Dear Colleague,

Thank you for requesting information about the NEH Institute for School Teachers "Bach Across the Centuries: An Interdisciplinary View of His Life and Works." The institute, presented by Moravian College in collaboration with The Bach Choir of Bethlehem, will take place July 11 – August 12, 2005. The primary focus of this institute is to understand the intellectual and musical worlds of J. S. Bach. We will investigate the aesthetic, spiritual, mathematical, and scientific systems of knowledge and belief of the 18th century as mirrored in Bach's music. Participating teachers will gain a deeper understanding of Bach's musical universe and a more profound awareness of the various approaches to interpreting his music and setting it in context. Although the major focus will be on Bach's own world, we will examine how Bach's music has been interpreted in recent times, showing how it has taken on new life in ways that respond to the scientific and cultural assumptions of the modern world.

If this topic interests you, we welcome you to sit back and take some time to read this letter. Although it may seem a bit long, we are hoping that by the end of this introduction, you’ll be as excited by the prospect of this NEH summer institute as we are.

INSTITUTE CONTENT

J. S. Bach is without question among the greatest composers in Western music. The first purpose of the Institute is for the participants to become familiar with some of Bach's vast output. A faculty of national and international reputation will strive not only to increase your awareness of Bach, but deepen your understanding and appreciation of his varied creations.

Beyond understanding and appreciating Bach’s music, the second purpose of this institute is to transport the participants into a world very different from the one we inhabit. Bach will be viewed as a "learned musician," a musical scientist. Experts in the mathematics of Pythagoras and Fibonacci, the Copernican Universe, and the kindred art forms of poetry, rhetoric, painting and architecture will construct Bach's eighteenth-century world. To present and further understand that world view, eighteenth-century spiritual and scientific certainties will be investigated as mirrored in Bach's music.

Still, Bach's music remains a vibrant force in our own time, encountered in video, film, dance, and pop and classical music. The third purpose of this institute is to examine contemporary interpretations of Bach and to set these interpretations in context. We will discover how Bach's music, created in the eighteenth century, displays new possibilities in the modern world--a world far different from Bach's in its systems of knowledge and belief. Contemporary ideas of uncertainty in mathematics and science will be investigated by notable guest professors. Others will present Bach's influence in jazz and rock, and in film, dance and video.
Instruction will take place in a number of formats. Each morning, visiting scholars will offer lectures. The group will be divided into small focus groups which will meet two afternoons a week to discuss curricular plans and proposals. There will be voluntary listening sessions in the afternoons, devoted to skills and practice in listening with acute awareness to Bach's music. Those selected by audition to sing with The Bach Choir of Bethlehem, under its internationally known conductor, Greg Funfgeld, will have regularly scheduled rehearsals. On weekday nights, there will be a number of lecture/recitals, films and other activities. The weekend evenings are left open to allow participants time to make excursions into New York City and Philadelphia. A number of the faculty will be available at all times for individual consultations.

Our goals, then, are first, to understand the world of J. S. Bach, with its intricate relationships between different disciplines as they affected his music, and second to understand why Bach’s music continues to speak to us in a very different world. A narrative of the sequence of the general topics comprising the institute follows.

**J. S. Bach and the Pythagorean Tradition.** The acoustical materials J. S. Bach employed in his creations were very deeply rooted in a Pythagorean cosmology in which the order of nature was made audible by music and in which God and number were one. The first lectures present this Pythagorean worldview fully accepted by J. S. Bach: “Bach and Music Science,” “Pythagoras and Music Theory of the Medieval World,” and “Music Theory of the Renaissance and Baroque.” These lectures establish the context in which J.S. Bach's creations affirmed a universal order. The monochord was the music instrument that offered the “scientific” evidence of the truth of the relationship of the Divine order and human sense perfection. A vital activity will be the construction of a monochord by each participant.

