as registration has been completed and tuition and fees paid.

Audit Costs

The cost of summer audits has been reduced by one-third. No records are kept of courses taken, and no written work or examinations are expected of auditors. The cost of auditing a summer course is \$100.00 (except for Dance courses for which auditors will pay the full tuition).

Registration

Students may register by mail or in person at the Summer School Office located on the second floor of Williams Memorial. Registration cards are included in the back of this brochure.

All courses are limited in size, and it is advisable to register as early as possible. It is the student's responsibility to determine his/her eligibility to enroll in a specific course.

Office Hours

The Summer School Office is open Monday through Friday, 9:00 a.m. to 5:00 p.m. from September through May and 8:30 a.m. to 4:00 p.m. during June, July and August.

Program Adjustments

Course changes must be made before the second meeting of the class.

Withdrawals. Registration for a course is a commitment to complete it. Permission to withdraw must be requested in writing to the Office of Summer Studies, citing reasons for the request. Withdrawal is not accomplished by failure to attend classes or by notification of the instructor. Unauthorized withdrawal will result in a grade of failure in the course. Students may not withdraw from a course during the last week of classes.

Absences. Students are expected to attend all class meetings; they are not "entitled" to any absences. Excessive absences will be sufficient cause for required withdrawal. An absence from an announced examination may be excused only for sickness certified by a doctor or for emergencies verified by the Office of Summer Studies.

Refunds

A full refund of tuition will be given only up to the time of the first meeting of the course. Since the College budgets on the assumption that all registered students will remit the full tuition cost, no refunds will be given ordinarily after a course has begun. Refunds requested later will be considered only if made in writing and supported by documentation such as a doctor's statement. Such tuition refunds will be prorated, but fees are not refundable.

Advisory Services

Chairmen of the academic departments and the staff of the Summer Office will assist students in planning their academic programs. Faculty members teaching summer courses are in the best position to answer specific questions regarding course content.

Graduate Theses

Graduate students may elect to begin work on a thesis provided the advisor is on campus. Consult the Graduate Bulletin for more detailed descriptions of thesis requirements in each discipline.

Housing

Air-conditioned apartments for double and triple occupancy are available to summer students. Each apartment has a kitchenette complete with refrigerator and stove, but without cooking utensils. Students must also supply their own bedding, but linen service can be arranged. The cost for this housing is \$26.00 per week per student, payable in advance, at the time of registration.

All requests for summer housing should be directed to Kristina Dow, Director of Residential Services, Trinity College, Hartford, Conn. 06106.

Medical Services

The College nurse is in the infirmary from 8:30 a.m. to 12 noon and from 1:00 to 4:00 p.m., Monday through Friday, and her services are available to all summer students.

Resident summer students may arrange a consultation with the College physician in the Medical Office on weekday mornings as needed.

Food Service

The cafeteria will be open on a pay-as-you-go basis each weekday from 9:30 a.m. to 5:00 p.m. There are several other eating places within walking distance of the College.

Parking

All students who bring automobiles to the campus must file an automobile registration card (enclosed at the back of this brochure) with the Summer Office. The automobile registration fee is \$5.00, for which the student will receive a serial-numbered parking permit.

Specific parking regulations for use of the parking lots are sent to each student with the confirmation of every registration.



Graduate Courses

AMERICAN STUDIES

***AMERICAN STUDIES 558. Selected Themes in American History: Seminar in American Maritime Studies.**

A seminar involving readings and research on selected topics in American maritime studies. Literary and artistic as well as historical sources are used. The topics for 1979 include the ship, the seaport, the condition of seamen, and the impact of steam. Students prepare a research paper on a topic of their choice. One course credit (3 semester hours). — June 25-August 2 Monday, Thursday 1:30-3:00 p.m., plus additional afternoon and evening sessions to be scheduled.

Edward W. Sloan III, Ph.D., Professor of History

John H. Kemble, Ph.D., Professor Emeritus of History, Pomona College

Benjamin W. Labaree, Ph.D., Director of the Munson Institute and Adjunct Professor of History, Williams College

The following courses, listed under subject headings, are also applicable to the American Studies program:

English 527	Studies in Literary History: Images of America in 19th Century American Literature (see page 17)
English 537	Studies in Poetry: Modern American Poetry (see page 18)
*History 557	Selected Themes in American History: American Maritime History (see page 19)
History 568	America Since Pearl Harbor (see page 19)
Philosophy 510	American Philosophy (see page 20)
Religion 361G	Religion in American Society (see page 21)

CLASSICS

CLASSICAL CIVILIZATION 205. Classical Humanities: Greek Tragedy.

A study of the literary form and ideas in all the extant tragedies of Aeschylus, Sophocles, and Euripides. The development of the ancient theatre as an important transmitter of moral, theological, social and political ideas. The importance of Greek tragedy for modern literature. No knowledge of Greek is necessary; the plays will be read in English translation. One course credit (3 semester hours). — June 25-August 3 Monday, Tuesday, Thursday, Friday 9:00-10:30 a.m.

John C. Williams, Ph.D., Professor of Classics.

* These courses are being taught at the Munson Institute of the Mystic Seaport Museum. Registration is handled at the Munson Institute, including the payment of tuition of \$270 per course. Academic credit will be awarded by Trinity College upon successful completion of the course(s). For further information and registration forms contact Benjamin W. Labaree, Director, Munson Institute, Mystic Seaport, Mystic, Connecticut 06335. Telephone (203) 536-2631.

DANCE

The four three-week courses in dance, listed first, emphasize the study of technique in relation to differing aspects of dance: composition, repertory, performance, improvisation, and the environment. Instruction is geared to the intermediate/advanced level. The beginning half of each class session will be devoted to technique, and the creation and performance of dance will be the focal point of the second half.

Classes meet four hours each day, Monday through Friday, in three-week segments: June 18-July 6, and July 9-27. Students may take one course in either three-week period and earn one course credit, or they may take a course in both three-week periods and earn two course credits (6 semester hours).

NOTE:

Students wishing to register for Dance 507, 508, 509 and 515 must submit three items in order to be admitted into these courses. This information should be included with the registration forms at the back of the catalog:

1. A summary of previous dance experience including the nature of their technical training (length of time, name of instructor, schools, etc.), as well as choreographic and performance experience.
2. A brief statement giving reasons for wanting to enroll in the course.
3. Certification from a physician affirming the student's ability to participate in four hours of rigorous physical activity daily.

Notification of acceptance will be sent within two weeks of receipt of the above.

DANCE 507. Repertory and Performance.

Exploration of technique in relation to learning and performing the dance repertory of a noted choreographer. Intensive training in technical areas will prepare the student for concentrated repertory study and in-depth analysis of the choreographer's movement style and approach to the choreographic process. The seminar will culminate in a performance of the works prepared during the three weeks. One course credit (3 semester hours). — July 9-July 27 Monday, Tuesday, Wednesday, Thursday, Friday 1:30-5:30 p.m.

Libby Nye is director of her own company which performed this winter with Betty Jones as guest artist at the Entermedia Theatre in New York City. She was a principal dancer with Jose Limon, accompanying him on tours in this country, Australia and the Far East, and as a principal dancer/soloist with the American Dance Theatre at Lincoln Center, Miss Nye worked also with Donald McKayle. She has been on the faculty of the Juilliard School of which she is a graduate, Alvin Ailey's American Dance Center, and the American Dance Festival at Connecticut College.

DANCE 508. Building a Dance: Elements of Dance Composition.

Focusing on the process of making dances, students will work intensively with a noted choreographer investigating the elements that make up the art of choreography. Through concentrated work in both technique and composition, the whole range of that particular choreographer/dancer's approach to the process of creating in dance will be explored. Readings and several movement projects will be assigned. One course credit (3 semester hours). — June 18-July 6 Monday,

Tuesday, Wednesday, Thursday, Friday 1:00-3:00 p.m., 3:30-5:30 p.m.

Nancy Meehan performed with the Anna Halprin-Welland Lathrop Dance Company for three years. In 1961 she joined the Hawkins Dance Company and, as Mr. Hawkins' partner, toured the United States extensively. She performed with him in the Theatre of Nations Festival in Paris. She left Hawkins in 1970 to form her own school and dance company which has had a yearly season in New York City. She has been on the faculty of the American Dance Festival at Connecticut College, and received a Guggenheim Fellowship for Choreography in 1976.

DANCE 509. Interrelating Approaches to Dance: Improvisation, Composition and Repertory.

Material of Rosalind Newman's repertory will be used as a basis for developing further material for improvisation and composition. The course will concentrate on the body in motion through space: its speed, momentum, direction, focus, energy. These elements are translated with rhythms, forces, and shapes into creating an inherent gestural expressive language, developed from the emergent properties of the dance itself. One course credit (3 semester hours). — **June 18-July 6 Monday, Tuesday, Wednesday, Thursday, Friday 10:00 a.m.-12 noon, 1:00-3:00 p.m.**

Rosalind Newman showed her first work in New York City in 1972, having distinguished herself as a dancer with the companies of Dan Wagoner, Viola Farber and Kathryn Posin. She is the recipient of choreography fellowships from the National Endowment of the Arts and CAPS in New York State. In 1975 she formed her own company which has appeared at the New York Dance Festival, Dance Uptown and the American Theater Laboratory. She has taught at Sarah Lawrence, Cornell and the University of Wisconsin.

DANCE 515. Motion in the Arts: Dance and the Environment.

The relationship of dance to the environment (urban and natural), to the visual arts and to sound will be examined. Morning sessions will focus on technical training, afternoons will be devoted to improvisation and composition. Various spaces in Hartford, chosen for their architectural design or natural setting, will be studied for their effect on the improvisational process or choreographed work. Concepts of motion will be explored for the elements of visual design: the body as a sculptural form, the effect of color and light on motion, and in terms of sound, both vocal and instrumental. Journals will be kept throughout the session and a comprehensive final project will be required. One course credit (3 semester hours). — **July 9-July 27 Monday, Tuesday, Wednesday, Thursday, Friday 10:00 a.m.-12 noon, 1:00-3:00 p.m.**

Mel Wong performed with Merce Cunningham Dance Company, 1968-71, touring extensively in South America, Europe and the United States. In 1975 he formed his own dance company and has continued to perform extensively. Also a visual artist, he has incorporated sculpture, video and multi-media in his approach to choreography. He taught at the American Dance Festival at Connecticut College for three summers, and is currently teaching at the State University of New York, Purchase, N.Y. He is the recipient of several awards, grants and fellowships, the most recent being from the National Endowment for the Arts.

DANCE 602C. Movement Discovery in Learning and Interaction.

Movement as a medium of expression and communication will be

explored in its application to the teaching-learning process. A study of improvisation as a method of discovering movement material, effort-shape as a way to understand the material, and the implications of this process for creative problem solving, group interaction and effective learning. Through readings, films and movement experiences, participants will conceptualize the language of movement and assess its application in various situations. One course credit (3 semester hours). — July 9-July 27 Monday, Tuesday, Wednesday, Thursday, Friday 1:00-4:00 p.m.

Ellen Goldman has performed and taught widely in the New York City area. Building on her early interest in ballet, she became committed to modern dance by studying with Beatrice Lees. Her teaching has focused on the utilization of effort/shape as a language of movement. She is certified as a Movement Analyst by the Dance Notation Bureau and incorporates that system of analysis into her teaching. First President of the Effort/Shape Alumni Association since 1976, she has conducted numerous workshops, lecture-demonstrations, as well as academic classes. In 1978/79 she is on the faculty of the Laban Institute of Movement Studies.

ECONOMICS

ECONOMICS 500. Economic Principles.

The study of basic economic principles pertaining to the operation of the pricing system, income distribution, national income analysis, monetary and fiscal policy.

This course may be taken for graduate credit but will not be credited toward the requirements for the Master's degree in economics, or Public Policy Studies. The course is designed for those who have not previously studied economics and for those who wish to refresh their understanding of basic economics. One course credit (3 semester hours). — May 22-June 28 Tuesday, Thursday 6:30-9:30 p.m.

Charles W. Lindsey III, Ph.D., Assistant Professor of Economics

Mathematics Clinic

Math necessary to understand graduate courses in economics will be reviewed in four to six workshops, offered at no charge, taught by a Trinity student. The specific topics to be covered include the coordinate system, straight lines, graphing, functions and functional notation, linear equations, quadratic functions, and the simultaneous solution of a system of linear equations. Many examples will be worked out in class and brief examples from economics will also be given to illustrate these concepts. The text for the course is *Schaum's Outline of Theory and Problems of First Year College Mathematics* by Frank Ayres, Jr.

ECONOMICS 501. Microeconomic Theory.