**J. S. Bach and His Faith.** The subjects of “Christian Theology” and the “Protestant Reformation” help define the spiritual meaning of Bach’s music. J. S. Bach’s faith cannot be separated from how he saw himself as seeking Divine order and making that order audible. Bach’s beliefs and his music are inseparable. In fact, Bach composed a major portion of his vast musical output as a church musician. Bach said himself that he wrote his music “for the glory of God.”

**Mathematics of Divine Certainty.** This topic examines the meaning and impact of mathematics, geometry, and number as Divine components in the works of J. S. Bach, Newton, and Kepler, as well as in the works of painters and architects. A day is devoted to “Music of the Spheres,” another to “Numerology in Bach,” and a third to “The Golden Section in Mathematics and the Arts.” Finally, “The Science of Newton and Kepler” and “Mathematics of Divine Certainty” complete an in-depth preparation for an examination of “J. S. Bach, His Life and Works.” In a workshop setting, students will learn how to analyze both art and music using the Fibonacci Series and the Golden Section.

**J. S. Bach’s Life and Works.** We will survey Bach's geographically limited but intellectually wide-ranging career, beginning with his early upbringing in a musical family in the small German town of Eisenach, under the shadow of the Wartburg Castle
where Martin Luther had once taken refuge and wrote his translation of the German Bible. We will follow Bach's trail through a series of positions ending with a long and productive post as cantor (music director) at the Saint Thomas Church in Leipzig.

**Poetry and J. S. Bach.** Bach was particularly skilled and insightful in the music he wrote for voice, and a vast amount of his music was vocal. The music he composed was precisely – one could say ingeniously – wedded to the ideas and emotions he found in the texts he used, as well as in the inflections and rhythms of the German language. Lectures on this topic introduce the language of the texts Bach used and the precision of the “text painting” he practiced.

Though much of Bach’s world is history, Bach’s music remains vital and expressive in our time.

**Mathematics and Human Uncertainty.** Contemporary mathematics is most frequently considered a human construction and no longer evidence of Divine certainty. The transformation from Divine certainty to human uncertainty, and some of the ramifications of that change, are presented. Yet, modern mathematics remains a powerful tool in current analysis of J. S. Bach’s music. Numerous examples of the results of the contemporary mathematical musical analysis are presented in “Present Use of Mathematics in Bach Analysis.”

**J. S. Bach’s Music Revived.** The musical instruments used by Bach and by present-day musicians to perform Bach in period and contemporary performances set the stage for the final days of the institute. In tandem with the exploration of musical instruments is an examination of current print and digital sources available for Bach research. The Bach Choir of Bethlehem was and remains a major force in the American Bach Revival. A detailed history of The Bach Choir of Bethlehem is part of the story of that revival. A morning is devoted to an examination of that history by the Chief Archivist of The Bach Choir of Bethlehem.

**Bach in Our Times.** A culmination of the institute describes the impact Bach’s music had and continues to have on symphonic music, jazz, electronic and pop music. Bach’s presence in American dance and film is immense and is examined in detail.

**RELATED INSTITUTE ACTIVITIES**

**Listening to His Music.** Reading the music Bach wrote is essential to a deeper appreciation of Bach’s music, because notation makes his formal organization and the thoughts and emotions he meant to arouse graphically explicit. Therefore, most sessions will include notated examples. Those unfamiliar with musical notation will learn to follow the notation easily. Also, Bach’s music is often multi-voiced. Following more than one musical line at a time is an essential part of appreciating and being moved.
intellectually and emotionally by this music. Guided listening exercises are designed to develop this skill.

**Curriculum Projects.** Meeting in groups and individually, students will be continually challenged to relate the lectures to their future teaching. Expert assistance is available from three highly experienced faculty members. Every effort will be made to ensure the active participation of every student in idea-sharing sessions, presentations, and written proposals and plans. These activities will continue throughout the institute.