A study of resource allocation and product distribution in a market system. Market behavior is analyzed in terms of the determinants of demand, the supply conditions of productive services, the logic of the productive process, and the institutional structure of markets. The purpose of the course, required of all students majoring in economics, is to provide rigorous training in fundamental analytical techniques.

All students wishing to enroll in Economics 501 must demonstrate a competence to undertake study in economics at the graduate level by

passing a qualifying examination.* Those who receive a grade of Distinction on this examination will be exempted from Economics 501. Those not qualified to enroll in Economics 501 should enroll in Economics 500. The qualifying examination will be administered in Williams Memorial 301 on Tuesday, May 15 at 7:00 p.m. One course credit (3 semester hours). — May 21 - June 27 Monday, Wednesday 6:30-9:30 p.m.

Claude A. Fongemie, Ph.D., Lecturer in Economics

ECONOMICS 511. Economics of the Securities Markets.

Application of economic analysis to selected topics relating to securities markets. Among the major subjects developed are: the "efficient market" hypothesis; techniques for the selection of securities; portfolio theory and practice; and an evaluation in terms of cost-benefit analysis of specific topics in regulatory policy. One course credit (3 semester hours). — May 22-June 28 Tuesday, Thursday 6:30-9:30 p.m.

Ward S. Curran, Ph.D., Professor of Economics

EDUCATION

EDUCATION 565-566. Seminar: The Teaching of Composition.

Designed primarily for the junior and senior high school teacher, this two-course sequence will answer questions of practical concern about the teaching of composition, and in addition, offer participants a workshop wherein appropriate teaching and writing skills may be developed. 565 will examine theories of rhetoric and the composition process, important research in composition, teaching materials, strategies, and methods of evaluating writing. 566 is a workshop course in which participants, drawing upon the resources of 565 and their own writing, develop a variety of teaching skills necessary for successful composition instruction. 565 and 566 must be taken concurrently. Two course credits (6 semester hours). Limited to 17.—June 25-August 2 Monday, Tuesday, Thursday, Friday 9:00-10:30 a.m., 10:45 a.m.-12:15 p.m.

An optional third component of this seminar program, Education 567, is planned for the Christmas Term, 1979-80, and students in 565-566 will be urged to continue in the program through its third stage. 567 will address the important questions which occur as teachers begin to implement new writing courses into their schools' curricula.

Carl R. V. Brown, Ph.D., Director of the Trinity Writing Program

Carol S. Goodenow, M.A.T., Visiting Lecturer in Education

EDUCATION 585. Computer Use for Teachers and Administrators.

Intended primarily for secondary school teachers and administrators, this course will provide an overview of the use of the computer for both instruction and administration. Instructional applications will be

* This two-hour examination, basically essay in character, requires analytical and graphical demonstration of competence in microeconomic theory at a level represented by such textbooks as: Leftwich, *The Price System and Resource Allocation*; Due and Clower, *Intermediate Economic Analysis*; and Ferguson, *Micro-Economic Theory* as well as some basic knowledge of macroeconomics at a level represented by such texts as: Samuelson, *Economics*; Reynolds, *Macroeconomics: Analysis and Policy* or Lipsey and Steiner, *Economics*.

chosen to coincide with the interests of the teachers enrolled, and may include drill and practice for verbal learning, problem solving for computational skills, and calculations for laboratory experiments. Administrative applications will include maintenance of student records, e.g., attendance, grades, grade point average, courses completed; and generating appropriate statistical reports from such data. On-line demonstrations of appropriate programming techniques and system-use will be presented in class. Assigned programming projects, usually based on students' interests, will be completed on an individual-time basis. The instructor will be available for consultation and semi-tutorial sessions at stated times. There is no mathematics prerequisite. One course credit (3 semester hours). — June 26-August 2 Tuesday, Thursday 9:00 a.m.-12 noon.

Theodore R. Blakeslee II, M.S., Associate Professor of Engineering

EDUCATION 602C. Movement Discovery in Learning and Interaction.

Movement as a medium of expression and communication will be explored in its application to the teaching-learning process. A study of improvisation as a method of discovering movement material, effort-shape as a way to understand the material, and the implications of this process for creative problem solving, group interaction and effective learning. Through readings, films and movement experiences, participants will conceptualize the language of movement and assess its application in various situations. One course credit (3 semester hours). — July 9-July 27 Monday, Tuesday, Wednesday, Thursday, Friday 1:00-4:00 p.m.

Ellen Goldman has performed and taught widely in the New York City area. Building on her early interest in ballet, she became committed to modern dance by studying with Beatrice Lees. Her teaching has focused on the utilization of effort/shape as a language of movement. She is certified as a Movement Analyst by the Dance Notation Bureau and incorporates that system of analysis into her teaching. First President of the Effort/Shape Alumni Association since 1976, she has conducted numerous workshops, lecture-demonstrations, as well as academic classes. In 1978/79 she is on the faculty of the Laban Institute of Movement Studies.

ENGLISH

Five of the courses in English are three weeks long and one-half credit (1½ semester hours) will be awarded upon successful completion. Two such courses should be taken to earn a full course credit. The half-credit courses are identified in the course description.

ENGLISH 511. Classical Humanities: Greek Tragedy.

A study of the literary form and ideas in all the extant tragedies of Aeschylus, Sophocles, and Euripides. The development of the ancient theatre as an important transmitter of moral, theological, social and political ideas. The importance of Greek tragedy for modern literature. No knowledge of Greek is necessary; the plays will be read in English translation. One course credit (3 semester hours). — June 25-August 3 Monday, Tuesday, Thursday, Friday 9:00-10:30 a.m.

John C. Williams, Ph.D., Professor of Classics

ENGLISH 521. Studies in Nineteenth-Century British Literature: Wordsworth.

An intensive study of his poetry (including the *Prelude*) and criticism as reflective of the Romantic movement and the modern sensibility. (One-half Literary History or Major Author requirement.) One-half course credit (1½ semester hours).—June 25-July 13 Monday, Tuesday, Thursday, Friday 11:00 a.m.-12:30 p.m.

Hugh S. Ogden, Ph.D., Associate Professor of English

ENGLISH 522. Studies in 20th Century British Literature: Graham Greene and Muriel Spark.

A comparative study of some of the major works of these two contemporary British novelists and Catholic converts, with a consideration of their distinctive fictional treatments of the concepts of sin and grace, damnation and sainthood. Readings will include *Brighton Rock*, *The End of the Affair*, *The Prime of Miss Jean Brodie*, and *Girls of Slender Means*. (One-half Literary History requirement.) One-half course credit (1½ semester hours). — July 16-August 3 Monday, Tuesday, Thursday, Friday 11:00 a.m.-12:30 p.m.

Paul Smith, Ph.D., Professor of English

ENGLISH 525. Studies in Twentieth-Century British Literature: Woolf.

An intensive study of the major novels and the essays with emphasis on her developing technical artistry and the way in which her work suggests new definitions of the novel and a new awareness of women as writers. (One-half Literary History requirement.) One-half course credit (1½ semester hours).—June 26-July 12 Tuesday, Thursday 6:30-9:30 p.m.

Hugh S. Ogden, Ph.D., Associate Professor of English

ENGLISH 527. Studies in Literary History: Images of America in 19th Century American Literature.

An examination of selected works of 19th century American writers with emphasis on their explorations into the questions of self and national identity, the American landscape, and the promises and problems of American life. Readings in Cooper, Hawthorne, Thoreau, Whitman, Frederick Douglass, Melville, Twain, and others. Some reading of theory and criticism: R.S.B. Lewis, Henry Nash Smith, Leo Marx, Bruce Franklin. (Literary History requirement.) One course credit (3 semester hours).—June 25-August 1 Monday, Wednesday 6:30-9:30 p.m.

James A. Miller, Ph.D., Assistant Professor of English and Inter-cultural Studies

ENGLISH 531. Studies in Genre: Comedy.

A study of some representative comedies and some of the more important theories of comedy. The readings will include two plays selected from the works of Shakespeare, Jonson, Sheridan, Synge, and Shaw, and two novels from the works of Dickens, Twain, Faulkner, Cary, and Salinger, as well as articles from a critical anthology. (One-half Genre requirement.) One-half course credit (1½ semester hours). — June 25-July 13 Monday, Tuesday, Thursday, Friday 11:00 a.m.-12:30 p.m.

Paul Smith, Ph.D., Professor of English

ENGLISH 534. Text Analysis of Dramatic Scripts.

A presentation of different basic methods of analyzing scripts. Attention will be paid to essential information contained in such areas as scene structure, character goals and through-lines, act structure, language structure and diction, stage directions and settings, and the physical action which logically could proceed from the script. Limited to 15. One-half course credit (1½ semester hours). — **June 25-July 13 Monday, Tuesday, Thursday, Friday 1:30-3:00 p.m.**

Granville Burgess, M.F.A., is a professional playwright, actor and director. As an award-winning playwright, NBC is producing one of his children's musicals to be aired later in 1979. Currently, Mr. Burgess is Assistant Director to Michael Kahn. This summer he is a member of the SUMMERSTAGE company.

ENGLISH 537. Studies in Poetry: Modern American Poetry.

A study of the significant social and aesthetic strategies of American poetry from 1945 to the mid-1960's with particular emphasis on the "Black Mountain School," Beat poetry, and black poets. Readings in Olson, Creeley, Levertov, Ferlinghetti, Ginsberg, Gwendolyn Brooks, Robert Hayden, Melvin Tolson, LeRoi Jones, and others. (Genre requirement and Literary History requirement.) One course credit (3 semester hours). — **June 25-August 3 Monday, Tuesday, Thursday, Friday 1:30-3:00 p.m.**

James A. Miller, Ph.D., Assistant Professor of English and Inter-cultural Studies

ENGLISH 553. The Study of English.

A seminar in some of the theoretical systems of linguistics, rhetoric, and criticism (e.g. Noam Chomsky, Kenneth Burke, and Northrop Frye) and their implications for the study and teaching of language and literature. One course credit (3 semester hours). — **June 25-August 3 Monday, Tuesday, Thursday, Friday 9:00-10:30 a.m.**

Paul Smith, Ph.D., Professor of English

ENGLISH 565-566. Seminar: The Teaching of Composition.

Designed primarily for the junior and senior high school teacher, this two-course sequence will answer questions of practical concern about the teaching of composition, and in addition, offer participants a workshop wherein appropriate teaching and writing skills may be developed. 565 will examine theories of rhetoric and the composition process, important research in composition, teaching materials, strategies, and methods of evaluating writing. 566 is a workshop course in which participants, drawing upon the resources of 565 and their own writing, develop a variety of teaching skills necessary for successful composition instruction. 565 and 566 must be taken concurrently. Two course credits (6 semester hours). Limited to 17. — **June 25-August 3 Monday, Tuesday, Thursday, Friday 9:00-10:30 a.m., 10:45 a.m.-12:15 p.m.**

An optional third component of this seminar program, English 567, is planned for the Christmas Term, 1979-80, and students in 565-566 will be urged to continue in the program through its third stage. 567 will address the important questions which occur as teachers begin to implement new writing courses into their schools' curricula.

Carl R. V. Brown, Ph.D., Director of the Trinity Writing Program
Carol S. Goodenow, M.A.T., Visiting Lecturer in Education

HISTORY

*HISTORY 557. Selected Themes in American History: American Maritime History.

A study of the development of American maritime enterprise, from colonial times to the present, and its relationship to American political, economic, and cultural history. One course credit (3 semester hours).

— June 25-August 2 Monday, Tuesday, Thursday 9:30 a.m.-12 noon
Edward W. Sloan III, Ph.D., Professor of History

John H. Kemble, Ph.D., Professor Emeritus of History, Pomona College

Benjamin W. Labaree, Ph.D., Director of the Munson Institute and Adjunct Professor of History, Williams College

*HISTORY 558. Selected Themes in American History: Seminar in American Maritime Studies.

A seminar involving readings and research on selected topics in American maritime studies. Literary and artistic as well as historical sources are used. The topics for 1979 include the ship, the seaport, the condition of seamen, and the impact of steam. Students prepare a research paper on a topic of their choice. One course credit (3 semester hours).

— June 25-August 2 Monday, Thursday 1:30-3:00 p.m., plus additional afternoon and evening sessions to be scheduled.

Edward W. Sloan III, Ph.D., Professor of History

John H. Kemble, Ph.D., Professor Emeritus of History, Pomona College

Benjamin W. Labaree, Ph.D., Director of the Munson Institute and Adjunct Professor of History, Williams College

HISTORY 568. America Since Pearl Harbor.