**Pedagogical Applications:** Elementary teachers will find this institute’s approach to the music of J. S. Bach very easy to bring back to the classroom, given the emphasis on interdisciplinary approaches for that level of instruction. Likewise, in the middle schools, where team teaching is becoming more standard, it would be logical for a team to build in a unit on Bach, based on a field experience. Most of our participants, we believe, would be high school teachers. For them, we believe that there are many individual lesson plans that could utilize an interdisciplinary approach. For example, the math teacher might introduce set theory using Bach’s *Musical Offering*. Building a monochord would be instructive for the physics class, and for the German teacher, the poetic texts of Bach would prove interesting. The art teachers will be fascinated to see how musical proportions can be found in the art of the period, while the music teacher will learn of the fundamental mathematical concepts underlying the music. The curriculum consultant and directors will be available in the afternoons to explore these ideas and others with the participants, including small group discussions focusing on specific disciplines and grade levels.

Because a major purpose of the institute is to develop curriculum plans or other curricular projects, many afternoons will be reserved for a review of the morning’s experiences and a sharing of ideas for curriculum applications. The curriculum consultant and directors, along with guest faculty, will lead these sessions for both large and small groups. The participants will each develop lesson plans that relate the music and world of J.S. Bach to their respective disciplines. Preliminary lesson plans will be presented to the group in the last days of the institute and prepared for publication by December 31st, 2005. Each of the scholars involved will be available for consultation, and the directors and curriculum consultant will be available at all times throughout the institute for additional help.

**BACH CHOIR OF BETHLEHEM**

[www.bach.org](http://www.bach.org)

The Bach Choir of Bethlehem has been called “a national treasure.” J. Fred Wolle, the first conductor, was committed from the outset to “Bach for Every American.” The choir and the Bethlehem Bach Festivals remain true to that philosophy, which has been expressed by remaining a community chorus, yet one performing at the highest musical level. When members of The Bach Choir of Bethlehem and the musicians from the Bach Festival Orchestra share their love of Bach with the institute participants, they will be experiencing some of the best in Bach. In addition to the performances of The Bach
Choir of Bethlehem, the organization, as part of their commitment of “Bach for Everyone,” has consistently promoted the dissemination of Bach scholarship through festival lectures by prominent scholars and conferences. As part of their desire for and contribution to the “Democratization of Bach,” The Bach Choir of Bethlehem developed an education program “Bach to School.” Over sixty thousand children have heard special concerts by the choir. For the J. S. Bach Institute, there is a distinct advantage in collaborating with The Bach Choir of Bethlehem, for it is well versed in the development of instructional materials related to Bach’s music, to using school teachers in developing these materials, and to developing interactive and interdisciplinary approaches to Bach in the concert arena. These materials and ideas will be shared with the institute participants by Greg Funfgeld, conductor of the choir. The choir website (www.bach.org) contains a wide variety of educational materials for all ages. Finally, The Bach Choir of Bethlehem maintains an extensive archives containing many documents, photographs, letters, films, recordings, and videos of the choir’s 100 years of musical activity and innovation, which will be open and available to members of the institute.

LECTURE-DEMONSTRATIONS

There will be three lecture-demonstrations over the course of the institute. These will include hearing Bach’s music on a harpsichord and a lautenwerck at the home of Willard Martin, Bethlehem keyboard builder; an introduction to Bach’s keyboard works; and an evening with members of The Bach Choir and Moravian College artists-lecturers singing Bach’s cantatas.

OPPORTUNITIES FOR PARTICIPANTS

This institute takes place in Historic Bethlehem, Pennsylvania, a unique place in America. Buildings from the 18th and 19th centuries have been in continuous use. For example, classes will be held in a building built during Bach's life in the Baroque style; a building Bach would have recognized. Musical instruments from Bach's time will be used in the instruction. Yet, the latest information technology is available as well. Private dormitory rooms are a part of the historic area, including a dining common. Within easy walking distance, there are a variety of restaurants, shops, and hotels.