A social and political history of America from the Second World War to the 1960's. Topics will include the war years, the origins and course of the Cold War, the Korean War, the Truman and Eisenhower presidencies, the Rosenberg case, and the "McCarthy era," the Civil Rights Movement, the Kennedy-Johnson years, the Viet Nam War and the "student revolt." The course will attempt to assess the impact of complex social and technological changes together with intellectual currents and the role of leading figures. One course credit (3 semester hours). — June 26-August 2 Tuesday, Thursday 6:30-9:30 p.m.

John J.H. Chatfield, M.A., Lecturer in History

HISTORY 580. Modern East Asia, 1800-1949.

An examination of the historical forces which have transformed China and Japan into modern world powers. Coverage will include the Opium War, the unequal treaty system, Japanese imperialism and the rise of the Chinese Communist Party. One course credit (3 semester hours). — June 25-August 1 Monday, Wednesday 6:30-9:30 p.m.

C. Kenneth Quinones, Ph.D., Assistant Professor of History

* These courses are being taught at the Munson Institute of the Mystic Seaport Museum. Registration is handled at the Munson Institute, including the payment of tuition of \$270 per course. Academic credit will be awarded by Trinity College upon successful completion of the course(s). For further information and registration forms contact Benjamin W. Labaree, Director, Munson Institute, Mystic Seaport, Mystic, Connecticut 06335. Telephone (203) 536-2631.

PHILOSOPHY

PHILOSOPHY 501. Introduction to Philosophy.

An introductory treatment of some fundamental problems in philosophy such as the nature and limits of knowledge, the concept of a person, and the relation between the individual and society. Both classical and contemporary authors will be consulted. One course credit (3 semester hours). — June 4-July 13 Monday, Wednesday, Friday 6:30-8:30 p.m.

Richard T. Lee, Ph.D., Professor of Philosophy

PHILOSOPHY 510. American Philosophy.

A study of some of the major themes of American intellectual history from colonial times to the early twentieth century. The course will culminate in study of American pragmatism as exemplified primarily in the writings of James and Dewey. One course credit (3 semester hours). — June 5-July 12 Tuesday, Thursday 6:30-9:30 p.m.

W. Miller Brown, Ph.D., Associate Professor of Philosophy

PUBLIC POLICY STUDIES

In addition to the three courses listed below, Economics 500 and 501, listed on page 14, are also applicable requirements in the Public Policy Studies program.

PUBLIC POLICY 555. The Bureaucratic Supply of Public Goods.

The theory of the nonprofit and governmental agencies as suppliers of publicly subsidized goods and services will be examined through economic models of bureaucratic behavior. Topics to be covered include studies of the relative efficiency of private and public firms, the size of the budget as determined by the interaction of bureaucrats and politicians (possibly explaining the recent wave of tax revolts) and the problem of controlling self-seeking behavior. The course will *not* cover sociological or political models of bureaucracy. Prerequisite: Economics 501. One course credit (3 semester hours). — May 22-June 28 Tuesday, Thursday 6:30-9:30 p.m.

Andrew J. Gold, Ph.D., Associate Professor of Economics and Director of Urban and Environmental Studies Program

*UNIVERSITY OF CONNECTICUT SCHOOL OF LAW 729. Public Control of Land Development.

An examination of the role of public officials in regulating land use and development, with an intensive look at zoning and other police power regulations, eminent domain, taxation and environmental controls. Specific problems to be examined include the "taking" issue, growth control, historic preservation and the concept of public planning. Legal, economic and planning materials will be used in an attempt to articulate criteria with which to evaluate the proper scope of public control; the appropriate governmental level (local, regional, state or federal), if any, that should exercise particular controls; and alternative techniques available to it. One course credit (3 semester hours). — May 21-June 29 Monday, Wednesday, Friday 6:30-9:15 p.m.

Terry J. Tondro, LL.B., M.Phil., Associate Professor of Law

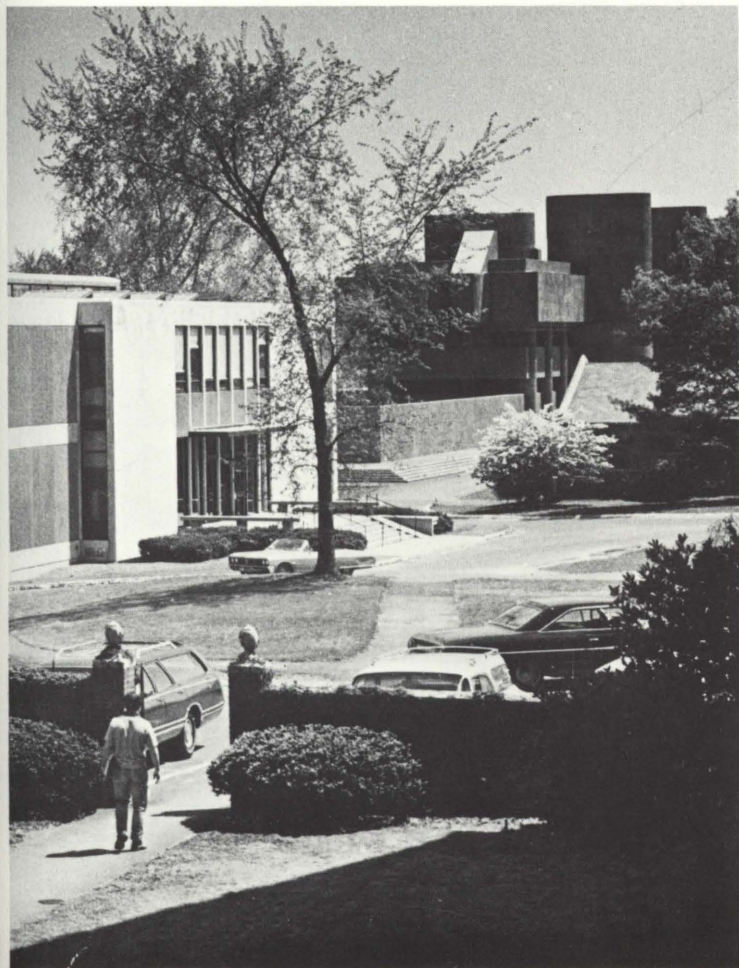
*Pre-registration at University of Connecticut School of Law, April 2-13.

***UNIVERSITY OF CONNECTICUT SCHOOL OF LAW 739. Non-Litigative Dispute Settlement.**

This is primarily a course about arbitration, both commercial and labor. It will explore such questions as to when a lawyer ought to recommend arbitration to his client; the advantages and disadvantages of arbitration as compared with judicial proceedings; what ought to go into an arbitration clause; judicial review of arbitration awards; protection of the rights of individuals under collective bargaining contracts; the relationships between arbitration and such statutes as the Labor-Management Relations Act; and whether society ought to encourage or discourage arbitration as a method of settling disputes. There will be some opportunity to work on actual arbitration cases, and there may be guest lecturers on such topics as mediating labor disputes and the preparation of a case for arbitration. One course credit (3 semester hours). — May 21-June 29 Monday, Wednesday, Friday 6:30-9:15 p.m.

Howard R. Sacks, LL.B., Professor of Law

* Pre-registration at University of Connecticut School of Law, April 2-13.



RELIGION

RELIGION 361G. Religion in American Society.

This course will examine the role religion (organized as well as individual) has played in shaping American life and values. Special attention will be given to the relation between religion and major social changes in American history. We will explore how religion has influenced and been influenced by such events and movements as Puritanism, the American revolution, revivalism, the social reform movements of the early 19th century (especially abolitionism), the Civil War, the conflict between industrialism, the gospel of wealth, and the social gospel, the fight between liberalism and fundamentalism, and the struggle between proponents of a "Christian America" and Jewish and Roman Catholic immigrants. In the 20th century we will look at the emergence of secularism and the decline of traditional religion, religion's role in the social upheavals of the 1960's, and the growth of religious alternatives in the present. The secularization of American religion, the development of civil religion, and the complex relationship between religious ideologies and social values will be continuing themes throughout the course. One course credit (3 semester hours). — June 4-July 11 Monday, Wednesday 6:30-9:30 p.m.

Frank G. Kirkpatrick, Ph.D., Associate Professor of Religion

THEATRE ARTS

THEATRE ARTS 533. Studies in Drama: Directing.

Students will be exposed to the basic dynamics of the Director/Actor creative relationship. Various strategies of communication will be considered in light of both artistic product and actor development. All aspects of the director's prime responsibility to aid the actor's performance will be dealt with. Students will work with SUMMERSTAGE apprentices and staff for laboratory experiences. One course credit (3 semester hours). Limited to 15. — July 16-August 3 Monday, Tuesday, Wednesday, Thursday, Friday 1:00-4:00 p.m.

Stuart Vaughan has directed over thirty major New York productions, has been Artistic Director of the New York Shakespeare Festival, New York's Phoenix Theatre, and founded and headed the Seattle Repertory Theatre, and Repertory Theatre, New Orleans. In addition, he holds Drama Desk and "Obie" awards. This summer, he is a guest director of SUMMERSTAGE.

THEATRE ARTS 534. Text Analysis of Dramatic Scripts.

A presentation of different basic methods of analyzing scripts. Attention will be paid to essential information contained in such areas as scene structure, character goals and through-lines, act structure, language structure and diction, stage directions and settings, and the physical action which logically could proceed from the script. Limited to 15. One-half course credit (1½ semester hours). — June 25-July 13 Monday, Tuesday, Thursday, Friday 1:30-3:00 p.m.

Granville Burgess, M.F.A., is a professional playwright, actor and director. As an award-winning playwright, NBC is producing one of his children's musicals to be aired later in 1979. Currently, Mr. Burgess is Assistant Director to Michael Kahn. This summer he is a member of the SUMMERSTAGE company.

Undergraduate Courses

ANTHROPOLOGY

INTERCULTURAL STUDIES 201. Introduction to the Study of Culture.

An introduction to the methods of cultural anthropology. The course will examine a range of cultures in an attempt to establish the extent to which the "cultural factor" determines the character, direction, and world-view of diverse societies. Some attention will be given to the major problems arising from the attempt to interpret cultures other than our own. One course credit (3 semester hours).—June 25-August 1 Monday, Wednesday 6:30-9:30 p.m.

Leslie G. Desmangles, Ph.D., Assistant Professor of Religion and Intercultural Studies

CHEMISTRY

CHEMISTRY 211L, 212L. Elementary Organic Chemistry.

A systematic study of the compounds of carbon, including methods of synthesis, correlation of chemical and physical properties with structure, and an introduction to selected theoretical concepts. A two-session course, equivalent to the standard two-semester course offered during the academic year. Prerequisite: verification of a full year of general chemistry with a grade of at least C-. Two and one-half course credits (8 semester hours). Enrollment limited to 30. Lab fees \$50 per session. — June 4-August 3 Lecture: Monday, Tuesday, Wednesday, Thursday, Friday 9:00-11:00 a.m. Lab: Tuesday, Thursday 11:00 a.m.-5:00 p.m.

James K. Heeren, Ph.D., Associate Professor of Chemistry

CLASSICS

CLASSICAL CIVILIZATION 205. Classical Humanities: Greek Tragedy.

A study of the literary form and ideas in all the extant tragedies of Aeschylus, Sophocles, and Euripides. The development of the ancient theatre as an important transmitter of moral, theological, social and political ideas. The importance of Greek tragedy for modern literature. No knowledge of Greek is necessary; the plays will be read in English translation. One course credit (3 semester hours).—June 25-August 3 Monday, Tuesday, Thursday, Friday 9:00-10:30 a.m.

John C. Williams, Ph.D., Professor of Classics

DANCE

The four three-week courses in dance, listed first, emphasize the study of technique in relation to differing aspects of dance: composition, repertory, performance, improvisation, and the environment. Instruction is geared to the intermediate/advanced level. The beginning half of each class session will be devoted to technique, and the creation and performance of dance will be the focal point of the second half.

Classes meet four hours each day, Monday through Friday, in three-week segments: June 18-July 6, and July 9-27. Students may take one course in either three-week period and earn one course credit, or they

may take a course in both three-week periods and earn two course credits (6 semester hours).

NOTE:

Students wishing to register for Dance 407, 408, 409 and 415 must submit three items in order to be admitted into these courses. This information should be included with the registration forms at the back of the catalog:

1. A summary of previous dance experience including the nature of their technical training (length of time, name of instructor, schools, etc.), as well as choreographic and performance experience.
2. A brief statement giving reasons for wanting to enroll in the course.
3. Certification from a physician affirming the student's ability to participate in four hours of rigorous physical activity daily.

Notification of acceptance will be sent within two weeks of receipt of the above.

DANCE 407. Repertory and Performance.