Additional cultural and recreational resources abound in the area. Philadelphia and New York are within two hours easy driving distance. Numerous historic sites from every era of American history adorn the area including art museums and many commercial galleries. Moravian College includes up-to-date exercise facilities. Hiking, running, and boating are easily accessible, for Bethlehem is on both the Lehigh River and the Lehigh Canal. The Pocono Mountains are visible from Bethlehem and offer every opportunity for outdoor recreation. Of particular interest is MusikFest USA, a national music festival when downtown Bethlehem is converted into multiple concert stages which become venues for all types of music -- much of it free. The Bethlehem Historic Area is in the
center of the activity. The final week of this institute coincides with the first week of MusikFest.

INSTITUTE DIRECTORS AND FACULTY

Paul Larson received his DMA from Temple University. In the early part of his career, he was a public school music teacher, vocal and instrumental, junior and senior high school. At Moravian College he was responsible for teacher preparation in music education, which involved working with co-operating teachers, observing student teachers, and teaching music education methods courses. He also taught music history, non-western music, and music theory. He has always been interested in interdisciplinary approaches and has made every effort to focus on students’ active learning. He most recently team-taught a course combining music and visual art through digital technology. Currently he is the Chief Archivist and Curator for The Bach Choir of Bethlehem.

In addition to music education research, Larson is heavily involved in American Moravian history, particularly musical history, and the American Bach Movement, with a focus on The Bach Choir of Bethlehem. He is currently co-authoring a history of The Bach Choir of Bethlehem. Most recent publications are An American Musical Dynasty: A Biography of the Wolle Family of Bethlehem (2002), The Square Piano in Rural Pennsylvania (co-author, 2001), Pleasing for Our Use: David Tannenberg and the Organs of the Moravians (co-author, 2000), and The Programs of The Bach Choir of Bethlehem: The First Fifty Years (1996).

Hilde Binford received her PhD in musicology from Stanford University. She is particularly interested in interdisciplinary approaches to music history, and all of her research involves a combination of disciplines. She has taught courses in Baroque music at Stanford University and Georgetown University, and she currently teaches at Moravian College. In addition to her musicology background, her first degree was in history, focusing on the Reformation period. She has taught a wide variety of courses, including courses on the history of art, history of science and music in film. She excels in mathematics, and uses extensive statistical analyses in her own research. Having gained experience in coordinating events at Stanford University, she has been the coordinator of the biennial Moravian Music Conference since her arrival in Bethlehem. She has worked closely with diverse groups, including adult students at Quantico Marine Base, international students at Stanford University and Old Order Amish in Lancaster, Pennsylvania. She looks forward to working with a diverse group of participants.

Phyllis Finger is Gifted Support and Schoolwide Enrichment Teacher (also coordinator of Secondary Gifted IEP’s) in the Easton Area School district. She received her doctorate from Lehigh University in education supervision/curriculum and her masters degree from Syracuse University. Dr. Finger has been coordinator of the six Pennsylvania Regional Summer School of Excellence Programs. She represented Pennsylvania in Japan as delegate teacher in 1994-95, and received the Outstanding Dissertation Award at Lehigh and the Greater Lehigh Valley Outstanding Teacher Award from Cedar Crest College.
She attends the Bach Festival every May, and she has traveled with The Bach Choir of Bethlehem on the tours of Great Britain, Germany and Austria.

**Greg Funfgeld** is now in his 21st season as artistic director and conductor of The Bach Choir and Bach Festival Orchestra. He has expanded the schedule of the Choir beyond the annual Bethlehem Bach Festival to include a full season of concerts, a “Bach to School” program that has been presented for more than 60,000 students in elementary, middle and high schools, an annual Family Concert featuring an impressive roster of imaginative interdisciplinary collaborations, a program for Bach Choir choral scholars from local high schools, and a biennial Young American Singer competition, co-sponsored by the American Bach Society. Mr. Funfgeld directed the Choir’s seven-city concert tour of Germany in 1995, concerts at the Kennedy Center and Carnegie Hall for the Choir’s Centennial Celebration, 1998-2000, and a triumphant eight-concert tour of the United Kingdom in July 2003. The UK tour culminated in a performance for the prestigious BBC Proms in London’s Royal Albert Hall. The Choir has released five Dorian recordings and has been featured on National Public Radio, Deutsche Welle, the BBC World Service, the NBC “Today Show,” “CBS’ Sunday Morning,” and, most recently, in “Make a Joyful Noise,” an Emmy Award-winning PBS documentary on the choir that has been broadcast nationwide.