Exploration of technique in relation to learning and performing the dance repertory of a noted choreographer. Intensive training in technical areas will prepare the student for concentrated repertory study and in-depth analysis of the choreographer's movement style and approach to the choreographic process. The seminar will culminate in a performance of the works prepared during the three weeks. One course credit (3 semester hours). — July 9-July 27 Monday, Tuesday, Wednesday, Thursday, Friday 1:30-5:30 p.m.

Libby Nye is director of her own company which performed this winter with Betty Jones as guest artist at the Entermedia Theatre in New York City. She was a principal dancer with Jose Limon, accompanying him on tours in this country, Australia and the Far East, and as a principal dancer/soloist with the American Dance Theatre at Lincoln Center, Miss Nye worked also with Donald McKayle. She has been on the faculty of the Juilliard School of which she is a graduate, Alvin Ailey's American Dance Center, and the American Dance Festival at Connecticut College.

DANCE 408. Building a Dance: Elements of Dance Composition.

Focusing on the process of making dances, students will work intensively with a noted choreographer investigating the elements that make up the art of choreography. Through concentrated work in both technique and composition, the whole range of that particular choreographer/dancer's approach to the process of creating in dance will be explored. Readings and several movement projects will be assigned. One course credit (3 semester hours). — June 18-July 6 Monday, Tuesday, Wednesday, Thursday, Friday 1:00-3:00 p.m., 3:30-5:30 p.m.

Nancy Meehan performed with the Anna Halprin-Welland Lathrop Dance Company for three years. In 1961 she joined the Hawkins Dance Company and, as Mr. Hawkins' partner, toured the United States extensively. She performed with him in the Theatre of Nations Festival in Paris. She left Hawkins in 1970 to form her own school and dance company which has had a yearly season in New York City. She has been on the faculty of the American Dance Festival at Connecticut College, and received a Guggenheim Fellowship for Choreography in 1976.

DANCE 409. Interrelating Approaches to Dance: Improvisation, Composition and Repertory.

Material of Rosalind Newman's repertory will be used as a basis for developing further material for improvisation and composition. The course will concentrate on the body in motion through space: its speed, momentum, direction, focus, energy. These elements are translated with rhythms, forces, and shapes into creating an inherent gestural expressive language, developed from the emergent properties of the dance itself. One course credit (3 semester hours). — June 18-July 6 Monday, Tuesday, Wednesday, Thursday, Friday 10:00 a.m.-12 noon, 1:00-3:00 p.m.

Rosalind Newman showed her first work in New York City in 1972, having distinguished herself as a dancer with the companies of Dan Wagoner, Viola Farber and Kathryn Posin. She is the recipient of choreography fellowships from the National Endowment of the Arts and CAPS in New York State. In 1975 she formed her own company which has appeared at the New York Dance Festival, Dance Uptown and the American Theater Laboratory. She has taught at Sarah Lawrence, Cornell and the University of Wisconsin.

DANCE 415. Motion in the Arts: Dance and the Environment.

The relationship of dance to the environment (urban and natural), to the visual arts and to sound will be examined. Morning sessions will focus on technical training, afternoons will be devoted to improvisation and composition. Various spaces in Hartford, chosen for their architectural design or natural setting, will be studied for their effect on the improvisational process or choreographed work. Concepts of motion will be explored for the elements of visual design: the body as a sculptural form, the effect of color and light on motion, and in terms of sound, both vocal and instrumental. Journals will be kept throughout the session and a comprehensive final project will be required. One course credit (3 semester hours). — July 9-July 27 Monday, Tuesday, Wednesday, Thursday, Friday 10:00 a.m.-12 noon, 1:00-3:00 p.m.

Mel Wong performed with Merce Cunningham Dance Company, 1968-71, touring extensively in South America, Europe and the United States. In 1975 he formed his own dance company and has continued to perform extensively. Also a visual artist, he has incorporated sculpture, video and multi-media in his approach to choreography. He taught at the American Dance Festival at Connecticut College for three summers, and is currently teaching at the State University of New York, Purchase, N.Y. He is the recipient of several awards, grants and fellowships, the most recent being from the National Endowment for the Arts.

ECONOMICS**ECONOMICS 101. Economic Principles.**

The study of basic economic principles pertaining to the operation of the pricing system, income distribution, national income analysis, monetary and fiscal policy. One course credit (3 semester hours). — May 22-June 28 Tuesday, Thursday 6:30-9:30 p.m.

Charles W. Lindsey III, Ph.D., Assistant Professor of Economics

FRENCH

The Summer Program conducted in Cassis, France, July 2 to August 10, 1979, is conceived as a way of offering special educational opportunities for students who wish to broaden their cultural horizons and to learn through immediate exposure to a different and stimulating environment. It is designed as a part of the undergraduate program in French and courses are taught in French. A student may earn three course credits (9 semester hours).

The Trinity Summer Program in France is situated in the charming little town of Cassis, about twenty kilometers from Marseille, utilizing the quarters of the Camargo Foundation. During the academic year the Foundation is a gathering place for scholars devoted to French studies. The Foundation is located right on the Mediterranean and students will be housed in apartments complete with kitchen and bath.

For further information about the Summer French Program, including application forms, contact Professor Sonia Lee.

NOTE: The deadline for admission is March 23.

FRENCH 222. Explication de Textes.

This course is designed to train the student in the techniques of literary analysis of the principal literary forms through a close reading of representative works in French literature. We will also examine journalistic techniques through a variety of articles from French newspapers and magazines.

Sonia Lee, Ph.D., Assistant Professor of Modern Languages

Michael J. Pretina, Jr., Ph.D., Adjunct Associate Professor of Modern Languages

FRENCH 282. Spoken French.

This course is designed solely to perfect oral proficiency in French. Students will participate in and lead class discussions and conversation. They will be expected to present several oral reports designed to stimulate an exchange of ideas concerning relevant topics of their choice. Class work will be supplemented by readings concerning current affairs.

Sonia Lee, Ph.D., Assistant Professor of Modern Languages

Michael J. Pretina, Jr., Ph.D., Adjunct Associate Professor of Modern Languages

FRENCH 306. Culture and Civilization.

A study of twentieth century French civilization through its history, literature, fine arts, social structure, politics, press and publicity. Besides daily assignments, each student will be expected to work on a major project. For this, the student, taking into special account the facilities available in the Cassis region, will explore in depth one aspect of French civilization. Field trips will be organized to the town halls, museums and other places of interest in Cassis and Marseille.

Sonia Lee, Ph.D., Assistant Professor of Modern Languages

Michael J. Pretina, Jr., Ph.D., Adjunct Associate Professor of Modern Languages

PHILOSOPHY

PHILOSOPHY 201. Introduction to Philosophy.

An introductory treatment of some fundamental problems in philosophy such as the nature and limits of knowledge, the concept of a person, and the relation between the individual and society. Both classical and contemporary authors will be consulted. One course credit (3 semester hours). — June 4-July 13 Monday, Wednesday, Friday 6:30-8:30 p.m.

Richard T. Lee, Ph.D., Professor of Philosophy

PHILOSOPHY 210. American Philosophy.

A study of some of the major themes of American intellectual history from colonial times to the early twentieth century. The course will culminate in study of American pragmatism as exemplified primarily in the writings of James and Dewey. One course credit (3 semester hours).

— June 5-July 12 Tuesday, Thursday 6:30-9:30 p.m.

W. Miller Brown, Ph.D., Associate Professor of Philosophy

RELIGION

RELIGION 352. Readings in Oriental Religious Literature.

A seminar focusing on the texts of the Oriental religion, Zen Buddhism. Readings from the Ch'an patriarchs of T'ang Dynasty, China; philosophical Taoist texts appropriated by later Zen masters (Tao te Ching and the Chuang Tzu); Japanese teachers Dogen, Bankei, Hakuin; and modern philosophers Suzuki, Hisamatsu, De Martino and Nishitani. One course credit (3 semester hours). — June 26-August 2 Tuesday, Thursday 6:30-9:30 p.m.

Larry A. Fader, Ph.D., Assistant Professor of Religion

RELIGION 361. Religion in American Society.

This course will examine the role religion (organized as well as individual) has played in shaping American life and values. Special attention will be given to the relation between religion and major social changes in American history. We will explore how religion has influenced and been influenced by such events and movements as Puritanism, the American revolution, revivalism, the social reform movements of the early 19th century (especially abolitionism), the Civil War, the conflict between industrialism, the gospel of wealth, and the social gospel, the fight between liberalism and fundamentalism, and the struggle between proponents of a "Christian America" and Jewish and Roman Catholic immigrants. In the 20th century we will look at the emergence of secularism and the decline of traditional religion, religion's role in the social upheavals of the 1960's, and the growth of religious alternatives in the present. The secularization of American religion, the development of civil religion, and the complex relationship between religious ideologies and social values will be continuing themes throughout the course. One course credit (3 semester hours). — June 4-July 11 Monday, Wednesday 6:30-9:30 p.m.

Frank G. Kirkpatrick, Ph.D., Associate Professor of Religion

THEATRE ARTS

THEATRE ARTS 353. Repertory Performance and Production.

An intensive, full-time involvement with theatrical production and performance for eleven weeks during the summer. Students will produce three children's theatre offerings under professional direction as performances of SUMMERSTAGE. In addition, there will be regular class meetings on topics relating to acting, directing, and children's theatre conducted by SUMMERSTAGE company and staff. Major theoretical works will be studied. Students will also take part in **Theatre Arts 533, Studies in Drama: Directing**, with graduate directors. (Entry to this course is by audition only.) One course credit (3 semester hours). — **June 3-August 19 Daily**

Granville Burgess, M.F.A., is a professional playwright, actor and director. As an award-winning playwright, NBC is producing one of his children's musicals to be aired later in 1979. Currently, Mr. Burgess is Assistant Director to Michael Kahn. This summer he is a member of the SUMMERSTAGE company.

Roger C. Shoemaker, M.F.A., Assistant Professor of Theatre Arts and Artistic Director of SUMMERSTAGE

Trinity College Campus

1. Williams Memorial
(Administrative Offices)
2. Downes Memorial
3. College Chapel
4. 115 Vernon Street
5. Ogilby Hall
6. Delta Psi (St. Anthony)
7. Alpha Delta Phi
8. Allen West
9. Allen East
10. Alpha Chi Rho
11. High Rise Dormitory
12. The Black House
13. North Campus
Dormitory
14. Delta Kappa Epsilon
15. Pi Kappa Alpha
16. 90-92 Vernon Street
17. 86-88 Vernon Street
18. 76 Vernon Street
19. 70 Vernon Street
20. Alumni and Public
Information Offices
21. Psi Upsilon
22. Jessee Field
23. Tennis Courts
24. Memorial Field House
25. George M. Ferris
Athletic Center
26. 30-32 Crescent Street
27. 78-80 Crescent Street
28. 82-84 Crescent Street
29. 111 Crescent Street
30. 194-196 New Britain Avenue
31. 216 New Britain Avenue



32. Albert C. Jacobs Life Sciences Center
33. Buildings and Grounds
34. CPTV Studio Building
35. Smith Hall
36. Jackson Hall
37. Wheaton Hall (Infirmary)

38. Elton Hall
39. Jones Hall
40. McCook Math-Physics Center
41. Hallden Engineering Laboratory
42. Austin Arts Center
(Goodwin Theatre)

43. The Library
44. Clement Chemistry Building
(Kriebel Auditorium)
45. Goodwin-Woodward Dormitory
46. Cook Dormitory
47. Mather Campus Center

48. Hamlin Hall
49. Seabury Hall
50. Northam Towers
51. Jarvis Hall
- P Parking Areas

Calendar

Summer Term 1979



April 2,	Monday	Registration for summer opens
May 15,	Tuesday	Economics Qualifying Exam, 7:00 p.m. Williams 301
July 4,	Wednesday	Classes WILL meet

Courses begin and end on different dates throughout the summer to provide maximum flexibility in meeting the needs of students. Some begin as early as May 21 and others as late as July 16, but the majority start on June 25. All courses end by August 3.

The dates for each course are listed with the course description.

Summer School Staff:

Ivan A. Backer, *Director*

Carole M. Lawson, *Assistant Director*

Lori Moskowitz, *Secretary*

Corey A. Kowaluk, *Student Assistant*

NOTICE: The reader should take notice that while every effort is made to ensure the accuracy of the information provided herein, Trinity College reserves the right to make changes at any time without prior notice. The College provides the information herein solely for the convenience of the reader and, to the extent permissible by law, expressly disclaims any liability which may otherwise be incurred.

Trinity College admits students regardless of sex or handicaps and of any race, color, creed and national or ethnic origin to all the rights, privileges, programs and activities generally accorded or made available to students of the College. Trinity College does not discriminate on the basis of sex, handicap, race, color, creed or national or ethnic origin in the administration of its educational policies, admissions policies, scholarship and loan programs and athletic and other College-administered programs.

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