**Christoph Wolff** is Adams University Professor at Harvard University. Born and educated in Germany, he studied organ and historical keyboard instruments, musicology and art history at the Universities of Berlin, Erlangen, and Freiburg, taking a performance diploma in 1963 and the Dr. Phil. in 1966. He taught the history of music at Erlangen, Toronto, Princeton, and Columbia Universities before joining the Harvard faculty in 1976 as Professor of Music. At Harvard he served as Chair of the Music Department, Acting Director of the University Library, and Dean of the Graduate School of Arts and Sciences. He currently serves as Director of the Bach-Archiv in Leipzig and Chair of the Zentralinstitut für Mozart-Forschung in Salzburg. He has published widely on the history of music from the 15th to the 20th centuries. *Bach: Essays on His Life and Music* (Cambridge, 1991), *Mozart's Requiem* (Berkeley, 1994), *The New Bach Reader* (New York, 1998), and *Johann Sebastian Bach: The Learned Musician* (New York, 2000) are his most recent books.

**Michael Marissen** holds a B.A. from Calvin College and Ph. D. from Brandeis University. He joined the Swarthmore College music faculty in 1989 and since then has also been a visiting professor at Princeton University and the Oberlin College Conservatory of Music. He has published many articles on J.S. Bach’s instrumental and vocal music and is the author of *The Social and Religious Designs of J.S. Bach’s Brandenburg Concertos* (Princeton) and *Lutheranism, anti-Judaism, and Bach’s St. John Passion* (Oxford); editor of *Creative Responses to Bach from Mozart to Hindemith* (Nebraska); and co-author of *An Introduction to Bach Studies* (Oxford) with Daniel R. Malamed.

**Ellis Finger** is Director of the Williams Center for the Arts at Lafayette College, a position he has held since 1983. Prior to that he taught foreign languages and
interdisciplinary studies at Lafayette and also served for three years as director of
corporate and foundation grants. He continues to serve as a member of the Lafayette
faculty, as part of his appointment at the Williams Center, and teaches courses in the arts.
He is a graduate of Davidson College, with an M.A. from Duke University and Ph.D. in
German Languages and Literature from Princeton. He completed two years of post-
graduate study in Germany, in Berlin and Munich. He was a fellow in the 1985 Aston
Magna NEH Institute on the Life and Times of J.S. Bach, a three-week intensive learning
center for musicians and scholars, held at Rutgers University. During that summer Finger
completed his translations for the Howard Cox publication, *The Calov Bible of J.S. Bach*,
UMI Press 1986. He is a singer in The Bach Choir of Bethlehem, and has served on the
choir’s Board of Managers and chaired its Centennial Celebration committee.

Williard Martin graduated from Moravian College in 1969 and then worked as an
apprentice with William Dowd (harpichord builder) in Boston for two years, graduating
to work for three more years as a founding member of the William Dowd-PARIS
workshop in France. In 1974, he returned to Bethlehem, Pennsylvania, and has since
made 600 harpsichords. Williard Martin has appeared twice on National Public Radio
with Martin Goldsmith of *Performance Today* in programs which presented the
lautenwerck and the history which associates this instrument with the music of J. S. Bach.

Koffi Maglo is a visiting assistant professor of philosophy at the Massachusetts Institute
of Technology (MIT) and an assistant professor at the University of Cincinnati. He holds
a B.A. from the University of Benin in Togo and a Ph.D. from the University of
Burgundy in France. His dissertation was on *Newton in Recent Philosophy of Science.*
His most recent publication is on “The Reception of Newton’s Gravitational Theory by
Huygens, Varignon, and Maupertuis: How Normal Science May Be Revolutionary” in
He taught at Moravian College from 2001-2003.

Sylvia Forman graduated from The University of Iowa in 1999 with a Ph.D. in
Mathematics in the field of Abstract Algebra. Since then she has worked at Mercer
University, Moravian College, and is now an Assistant Professor of Mathematics at Saint
Joseph’s University in Philadelphia. Coming from a musical family, her father is a
musician (conductor and organist), she plays piano and cello and sings in a choir.

Larry Lipkis is the Bertha Mae Starner ’27 and Jay F. Starner Professor of Music and
Composer in Residence at Moravian College. He directs the early music activities at the
College, which include the Collegium Musicum and the Mostly Monteverdi ensemble,
and also teaches composition and music theory courses. Dr. Lipkis is also a member of
the Baltimore Consort, an internationally acclaimed early music ensemble specializing in
popular music of the renaissance and baroque eras. Their program, “Bach and his
Lutheran Predecessors,” was performed at the 97th Annual Bach Festival in 2004. Dr.
Lipkis has taught an adult education class entitled “J. S. Bach: His Life, his Works, his
Faith,” at the Moravian Seminary and the First Presbyterian Church in Bethlehem and
presented a lecture on Bach’s St. John Passion at the Philadelphia Bach Festival. In 1998,
he teamed with Loretta O’Sullivan, principal cellist of the Bach Festival Orchestra, in a
pre-concert lecture preceding the performance of Bach’s six unaccompanied cello suites by Yo-Yo Ma.

**Neil Wetzel** is the saxophone instructor and Director of Jazz Studies at Moravian College (Bethlehem, PA). In addition, he is director of instrumental music at Moravian Academy, a private college preparatory school in Bethlehem. He is currently enrolled in a doctoral program at Teacher's College, Columbia University in Manhattan.

**Wendy Juniper** earned her Master of Library Science at Syracuse University, where she focused on Reference Services and digital librarianship. In her position as reference and public services librarian at Moravian College, Wendy specializes in teaching Internet searching and website evaluation. She is also responsible for library website development and electronic instruction design. Wendy has a background in music composition and theory and has studied piano for over a decade.

**MORAVIAN COLLEGE AND BETHLEHEM**

Bethlehem was settled in 1742, eight years before Bach died. It was settled by Moravians. That denomination was the first Reformation church. The Moravians were highly musical and cultivated music as a direct route to God. Bach knew their hymns and owned one of their hymnals.

The center of the city of Bethlehem is the historic district. The district comprises numerous buildings built in the eighteenth century in the Baroque style of Northern Germany. These buildings would have been familiar and modern to Bach. The Moravian College Music Department, where classes will be held, is in one of these buildings. It was the Single Brethren’s House in the Moravian settlement and was built in 1748, two years before Bach died. One of the classrooms that will be used contains both a clavichord and harpsichord made during the life of Bach. Washington and other members of the Continental Congress were entertained in that room on visits to Bethlehem. The Single Brethren’s House was a hospital during the American Revolution, yet all of the buildings are still functioning actively in the 21st century. This historic area is no museum or historic reconstruction. It is alive and vital – the past in the continuous present.

Across the street from the Single Brethren’s House is Central Moravian Church, built in 1806. It is a shrine for American music, for in that sanctuary, the American premiere of J. S. Bach’s B Minor Mass helped launch the American Bach Movement in 1900. This premiere was sung by The Bach Choir of Bethlehem, which has continued performing in annual Bethlehem Bach Festivals. The building next to the Single Brethren’s House is the birthplace of J. Fred Wolle, the first conductor of The Bach Choir and Festivals.

Moravian College, the nation’s sixth oldest college, was founded in 1742, during the life of Bach. The music department is one of the oldest in America, yet, in addition to an extensive music library, it is equipped with the latest pedagogical technology. The building also houses a collection of 18th-century instruments. The music department is
deeply committed to the liberal arts tradition of the college. The music faculty is interdisciplinary in its philosophy and skilled in the practice of interactive teaching.

**ACCOMMODATIONS AND BUDGET**

The participants will be staying in two dormitories, Clewell Hall and Main Hall, one of which is adjacent to the Brethren’s House, where the lectures will take place. Each participant will have a private room. There is no air conditioning, so participants may want to bring a fan with them or to purchase one upon arrival. Many of the homes in the area do not have air conditioning, including those of both of the directors! The Brethren’s House and library, where participants will be spending much of their time, are air conditioned. If there is sufficient interest in the meal plan, breakfasts and lunches will be served in the dining hall located in the same building as the classrooms. Another option is to eat at one of several local restaurants.

An approximate budget is below, although clearly each participant will have different costs associated with travel and how they spend their weekends.

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<th>Stipend:</th>
<th>$3600</th>
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<tr>
<td>Expenses:</td>
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<td>Airfare</td>
<td>$560 (airfare to Bethlehem or Newark; bus or taxi)</td>
</tr>
<tr>
<td>Meal Plan</td>
<td>$400 (estimated, includes breakfast and lunch, Monday through Friday, and the final banquet)</td>
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<tr>
<td>Room</td>
<td>$780 (estimated, includes weekly linen service)</td>
</tr>
<tr>
<td>Books</td>
<td>$100 (may vary, depending on if students purchase new or used books)</td>
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<tr>
<td>Balance Remaining</td>
<td>$1760 (participants will be responsible for weekend and evening meals, and most will want to make excursions to New York City and Philadelphia)</td>
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**CRITERIA FOR SELECTION OF PARTICIPANTS**

All participants are expected to have a deep interest in music with an openness to classical music. Performing experience is not necessary, nor is knowledge of music theory. Some reading of musical scores will be involved; an introduction to reading scores will be provided. Because this institute is highly interdisciplinary, we seek teachers at all levels of mathematics, science, history, and German, as well as teachers of art and music. We hope for a wide variety of backgrounds and interests so there is constant stimulating interaction for the participating teachers and the faculty.
Each participant will generate a curriculum plan or other curricular project within the context of her/his discipline and school. These projects will be discussed within the group. Personal journals recording reactions to the instruction and group interactions will be kept and entries freely shared with other members of the institute. Each participant will be expected to actively participate in the research and activities of the focus groups.

APPLICATION INFORMATION

The institute will include 25 participants chosen from K-12 teachers throughout the United States.

For an application form and instructions, please contact us at the following address: Dr. Hilde Binford, Moravian College 1200 Main Street, Bethlehem, PA 18018. (hbinford@moravian.edu). Your completed application should be postmarked no later than March 1, 2005.

As mentioned above, each Institute member will receive a stipend of $3,600 to cover transportation, living expenses, and books/scores. When you arrive, you will receive a check for half of the amount of the stipend, less the cost of room and board if you choose to stay in the dorms. The second half of the stipend will be given to you halfway through the institute. You will need to purchase the required materials before you arrive. You may find that you will want to spend some of your stipend to cover expenses associated with visiting New York City or Philadelphia on the weekends. Although breakfasts and lunches are included in the room and board package, evening meals are your own responsibility.

Participants may earn up to three units of graduate credit through the College's Master of Education program by registering for MEDU 692: Special Topics in Music Education at the rate of $321 per credit. Participants are responsible for this cost, and it is not included as part of the stipend. For more information, contact Dr. Joseph Shosh, M.Ed. Director, at (610) 861-1482.

Perhaps the most important part of the application is the essay that must be submitted as part of the complete application. This essay should included any personal and academic information that is relevant; reasons for applying to the particular project; your interest, both intellectual and personal, in the topic; qualification to do the work of the project and make a contribution to it; what you hope to accomplish by participation, including any individual research and writing projects or community or school activities planned; and the relation of the study to your teaching.

If you have further questions, please do not hesitate to e-mail or write. If you would like to speak with one of us in person, please call Paul Larson at his home number: 610-867-7266, or leave a message for Hilde Binford at 610-861-1691.
We hope to receive applications from many of you. For those of you who choose not to apply, we hope you will consider the other Seminars and Institutes sponsored by the NEH.

Sincerely,

Hilde Binford

Paul Larson